

AIMA Newsletter N°10 Spring 2017



Estonian Agricultural Museum, near Tartu
Host of CIMA 18 / 10-15 May 2017

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- ❖ Be sure to visit the **AIMA website** at <http://agriculturalmuseums.org/> for more information and frequent updates on subjects concerning museums of agriculture.
- ❖ ... and send this **Newsletter** on to your friends to encourage them to join us in the AIMA, in its networks of practice, for advice, and at the CIMA 18 Congress in Estonia in 2017!



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Photo essay from a visit to Cappadocia in Turkey

**Many thanks to all the AIMA members and friends who
have contributed to the Newsletter!**

AIMA President Merli Sild's Message **Come meet us at** **CIMA XVIII – 2017 in Estonia**



CIMA XVIII: Traditions and Change – Sustainable Futures

<http://cima2017.eu/welcome/>*

10-13 May 2017 / Tartu, ESTONIA

14-16 May 2017 Post-congress tour

*** For overview, programme, registration, accommodation and all practical information, as well as a video tour of the Estonian Agricultural Museum**



You are most welcome to the 18th Triennial Congress of the International Association of Agricultural Museums (AIMA) hosted by the Estonian Agricultural Museum in our beautiful Estonian springtime. The CIMA programme includes many workshops, excursions and field trips. The Congress is followed by a specialized tour to Estonian islands.

Registration deadline: 25 April 2017

It will be great to you all!

Merli Sild
Congress Chair and President of AIMA



Vice-President's Message: Debra Reid

Curating a Leading American Agricultural Collection



Deb Reid with an early automatic tie baler (made by the New Holland company, which created the baler in 1943) on the floor at The Henry Ford Museum of American Innovation. Photo Frank Wiecha

The opportunity to curate the unparalleled agricultural collections at The Henry Ford Museum, drew me away from a tenured faculty position at Eastern Illinois University. I moved between Charleston, Illinois, and Dearborn, Michigan, in less than a week in late December 2016 and early January 2017. I am thrilled to have

come full circle, professionally, back to my first love – agricultural history – and working at a fantastic institution that documents more than 300 years of American history.

The Henry Ford (originally known as The Edison Institute) has 26 million artifacts exhibited in two huge venues in Dearborn, Michigan: Greenfield Village with more than 80 buildings on 80 acres, and the Henry Ford Museum of American Innovation, a twelve-acre building with nine acres of exhibits. Both were dedicated in 1929 and opened to the general public in 1933. Nearly 1.8 million people visited The Henry Ford during 2016, and a whopping 3.7 million consulted the website: <https://www.thehenryford.org/> You can view 366 agricultural artifacts on the website (and that number keeps growing). DebraR@thehenryford.org



Members' News

**“Raising farm animals and growing traditional plants in museum education” Colloquium 13-14 May 2016
National Museum of Agriculture and Food Industry in
Szreniawa, Poland**



This event was organized in collaboration with the AIMA, the Poznan University of Natural Sciences and the Polish Association of Animal Users and Draft Horses, the second such meeting (the first was in 2013) on living animals in museum activities, this time concentrating on educational aspects of using farm animals and traditional plant crops. The conference was attended by 66 participants from museum and research institutions, with 21 papers given. The conference included a study trip to the city of Gniezno (cathedral, Museum of the Origins of

the Polish State) and the island of Ostrow Lednicki – the largest of the five islands on Lake Lednica, which during the reign of Mieszko I and Boleslas I the Brave, was one of the main centres of Polish defense and administration, as well as the probable first site of Polish baptism. Our guests ended their stay with us on the 15th of May for the Whitsun Festival, including demonstrations with working cattle and old Polish country costumes. The **proceedings are now available**, please contact Hanna Ignatowicz h.ignatowicz@muzeum-szreniawa.pl



The EPONA exhibition space at Malagne – Archéoparc de Rochefort, Belgium From the soil to Gallo-Roman bread



Opened to the public in 1996, for some twenty years, the Malagne Archeoparc in Rochefort (Belgium) has ensured protection, conservation and valorization of the listed archaeological remains of an important **Gallo-Roman-era villa**. Over

the years, our archaeological heritage mediation team has created tools adapted to dialogue with a broad range of persons in our public. We provide to children and adults the **keys to decode the past and hence better understand the present**. Malagne has led archaeological research for these twenty years on subjects concerning techniques, knowledge and skills in Antiquity. The Archaeoparc's actions are also part of our commitment to current debates on subjects such as cultural ecology and sustainable development.



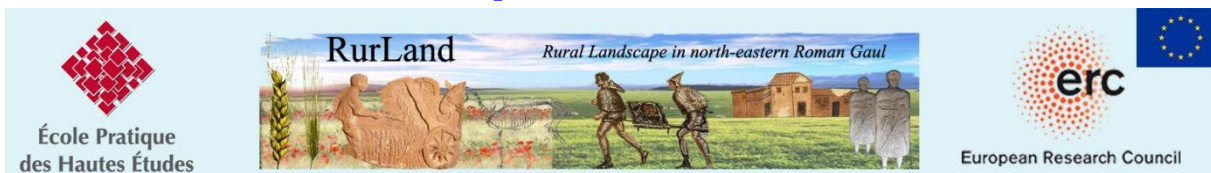
Left: a *tribulum* (threshing sledge), Right: Winnowing brochure, Courtesy Malagne Archéoparc

The EPONA exhibition space is dedicated to tilling the soil and grain cropping. It is set right in the remains of one of the four out-buildings in the agricultural part of the Malagne Gallo-Roman villa domain. The building, today reconstructed to give the public an idea of the extent of such constructions, was baptized “Epona” after the Celtic goddess who protected riders and stables. A new floor made of clay and lime by our own team is there to welcome visitors’ footsteps. The permanent exhibit focuses on **tools and implements from Antiquity**, that we have reconstituted, such as the *vallus* (see following article) and the **stone flour mill**. Ten new panels present the various stages in tilling, grain-growing and processing. These richly illustrated panels provide a panorama of testimony to sources from Antiquity (stellae, authors’ texts...), but also photos from the experimental archaeology projects carried out at Malagne itself and pictures from ethnographic research. (We thank the EARTH Project members sincerely for access to its Intranet photo library.)

The EPONA exhibit space reflects the **experimental archaeology** that Malagne Archaeoparc has carried out with university, institutional and museum partners. The *vallus*, the Gallo-Roman harvester typical of our regions and the centre-piece of the exhibit is presently the focus of a new phase of research on **harnessing and draft technology** developed for working animals (research led in collaboration with Prof. Georges Raepsaet, CReA/Free of Brussels). Come to visit the exhibit, but before that, take a look at our work at www.malagne.be. Annick Lepot, Archaeologist, Head of Education, archeologie@malagne.be



The Rurland Project (Rural Landscapes in North-eastern Roman Gaul)



The experimental research into the *vallus* at Malagne – Archéoparc de Rochefort is on the front page of a European project

This highly **international – six countries – and transdisciplinary** project focuses on the *longue durée*, covering the period from early La Tene (mid-2nd-century BCE) through Late Antiquity (5th century CE) in the region, once the breadbasket of the outlying areas of the Roman Empire, supplying its famous *limes*. Today divided by national borders and extensive bibliographical fragmentation, not to mention important unpublished excavation reports over decades of research, this European Project covers the entire north-eastern quarter of Roman

Gaul, that is, the ancient provinces of Belgica, the two Germanias and a small part of Gallia Lugdunensis (from modern Lyon right to the English Channel and the Atlantic).

It brings together **scholars** of many hues – archaeologists, archaeobotanists, historians – and **the latest in technologies**, from aerial photographs, that had already transformed conceptions about the area during the Empire, to LiDAR (Light Imaging, Detection and Ranging by optical teledetection) data that delves under forest cover to reveal the contours of terrain.



Right: *Vallus* of the Treviri from Montauban-sous-Buzenol (Belgium) 2nd-century Bas-relief Collection Musée Gaumais, Virton, Author : DieBuche, Wikipedia Creative Commons

Left: The *vallus* at work in Malagne research, Courtesy Archéoparc Malagne

Among its ambitious goals is to combine national and supra-national research efforts to explore the entire panoply of **agricultural production**, from the already celebrated *villae* system and concentration on towns, to **other forms of land use** – field boundaries, settlement patterns, road networks. The exploration of soil properties includes practices of enrichment and biodiversity, but also ancient pollution, degradation and instability of terrain to aim at an enhanced understanding of overall organization. One of its stated goals is to “encourage sustainable partnerships across regions, institutions, laboratories and disciplines”. This long-prepared project is meant to **test a major hypothesis in rural studies**: that inclusion of this vast area in the Empire did not result in standardization of economic and social conditions, but rather accentuated and accelerated processes of spatial differentiation already perceptible before the conquest. It sounds like... Europe. Perhaps these scholars will find willing partners for their work interfacing with the public among museums with a focus on agriculture. Rurland website: <http://rurland.hypotheses.org/> (Thanks to AIMA Member Charlotte von Verschuer, Ecole Pratique des Hautes Etudes and CRCAO, Paris, for calling this to our attention.)



Belgenny Farm, New South Wales, Australia



Belgenny Farm was the Home Farm of the iconic Camden Park Estate, home to the origins of the **Australian wool industry** and much 19th- and 20th-century **innovation**. About 450ha are still held by the Macarthur-Stanham family with about 1800ha being now owned by the New South Wales Department of Primary Industries and home to the world class Elizabeth Macarthur Agricultural Institute. The historic precinct is run by a Trust and has to be financially self-sufficient as much as it can be. The main income is from weddings and to a much lesser degree tours and events. It is more of a venue than a conventional museum but it is managed within the general guidelines and thrust of a museum. I am working to make it more agricultural rather than be focused on social history. This is all possible but takes time. There are two parts to the site and one section is not used at present and this is where I am hoping to bring in more living history and farm activities. Cameron (A.C.) Archer AM, Chair, Belgenny Farm Trust, and Chair, Primary Industries Education Foundation Australia 6579aca@gmail.com Visit the website at <http://www.belgennyfarm.com.au/> for still more information:

Belgenny Farm was established by John and Elizabeth Macarthur in 1805 and contains the **earliest collection of colonial farm buildings in Australia**. How it all got started is a very Australian story: in 1795, a large herd of wild cattle was found grazing on the southern side of the Nepean River, thriving without human help. They were the progeny of two bulls and four cows that had wandered off from Sydney Cove in 1788. This is why the district became known as 'the Cowpastures', and it was here that John Macarthur was granted 5,000 acres of land in 1805 to establish his 'Camden Park'. As time went by, Camden Park and Belgenny Farm came to be at the centre of one of Australia's most enduring agricultural stories, with the estate growing to a group of farms totaling 27,693 acres (ca. 11,000ha). At its peak, the Camden Park had **nine dairies and provided milk and fruit** for a growing population in Sydney while it was maintaining the lead in best practice and **innovative agricultural methods for wool production and viticulture**.



Educational resources are sited in the Belgenny Creamery, developed to support students in either an onsite or online visit. Students can explore the way that science and technology have changed and improved agriculture over time. **Each teaching unit** focuses on a stage-specific strand of the New South Wales Science and Technology K-6 syllabus (kindergarten to 6th grade), while incorporating understanding and development of knowledge from a number of other learning areas including geography, maths, English and history and encouraging critical and creative thinking. The teaching units include such topics as “What is milk made of”, “A day in the life of a dairy cow”, or “Cream and cheese”.



The Centre for Agrarian History (CAG) in Leuven, Belgium

Rural and food heritage in Flanders and Belgium



Young girls showing apples after harvest: Haspengouw, Belgium - 1936 (copyright Landbouwleven / Le Sillon Belge)

Recently AIMA welcomed a new member: the Centre for Agrarian History (CAG), a non-profit heritage and research centre based in Leuven (Belgium). CAG studies and analyzes the **history and the tangible and intangible heritage of agriculture,**

the countryside and food since 1750 in Flanders and Belgium, from a national and international viewpoint. In its mission, three goals are defined:

- CAG is an independent information point for everyone and all initiatives focusing on the study, preservation and accessibility of agricultural, rural and gastronomic heritage. **CAG does not have a collection** of its own.
- CAG **supports** museums and (private) collection managers in describing, registering and assessing the value of rural heritage artefacts.
- CAG wants to **inform and educate** as widely as possible via the publication of books, articles and through its own website: www.hetvirtueleland.be (in Dutch, but with an image database containing more than 10,000 records).

CAG works closely together with its scientific sister organization, the **Interfaculty Centre for Agrarian History (ICAG)**, University of Leuven. Together CAG and ICAG have a dynamic staff of 14 heritage consultants and researchers. They set up and support all kinds of projects and initiatives. One of these was the Europeana Food & Drink project.

Europeana Food & Drink



'Le Petit Pâtissier', ca. 1910. Picture used to promote the CAG **exhibit Cake!** (copyright Bakkerijmuseum, Veurne)

From January 2014 until June 2016, CAG participated in Europeana Food and Drink, a European project funded by the European Commission. The project followed the vision to promote the wider re-use of

digital cultural resources by the Creative Industries to boost creativity and business development across Europe through the theme of **food and drink**. To do this, 28 organizations from the Cultural Heritage sector, Creative Industries and Technical Partners were brought together to work on this shared vision.

CAG, as a Cultural Heritage partner, was among other tasks responsible for two **exhibitions**, a touring and a virtual one. The theme selected was 'cake'. Name an occasion, and somewhere in Europe, there is a special cake to go with it, and often it's even not just a cake, but a whole series of traditions, from baking it to eating it.

"Cake" is all about immaterial cultural heritage. Both exhibitions explore the very concept of cake and the rich recipe of meaning and traditions that imbue it. The touring exhibition (in Dutch) will continue travelling in Belgium during 2017. The virtual exhibition (in English) can be viewed at <http://foodanddrinkeurope.eu/>

Do you want to know more about CAG and its projects? Visit our website or contact Prof. Yves Segers, Director (yves.segers@icag.kuleuven.be).



The first museum of agriculture and rural heritage in Algeria



Left: the Keeper with the Wali (Prefect) of Sidi Bel Abbés; Right: the Keeper with the Rector of the University and the mathematician Cédric Villanie

The only museum of agriculture in Algeria was created in 2008 by Monsieur Ghalem Sardi, agricultural engineer at the University of Sidi Bel Abbés. For centuries, Sidi Bel Abbés has

been a region occupied by a sedentary people who developed agriculture there in the plain and by its *wadi* (the Mekerra). The Keeper succeeded in bringing together a magnificent collection of machines and tools tracing the **history of agriculture and its mechanization**. He especially wishes to thank the late Yves Chabert, a former student in this School of Agriculture (the present site of the museum). He put us in contact with Monsieur Pierre Del Porto, President of the AFMA, who welcomed me several times in France. We thank him for his kindness and advice.

The museum, presently located in the ENSA (National School of Agriculture) in a former wine cellar, is divided into three parts: 1) **large agricultural material**, 2) **seed** (cereal grain) collection, 3) a **farmer's house**. The museum has been visited by ministers, ambassadors (5), national and foreign scientists, university students, grammar school and middle school students and associations. We wish to focus on an aspect of Bel Abbés culture that is not well known to young people today. Our main objective is to ensure the memory of our ancestors and perpetuate our traditions. We hope the AIMA will assist us in this project. The Keeper, Monsieur Ghalem Sardi, gentleman_22@hotmail.fr



Follow-up on the FDMA44 collections inventory

In the Loire-Atlantique, France, rural and agricultural heritage – seen close up!



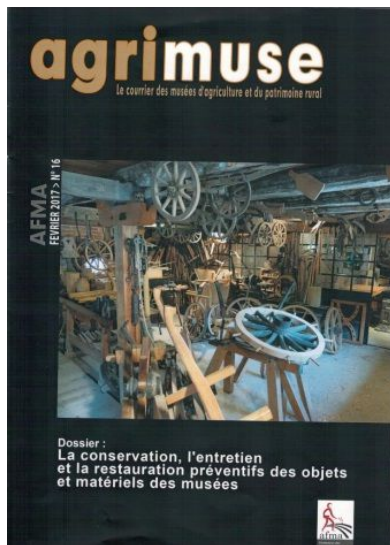
In western France, the Federation of Agriculture and Rural Heritage Museums of the Loire-Atlantique (FDMA44) is the only *département*-level structure in France that brings together some **ten associations working on collecting, maintaining, preserving and valorizing collections** connected with rural life and the world of agriculture, with a remarkable array of tools and machines, implements and utensils, collected through fieldwork and kept on the association's premises. They bear witness to a rural civilization that was revolutionized in its lifeways, work and production by the arrival of "modernism". That is why, in 2010, the FDMA44 launched a **phased inventory** of these objects (more than 4,000 inventoried so far). This was to record the history of and the state various collections were in but, also, to make known to amateurs as well as the broader public these elements of our **heritage**, which will be presented on various association **websites** and the Federation's own Internet site. The Loire-Atlantique was and still is an agricultural *département* ("county") that opened up to industrialization in the 19th century (manufacture of ploughs, threshing machines and harvesters).



This is a long-term work-in-progress led by the Ecomusee rural du Pay nantais (The Nantes-region Rural Ecomuseum) involving sessions to create a technical accessioning record for each object, so this is **inventorying as expertising**, an exercise that enables us to bring together various actors, stimulate collective energies and mutualize our efforts. Be it a carding board, a calf bottle, an old washing machine... the objects waltz by in front of us and we have to identify, describe, add information, all of which may be easy, not so easy or outright impossible – at first examination. But it is all a serious effort for real **scientific precision in the service of rural heritage!** Contact: Stéphanie Thélie for FDMA4 stephaniethelie@yahoo.fr



Latest issue of the AFMA Agrimuse magazine on collections (in French)



The attraction of this issue is that it is written by **experts aiming at a broad public in and around museums of agriculture**, including novices dealing with smaller private collections. The first article on keeping and restoring agriculture collections enumerates the technical details of work that all professionals should be familiar with. The second article on the acquisition and restoration policy of the **COMPA** addresses the challenges of **agriculture collections** in the great

diversity of objects, recalling that the French national heritage census beginning in 1964 was to cover everything from “the cathedral to the teaspoon”. Opened in 1990, the Compa’s first mission was to collect early specimens of agricultural mechanization (presently 130 tractors and some 200 tillage implements), then to move on to everyday objects and craftwork in rural life. Above all, **intangible heritage** in skills, narrative and mentalities is to be stressed, as is the new interpenetration of the rural and the urban and the portrayal of rural life in art. A unique human tool at the Compa is the volunteer **tractor restoration team**, uniting expertise and passion, as for their flagship project of restoring a 1935 Lanz-Bulldog 15-30, it was a saga in itself.

A **new museum of agricultural machinery** exhibiting some 150 machines, with 250 in the reserves, is run by the **FRAMAA association** that has also planted a heritage conservation orchard on site as a bridge between past and present concerns about food production. Each category of agricultural implement –

tractors, harvester-threshers... has its own **volunteer restoration team** to work on the machinery acquired and the collection. Based on **crowd-sourced funding**, they will soon add an Argentinian Episcadora pushed rather than pulled by four horses (shades of the Gallo-Roman *vallus*, see the article above on the EPONA and RurLand Projects).

The final contribution on collections is on the **cartwright** working at the **Alsace Ecomusée**, who fulfills the **three complementary missions of conserving, mediating and transmitting** in the broader context of the four draft animal trades at work in the écomusée: the cartwright, the smith, the farmer-waggoner and the saddler. Each of these trades is also studied for its lexicographical content, in Alsatian and French.

A photo interlude follows on a set of **flems or ferriers' blood-letting knives** – needless to say this once indispensable “treatment” of horses that had a “blood rush” has been dispensed with, but the techniques and skills involved are part and parcel of understanding everyday life right into the twentieth century.

The first book presentation is of **François Sigaut's last work** on “How Homo (*sapiens*) became *faber*” (Comment Homo devint *faber*), proposing a special role for tool-making and conception that separates humans from other animal tool-users, with sources from Antiquity to contemporary scholars. The author critiques previous theories about hominization, choosing to stress the decisive impact of shared attention, reciprocal surprise, the pleasure of success (in addition to the pure result), and learning, thus creating deep social links and continual fine-honing of efficacy, also influenced by the division of labour between the sexes.

The second book presentation is a reproduction of the historic volumes by Baudement on the **emergence of cattle breeds**, celebrated during the 1856 Universal Agriculture Competition in Paris, when breeds from France and eight other European countries were captured on photo plates by the renowned photographer Nadar Jeune. Cozette Griffin-Kremer (AFMA International Relations) griffin.kremer@wanadoo.fr



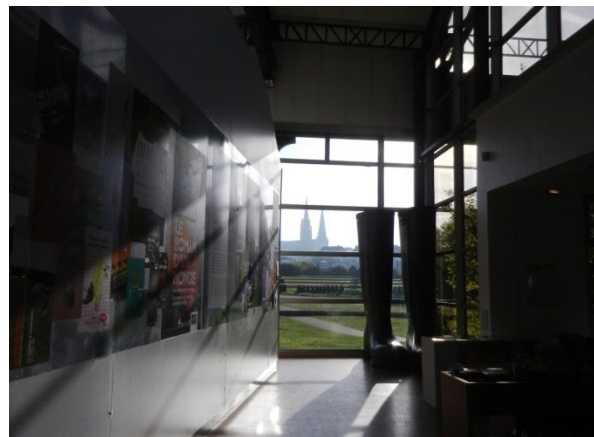
Networking with AIMA's Friends



The COMPA, AIMA's official “home address”, accepts the AIMA Archives and part of the François Sigaut Collection of bladed implements – with our thanks

The Conservatory of Agriculture in Chartres has accepted official deposit of the AIMA Archives – older ones on paper and more recent documents to be in digital format – as well as to take François Sigaut's collection of bladed implements of several kinds into their collections. The latter includes familiar blades, such as for scythes, at times without their handles, as well as some exotics, such as the “kitchen sickle” (*faucille de cuisine*), also termed a “standing-knife” (*couteau-debout*) that is held in place by the foot while the person cutting presses a vegetable or fish down on the knife blade (see below). This was purchased by François in Katmandu in 1980, and figures prominently in his analysis of **how various sorts of cutting action work**. This is considered a classic article, so, if you read French and like to cut things up – or think about doing it – be sure to check out the **website** at: <http://www.francois-sigaut.com/index.php/publications-diverses/publications/12-articles-fond/220-1991d>.

For those of you would like to visit the COMPA one day and, among many other attractions, its remarkable collection of tractors, here is a glimpse on a sunny April day:



The main building in springtime and a view from the lobby past the giant farmer's wellies to the cathedral



The tractor hall and TractoBrick, the Lego replica of a life-size Claas Arion 460, the Compa's "mascot"



The thematic panel exhibit on tangible and intangible aspects of farming and country lifeways, from labour unions, to wartime agriculture, to births and funerals, facing interactive on-screen interviews with actors and stakeholders. Chartres cathedral, UNESCO World Heritage site. Kitchen "foot-knife" in Sigaut Collection.



The COMPA shows farmers as they see themselves

COMPA

CONSERVATOIRE DE L'AGRICULTURE

In a Cinema-Lecture on 29 January 2017 entitled “Farmers, filmed by themselves”, the COMPA (Conservatory of Agriculture in Chartres, the AIMA’s official ‘home address’) partnered with the Regional Agency for the Promotion of Books, Pictures and Digital Culture to discover another “cinema” – made by farmer film-makers. This took place in the framework of the project “Memory of Pictures in the Eure-et-Loir *département*” leading the **collection of amateur films** launched in 2006, with the support of the Departmental Council.

Farmers and country people have long been the object of films made by city folk,

who forgot to ask farmers for their own films, some of which go back to the 1920s and which are part of the COMPA’s archive collection, often showing people using the **implements** exhibited in the Conservatory. You can get a glimpse of this ongoing project at

<http://memoire.ciclic.fr/>. Contact: Elodie Massouline, Head of Collections
Elodie.MASSOULINE@eurelien.fr



ALHFAM



The Association for Living History, Farm and Agricultural Museums

2017 Conference in Genessee Country Village and Museum

Mumford, New York, USA / 9-13 June 2017

“Breaking Through Barriers: Living History in Modern Times”

We are pleased to announce that the 2017 Annual Conference Booklet is now available! We are accepting registrations for the conference, which is scheduled for June 9-13, 2017 in Rochester, NY. The host site is Genessee Country Village and Museum, in Mumford, New York, United States.

Explore over 40 furnished buildings faithfully restored to their original glory. Meet knowledgeable **costumed interpreters** who keep the hearth fires burning, the heirloom gardens flourishing, and the livestock tended. You’ll hear the clanging of the blacksmith’s hammer, smell the aroma of fresh baked pies and bread, roll the hoop with the stick, test your balance on the stilts and otherwise truly experience life in a **19th-century American country village**.

Be sure to catch live demonstrations at the pottery, cooper shop, tinsmith and more. Children especially love our one-room schoolhouse and the 19th-century games they can play on the village square. You might even decide to try your hand at making a punched tin ornament.

As you stroll the village, notice that **you progress through three time periods**...with lifestyles growing more sophisticated as time progresses: The Pioneer Settlement, 1795-1830; The Village Center, 1830-1870; Turn-of-the-Century Main Street, 1880-1920.

Check out the wonderful program that has been planned, and make your plans to attend: <http://alhfam.org/2017-Annual-Conference> Information on lodging and transportation is on the conference website. ALHFAM Board of Directors Contact: info@alhfam.org



The ENCATC proposes 2018 as European Year of Cultural Heritage



ENCATC

The European network on cultural management and policy

From archaeological sites to architecture, from medieval castles to folklore traditions and arts, Europe's cultural heritage is at the very heart of the collective memory and identity of European citizens. The EU's rich national, regional and local **diversity is a unique catalyst** for exchanges between people of all ages, social backgrounds and cultures. At a local level, Europe's cultural heritage fosters social cohesion and integration through the regeneration of neglected areas, the creation of locally rooted jobs and the promotion of a shared sense of community. This is also true at the European level. **Cultural heritage plays a strong economic role.** Over 300,000 people are directly employed in the European cultural heritage sector and 7.8 million European jobs are indirectly linked to cultural heritage, for example in tourism and building works, ancillary services such as transport, interpretation services, maintenance and security. In 2011 alone, cultural heritage generated €8.1 billion in France from museums, the operation of historical sites, buildings and visitor attractions, as well as from libraries and archives.

The European Commission has put forward a proposal to the European Parliament and Council to designate 2018 as the European Year of Cultural Heritage. In doing so, the Commission is seeking to highlight the role of Europe's cultural heritage in fostering a shared sense of history and identity. ENCATC, one of the active members of the Alliance 3.3., with its strong expertise in the field of **new competences and skills** required to manage our common heritage, looks forward to contributing actively to the European Year of Cultural Heritage. **If you are planning any interesting events in 2018 addressing this important issue**, I will be very interested in getting your ideas and sharing them with our colleagues. Contact: Gianna Lia Cogliandro ENCATC g.cogliandro@encatc.org



EXARC



Tenth Experimental Archaeology Conference EAC10

20-22 April 2017 in Leiden (Netherlands)

The International Experimental Archaeology Conference encourages the exchange and sharing of new work in experimental archaeology. It facilitates the discussion of recent developments within the ever-growing community of experimental archaeologists, archaeologists, primitive technologists, interpreters, open-air museums affiliates, and interpreters. Experimental archaeology encompasses controlled scientific experiments as well as a vast array of other closely related activities. Although an archaeological experiment must be hypothesis-driven, the insight gained through activities that are not as scientifically structured, including experiential archaeology and primitive technology can be equally informative. The true value is realized when the results of research are related back to the archaeological record, **enabling the creation of a cohesive and insightful interpretation** which would be impossible to obtain solely from original artefacts. Organised by Material Culture Studies, Leiden University (NL) and EXARC. Check out the EXARC website <http://exarc.net/meetings/eac10>. For more information, contact Roeland Paardekooper r.p.paardekooper@exarc.net



Introducing AIM (Association of Independent Museums), Great Britain



AIM is a national charitable organisation in the UK which connects, supports and represents independent-spirited museums, galleries and other heritage-based organisations. Many are run by charitable trusts and are not in regular receipt of national or local government-based financial support. AIM provides a thriving network for the independent sector, which now outnumbers museums and galleries run by local authorities, based on **mutuality and sharing of expertise**. Its **membership** ranges from voluntarily run community organisations to some of the largest museums in the country and includes historic houses, heritage organisations, including ships, historic

railways, etc, as well as museum consultants and commercial suppliers.

At the forefront of the best of British heritage, AIM regularly publishes **national research reports** on a wide variety of matters affecting the sector – the most recent of these focuses on admission charging. AIM works hard at **advocacy**, and is consulted regularly by Government and national bodies on museums, heritage and tourism matters, making submissions on behalf of its membership and ensuring they have a voice at national level. AIM speaks on behalf of a substantial and growing sector of the museums and heritage community, with membership now at over 1,000 organisations and individuals, providing a viewpoint based on **operational and business experience** of running successful heritage-based enterprises.

AIM has recently distilled this experience into a **practical guidance document**

called the **AIM Hallmarks of Prospering Museums** – which is increasingly being adopted by national organisations as an important standard alongside the nationwide Accreditation of Museums. AIM operates four easily-accessible grant schemes to help members with sustainability, conservation and training. AIM has a robust communications programme with its members and beyond in the heritage and cultural worlds, through the bi-monthly print magazine, **AIM Bulletin**, a twice-monthly **E-News**, **Blogs** on its website and a specialist **e-news for museum trustees**. In addition **AIM Success Guides** are freely downloadable from the website covering such subjects as governance; fundraising; business planning; visitor experience; volunteers; catering; retailing; risk management & insurance; donations boxes and setting admissions policy and pricing. AIM holds an **annual National Conference** in different parts of the country, attended by over 200 delegates, and with speakers

drawn from a wide range of specialisms. In addition **workshops** are often held in conjunction with AIM grant schemes and programmes and in response to members' concerns in various subject areas. Contact: Diana Zeuner editor@heavyhorseworld.co.uk



Sole Street, a medieval aisled hall from Kent, England, being re-erected at the Weald & Downland Living Museum, West Sussex, the latest timber-framed structure to join the museum's collections relating to historic buildings and rural life, which is **Designated by the UK Government as of national and international importance**



Rural History 2017

11 - 14 September, Leuven

It is a great pleasure to announce Rural History 2017, the third biennial conference of the European Rural History Organisation (EURHO) in Leuven (Belgium) The organisation is in the hands of the ICAG (the Interfaculty Center for Agrarian History, University of Leuven – see introduction above), in collaboration with the CORN (Comparative Rural History Network) research network. The EURHO conferences aim at promoting the exchange of recent research results and fostering co-operation between scholars engaged in the **history of rural Europe and of its interaction with other parts of the world, from ancient times up to the present**. Rural history is a multifaceted research field that stretches from the production of foodstuffs, feed, fibres and flowers, to food processing and consumption; from productive land use to tourism in the countryside; from agricultural technology to village life. For this third EURHO conference, we particularly welcome papers which introduce unknown source material, develop new concepts or methods, and explore the connections between rural history and related research fields via a comparative, multidisciplinary or interdisciplinary approach. The keynote papers will offer an opportunity to rural historians for critical self-reflection regarding their own research in relationship to adjacent disciplines and current societal debates. Leen Van Molle, Chair of the Scientific Committee

<https://kuleuvencongres.be/ruralhistory2017> (With thanks to Alexandre Chevalier for flagging up this announcement.)

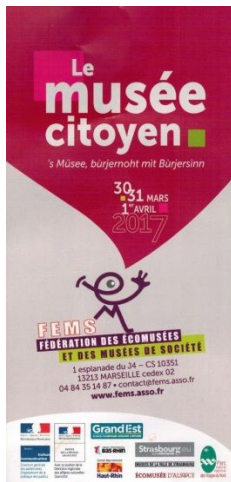


The French Federation of Ecomuseums and Society Museums – Annual Conference “The Citizen Museum” 30 March – 1 April 2017, Ecomusée d’Alsace and Strasbourg

The FEMS was created in 1989, specifically grounded in the **mission of valorizing the tangible and intangible cultural heritage of the “territory” with and for its people** that each museum is set in, including “museums of society” (“musées de société”). Its members represent a variety of museum types, from open-air rural life to town, trade or craft history museums and on to national or regional parks, all pursuing this common objective. Their stated values involve transmission of heritage to a broad public, especially young people, to emphasize and encourage debate over how to understand heritage, to participate fully in development of tourism and local employment, especially in rural areas and, finally, a dedication to sustainable development in the context of respect for the environment and participative social action. The Federation is supported by membership fees and income from their reports and professional training programmes undertaken for governmental organizations or associations. It also creates both virtual and travelling exhibits, for example on intangible cultural heritage, such as “Breaking Out of Stereotypes”.

Some 105 people attended this year’s conference – “The Citizen Museum” – and there was a lot of straight talk with no punches pulled. Members (almost exclusively museum professionals) feel that today their museums are among the institutions that people still **trust** the most. FEMS members are mainly spread over metropolitan and overseas France, with a spot here and there on the map in Luxemburg, Switzerland and Quebec, all devoted to intense networking and assistance, working on **good practices** with much emphasis on the fundamental philosophy involved. The rich programme reflected this in the two round tables and the **hands-on educational workshop**, all focused on construction of the connections between citizen-oriented attitudes and museums, as well as on how to mobilize both “mainstream” and “peripheral” citizens. The educational workshop emphasized how to approach information and the media in critical and constructive ways, based on a traveling exhibit in the present worldwide context of “fake news”.

The setting was a perfect fit for the conference subject, since it was at the heart of the European Institutions capital in **Strasbourg** and in the **Ecomusee d’Alsace** – the largest, certainly the most magical, of French ecomuseums, neighbouring the town of Ungersheim, among the most active in Europe in the **transition town movement**. Delegates watched the film “What a Village!” (“Sacré Village”), the short version of a full-length documentary entitled “What are we waiting for?” (“Qu’est-ce qu’on attend?”). The objectives of the township are participative democracy, energy autonomy and food independence, all of which work in symbiosis with the Ecomusee’s goals.



The **Ecomusee d'Alsace** is at once at the heart of the immense variety in local heritage of the Alsace, founded – as was clearly stated – on the basis of a **“failure”**: seeking desperately in the 1970s to curb wholesale destruction of the remarkable **vernacular architecture heritage** of the region, the first proponents overcame the obstacles by taking down and rebuilding houses, barns, shops, even town towers, on the ecomusee grounds. This ran alongside an unparalleled **ecological salvage and rebirth project**, since the ecomuseum site was on the sterile lands of the once flourishing potash-production plant next door. Today, it is among France’s premier natural ecosystems attractions, recognized for its wealth in biodiversity. The ecomuseum speaks to Alsace and Alsatians of every hue and creed, but also to the whole of Europe in its **two major development programmes**, **“Living in the 21st century”** with its Alsatian house of the future and **“The Theatre of Agriculture”** meant to bring a deeper understanding of the web of factors involved in food production. The ecomuseum brings together the threads of much questioning in Europe and beyond: how to link generations, communities and languages in understanding what the past means for the future, while participating intensely in the present.

FEMS official website: <http://www.fems.asso.fr/>. For more information and a bibliography in English see <https://en.wikipedia.org/wiki/Ecomuseum> For the transition town movement see https://en.wikipedia.org/wiki/Transition_town and for the town of Ungersheim see <https://www.mairie-ungersheim.fr/village-en-transition/>. The Ecomusee d'Alsace <http://www.ecomusee.alsace/fr/> in French, English and German. Cozette Griffin-Kremer griffin.kremer@wanadoo.fr

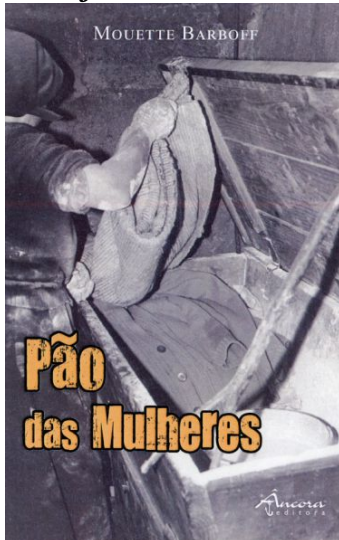


Networks of Practice (Workshops)



Bread

New book by Mouette Barboff “Network of Practice” leader
The Bread of Women / Pão das Mulheres (in Portuguese)



Based on intensive fieldwork by the author in the 1980s and 1990s, *Pão das Mulheres* is a rich compendium of practices, techniques and customs involved in **bread culture** and cereal-cropping, grain milling and grinding, kneading and shaping dough,

baking and eating home-made bread, wheat, rye, maslin and maize (corn).

It is also, perhaps above all, a book about **social context and the spirit of solidarity**, including beliefs and fertility rituals involved in the operations described and recorded in four communities of three distinct geographical areas of Portugal: in Alentejo, a cooperative near Santiago do Cacém; Sabugueiro, in the northern foothills of the Estrela; Castro Laboreio and Soja, in the Alto Minho

The Bread of Women is a work on home- and craft-made bread in Portugal that will contribute to valorizing rural women and the bread culture of our country.. See Ancora Editora website

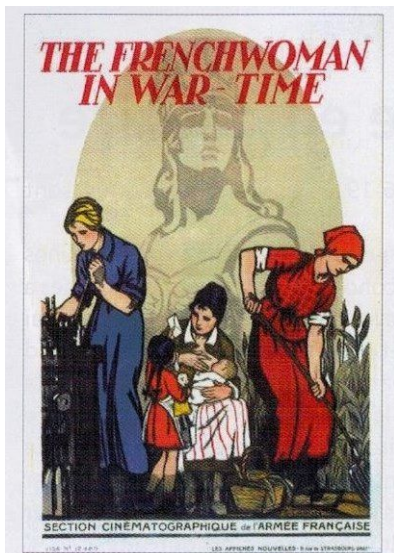
<http://www.ancora-editora.pt/index.php/component/hikashop/product/423-pao-das-mulheres> or contact the author at mouette.barboff@wanadoo.fr



Agriculture in Art / Photo Essay

Homage to Women in Agriculture during World War I





As commemorations of World War I draw towards their mid-point, with many dedicated to the immeasurable **contribution of agriculture** to the war effort in all the countries involved, much propaganda on all sides was borne by posters, often of remarkable design and emotional impact. The *Sabots magazine* September-October 2014 issue N°62 (p. 44-49) article by Eric Rousseaux, historian and iconography collector, details the often new-conquered role of women in agriculture, illustrated with the photograph that went round the world of three French women side-by-side pulling a plough. It launched a whole series of poster motifs in many languages. The editor of *Sabots*, François Durand has kindly given permission to reproduce some of these posters in the AIMA Newsletter.



Animals in Museums

Moving megaliths with cattle-power in Germany, Scene 2 at Lauresham Open-Air Laboratory in Kloster Lorsch, a UNESCO world heritage site

In February 2016, the **German Oxdrivers' Group** met in Berlin in the **Dahlem Domain** to watch as farm manager Astrid Masson moved a megalith with single cow-power – Emma with her calf Elsa in tow – showing us that, in comparison, manpower looked like a good joke. She has worked with the archaeologist Eva Rosenstock on **experimental reconstitutions** of cattle draft in the light of theories on field clearing during the Neolithic penetration of agricultural technologies in Europe. The 2017 February meeting of the group gave a chance for Claus Kropp at the **Lauresham Open-Air Laboratory in Kloster Lorsch** to harness his 8-year-old, 800-kg Raetian Grey oxen, David and Darius, to try the experiment out with two megaliths, one weighing in at 1.1 and the other at 1.7 tonnes.



Lauresham is in the **EXARC network** of open-air experimental archaeology museums whose goals involve reconstituting both the built environment, such as the rather mysterious pit-houses, as well as the village lifeways and agricultural practices with the tools, implements and vehicles corresponding to a farming operation excavated at the Kloster Lorsch site, a Benedictine abbey founded in the Carolingian period.



David and Darius are experienced workers and think nothing of pulling about a 150-kg log, but how would they react to two megaliths set on a raft-like sledge on wooden rollers surrounded by curious onlookers? – just the way Astrid's cow did: what is all this to-do about?, let's just do the job, and the oxen did. A single ox hardly budged the 1.1 t block, but the pair literally set the 1.7 stone in flight, as it built up so much momentum that it tumbled off the sledge. The museum handlers borrowed the local forklift to set it back on the sledge to continue the experiment the next day. This is an important point for all the experimenters – how to do that first step without calling on current technology. Of course, they were taking notes at the same time, checking the draft force meter with each try and comparing it to the

happy, if hilarious manpower effort that followed, to set against the data gleaned in Berlin the year before, and make **new observations**: simplify the start-off by setting the wooden rollers in order of decreasing diameter to give the whole kinetic ensemble a slight slope, then placing the two “rails” closer together to allow them more leeway to move about under the pressure. Finally, the last touch was to get the two oxen to pull with exactly the same force.



When not having two megaliths to sink their teeth into, David and Darius are hardly out of work, as they begin their **regular farming and transport programme** as soon as the spring weather allows – log-clearing, carrying firewood and kindling in one of the replica farm carts or wagons, preparatory harrowing for broadcast sowing some 2500 square meters, followed by a lighter harrowing to cover the seed. In 2016, this early tillage programme showed the Lauresham team that the pair could get tired and needed a back-up, so they have trained their cows and younger oxen to step in for lighter work – this gives the two Ds a chance to rest up and avoid any risk of burn-out.



In our own age of **animal welfare** concerns, museum staff have no intention of making the animals perform according to a medieval working schedule and it is precisely the differences that enable so many **conversations with the public**. First, the handlers show visitors a head yoke replica matching those well attested for the period in the area, then explain that they will not use it, because it is illegal and considered too uncomfortable (except for private oxdrivers, as some in the Working Group who want to show harness authentic for their own regions in festive events and demonstrations). At Lauresham, the oxen and cows are yoked to the 3-pad collar raised to technical perfection in the 1930s to underwrite best practices and highest yields for the many small farmers in Germany. The contrast between old and new lets the handlers explain **how cattle draft developed** from pre-history right up to today, when it is a vital component in farming in many communities in the world. And no one doubts the power

of attraction of working animals for a museum's visitors, so... David and Darius are on offer in the museum shop in a smaller, softer version.



Photo credits: 3-4 Claus Kropp Lauresham; 1-2, 5-8 Cozette Griffin-Kremer

German Oxdrivers's Group website <http://www.zugrinder.de/en/>; Dahlem Domain website https://de.wikipedia.org/wiki/Dom%C3%A4ne_Dahlem; Kloster Lorsch Lauresham website <http://www.kloster-lorsch.de/lauresham0/allgemeineinformationen/>; Eva Rosenstock, Astrid Masson, Bernd Zich. "Moraines, megaliths and moo" http://megaconf2015.ufg.uni-kiel.de/de/conference/conf_sessions/6



Portrait of the goats and sheep used on the "farm-in-the-city" at the Dahlem Domain in Berlin

Farm manager Astrid Masson notes that it can be very difficult to decide on a good choice, much less find "authenticity" in keeping and working with animals in a museum farm open to the public, where people stroll through on their way to the bus station or just to see what is going on. Here are a few of the thoughts behind the decisions.



Thüringer Wald Ziegen (TWZ Thuringian Goats) were bred in the early 20th century in that area, while the Toggenburger, a goat from Switzerland, was crossbred with Thuringian landraces to make the TWZ breed in about 1935. This was for a rough climate with heavy rain and cold winters, but nonetheless gave a lot of milk for an old rustic breed – 7 to 800 litres with 3.5% fat and 3% protein. At Dahlem, we keep them only for meat, rather a pity, because we don't have time to milk. In Germany, there is no other old and endangered breed, so we keep them as part of the **museum's philosophy to support rare breeds**. The "Bunte Deutsche Edelziege" (BDE) was split into four different breeds in

different regions, but were unintentionally mixed, something that often took place over time, before the GEH (Association for Safeguard of Old and Endangered Domestic Breeds) stepped in. There have been some attempts to differentiate them visually or phenotypically, but only the former is possible.



Rauwolliges Pommersches Landschaf (Pomeranian Coarsewool Sheep) come from the east coast of Germany, supposedly “as far inland as you could smell the scent of the sea”, so they are not really at home in Berlin, but it is an **old breed providing more meat** than the Skudde, which is perhaps the oldest breed in Germany. The Coarsewools are very friendly and calm and I feel sure that, not that long ago, people were still milking them. If a dam loses a lamb, you can give them another mother’s lamb by holding it to the udder, and they learn to accept handlers milking them very quickly. In contrast, the Skudde sheep, unless very tame, are too skittish, so very hard to hold, let alone milk. Their wool is rough and perfect for the wet and windy climate near the coast, but not much fun for people’s skin, so their fleeces are used to make carpets or felted, as we let children do in the museum’s programs. Contact: Astrid Masson astrid@unisoftware.de Also see the GEH website (in German) <http://www.g-e-h.de/>



Crevecoeur chickens and other Paris Ag Fair animals go viral on the U.S. Livestock Conservancy Facebook pages



*After her 2016 visit to the International Agricultural Fair in Paris, **Jeannette Berganger** has these lively comments for us on the Paris Agricultural Fair, the Conservancy’s Facebook pages, how crevecoeurs are bred in France and in the United States and sends us a historical document from the **1870 American Stock Journal** on the breed.*

Yes, my days were packed. I had barely time to breathe. Had a wonderful time at the Ag Salon. I took tons of photos which have been going viral on our Facebook pages when I post them. I photographed nearly 100 breeds in all.

I did get to meet with **Crevecoeur breeders** in Normandy and see some blues which we do not have here in the U.S. They want to try to exchange hatching eggs at some point. The group leader has a very ambitious project to market them but I’m not sure it’s a viable one.

He's got a lot of obstacles to overcome. He believes it's solely through a finishing diet that he can make the birds great table birds. He was not inclined to hear anything I had to say about production selection in his breeder birds. This is paramount to a good breeding program and I worry that his work will be held back because he's not paying attention to it. It will be interesting to see how it goes.

My **Creves** at home are doing well. I continue to build a following here in the U.S. with my **Facebook page** on the project. It's nice, as it went from having maybe 20 people following and talking about it to now about 1000 people talking about it. We just started putting eggs in the incubator this week now that we are back home. I have to separate out the birds to do some line crossing this year which should hopefully produce some nice individuals to work with. Contact: Jeannette Beranger jberanger@livestockconservancy.org

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AMERICAN STOCK JOURNAL.

THE CREVECEUR FOWL.

This breed derives its name from Creveceur, a town in Normany, France, where for several years past they have been extensively raised for the Paris markets, being highly valued both for weight and delicacy of flesh. The hens are low on the legs, with large, fleshy thighs, the wings large, and the body square; the abdomen is voluminous and pendant, especially in those which are more than a year old; they walk slowly, scratch but little, and rarely fly. Their plumage is black, except white feathers may appear in the tuft on the head; the tuft is large, and the comb small, upright, two-horned; while a large cravat of feathers under the neck gives to them a matronly air, the tuft and singularly shaped comb present a grotesque but not displeasing appearance. They are very tame, and ramble little; in this resembling the Brahmas.

The cocks, which are similar in form to the hens, have a brilliant black plumage; their heads are handsomely surmounted with beautiful tufts, and large toothed, two-horned combs, which together form a kind of crown; they have also dense cravats of feathers, and are adorned with pendant wattles of large size.

The chickens are of great precocity, being frequently put up to fatten at the early age of three months. The hen pro-



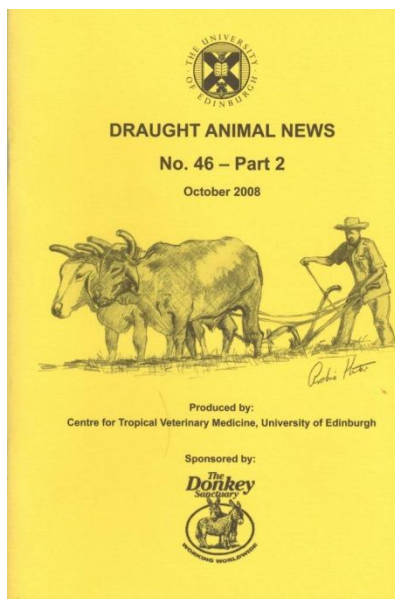
GROUP OF IMPORTED CREVECEUR FOWLS.

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duces large eggs, and is an excellent layer, but scarcely ever sits. Such is the description given in French works on fowls. So far as the appearance is concerned it is correct, as seen in recent importations. The accompanying illustration was made from pure bred birds, imported from the *Jardin d'Acclimation*, Paris.



An important communication resource in the animal-energy world is back up and running – Draft Animal News



Draught Animal News was published between 1989 and 2009 by Dr. Anne Pearson of Edinburgh University and was published twice a year as a printed volume. The journal contained studies, reports and practical tips concerning the **management and use of working animals – cattle, buffalo, equines, camels etc.** plus notices of events, presentation of new publications, bibliographical references as well as questions and comments from readers. It was valued **worldwide as a platform** for the exchange of information and ideas. Publication ceased in 2009 on financial grounds.

With the willing agreement of the previous publisher, FECTU takes over and continues the project. FECTU is an umbrella organization of some 18 associations from 15 European countries which are committed to the responsible use of working horses and other draught

animals.

The **new Draught Animal News** will appear as an **online journal** and will endeavour to take account of the linguistic variety of its readers.

The publishers hold the underlying belief that the advantages of working animals receive little consideration or are even willfully ignored. The use of working animals is possible almost everywhere, affordable even for the poor and achievable with locally grown renewable energy sources. It frees untold numbers of women, children and men from time-consuming heavy labour, promotes **small-scale farming and food sovereignty**, facilitates local transport and trade connections, guarantees **sustainable** use of soils, forests and sensitive sites, while also maintaining biodiversity.

Draught Animal News will take as its themes all matters which relate to the above-mentioned advantages of working animals: their keeping, feeding and welfare, technical questions relating to implements, vehicles and harness, techniques of training and harnessing animals, the initial and further education of people in the use of animal power in the areas of transport, farming, forestry etc. Of great importance is the exchange between **theory and daily practice** as well as networking between the associations and individuals concerned. Visit the website at: <http://www.draughtanimalnews.org/index.php/en/> Contact: Pit Schlechter editor@draughtanimals.org



News about Food and Agriculture

A shadow over the European market for fresh fruit salads

Agriculture and food production regularly have negative exposure in the serious press of every country, but the issues flagged up are ones that museums may wish to confront and help explain to their visiting public.

NB The information here has appeared in the English or French press, but is surely present in all AIMA member countries, so please do not hesitate to react with a note on how such subjects are covered in news media in other languages.



Sweet Summer Rainbow Fruit Salad by Pink Sherbet Photography copyright-free Wikipedia Creative Commons

Under the title of “Forbidden Fruit”, the French newspaper *Le Monde** devoted two full pages to an issue concerning food production, European Union law, international business models, the

demographic decline of former Eastern Bloc towns and the alleged use of forced labour. **Fresh fruit salads are a big hit all over Europe**, from the airport food outlets to the corner grocery store, and there are **strict laws controlling the ingredients to keep them fresh**, as well as heated competition among producers in this lucrative market. The town of Gubin on the Polish-German border has seen its population slide into the demographic hemorrhage following German reunification, and the Polish workers once employed in the Fructofresh company there have been extensively replaced by Ukrainians and North Koreans willing to accept wages considerably below the basic salary in Poland. Allegations pending investigation include the confiscation of North Korean workers’ passports, illegal in the European Union, as well as utilization of a conservation agent enabling a shelf life expiration date (SLED) of fourteen days, a use-by date unmatched by competitors, accompanying the labelling “no preservatives added”. However, the **food additive** in question E242 (dimethyl dicarbonate or DMDC, commercial name Velcorin) widely used in fresh fruit drinks, **is not authorized for fresh fruit salads** and the methods employed to obtain it for production appear to be circuitous.

Investigation is now under way on a European-wide scale.

*“Fruits défendus” by Simon Roger (with Audrey Tonnelier and Harold Thibault), *Le Monde*, 27 January 2017, pp. 14-15.



Endangered wild hamsters in France suffering from deadly nutritional disorder attributed partly to maize corn monoculture

Widely reported in English and French sources,* the critically endangered Eurasian wild hamster (*Cricetus cricetus*) once common in the Alsace region has been pushed to the **brink of extinction** by its **regular diet of maize corn**, which has become a major monoculture, as reported in the British Royal Society journal *Proceedings B*. Mono-diet on monoculture has made the rodents victims of a vitamin B3 (niacin) deficiency leading to dementia and cannibalism of their litters, adding to the woes well known from pesticides plus habitat and den destruction by mechanical ploughing. **Vitamin B3 deficiency** is linked to black-tongue syndrome in dogs, and the human ailment pellagra, also called the “3-D disease”

causing diarrhoea, dementia and dermatitis.

*“Le maïs pousse le grand hamster à l’infanticide” by Audrey Garric in *Le Monde* 27 January 2017 p. 5 and “France's wild hamsters being turned into 'crazed cannibals' by diet of corn” by AFP in *The Guardian* 28 January 2017 online edition



Hamster at Vienna Central Cemetery by katanski copyright-free from GNU Free Documentation License



Agriculture and overexploitation of plants and animals species pose greater threats to wildlife than climate change

An article published in *Nature** assessing species on the IUCN's (International Union for Conservation of Nature) “**Red List**” against eleven threats indicated that 72% were affected by logging, hunting, fishing or gathering at rates that cannot be compensated for by reproduction. **62% were threatened by agriculture alone**, in the order crop, livestock farming, timber plantations and aquaculture, while anthropogenic climate change currently affects only 19% of the listed species.

The report's authors do not see the situation as entirely bleak, since there are **proven and achievable solutions available**: sustainable harvest regimes and management of agricultural systems allowing species to persist within them,

enforcement of hunting regulations and no-take marine protected areas.

*“Biodiversity: The ravages of guns, nets and bulldozers” by Sean Maxwell, Richard Fuller, Thomas Brooks, James Watson in *Nature* 536, 143-



145, 11 August 2016, available online 145, 11 African wild dog (*Lycaon pictus pictus*), Tswalu Kalahari Reserve, South Africa, by Charlesjsharp, Sharp Photography, 3 Nov 2014



Update on 4 to 1000 Initiative – soils for food security and climate – and bacteria that “resist resistance” to antibiotics

The **4 to 1000 initiative** has a very fine video online in English or French explaining the importance of safeguarding soils worldwide and their vital role in food production, carbon sequestration and climate control strategy that is useful for museums or educators. Take a look at: <http://4p1000.org/>



Measuring soil respiration in the field, February 2014 by Steveaduck, Creative Commons

Update on research in antibiotic resistance. Soil is providing new hope for development of antibiotics that do not develop resistance rapidly, because its bacteria “resist resistance”! For agricultural museums, this is an essential

subject, since – in some countries – **80% of all antibiotic use is in farm animals** as growth enhancers and to safeguard from infection, and they are widely utilised in fruit production as well. The National Geographic Society has long been concerned with agriculture and food production, and its issue highlighting soils gave major coverage to soil loss as early as 2008. The Society has also made available online an article by Ed Yong “A New Antibiotic that Resists Resistance” providing much information, links to researchers’ articles on the same subject and scientific references for those who are preparing more detailed presentations. See <http://phenomena.nationalgeographic.com/2015/01/07/antibiotic-resistance-teixobactin/>



Origin and domestication of Asian rice

“The origin of domesticated Asian rice (*Oryza sativa*) has been a contentious topic, with

conflicting evidence for either single or multiple domestication of this key crop species. We examined the evolutionary history of domesticated rice by analyzing *de novo* assembled genomes from domesticated rice and its wild progenitors. Our results indicate multiple origins, where each domesticated rice subpopulation (*japonica*, *indica*, and *aus*) arose separately from progenitor *Oriza rufipogon* and/or *Oriza nivara*.”



Wikipedia, Franz Eugen Köhler, *Köhler's Medizinal-Pflanzen*, 1897, public domain

This work, based mainly on genomic analyses, nonetheless cites archaeological evidence and the long-standing debate over localization and timeline for rice domestication, so should interest museum staff and researchers involved in portraying the **staple food for more than one third**

of the world population. (Information communicated by Academia.edu, 18 February 2017. **PDF available online.**) Dorian Fuller *et al*, The rice paradox: multiple origins but single domestication in Asian rice, MBE Advanced Access, January 12, 2017



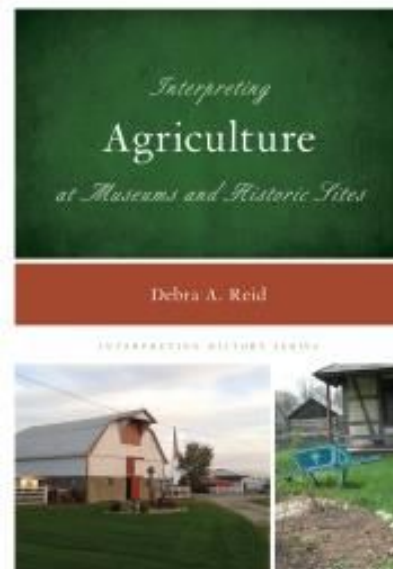
Resources

New Books

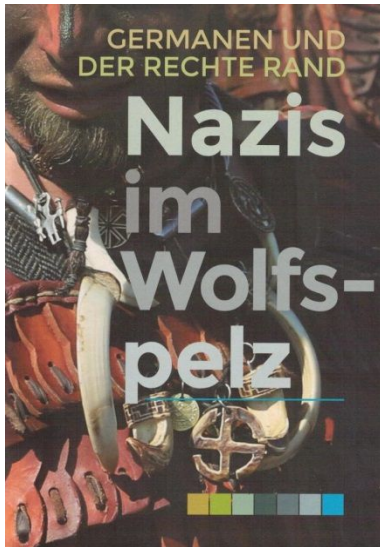
Interpreting Agriculture at Museums and Historic Sites **by Debra A. Reid**

Interpreting Agriculture in Museums and Historic Sites orients readers to major themes in agriculture and techniques in education and interpretation that can help you develop humanities-based **public programming that enhances agricultural literacy.** Case studies illustrate the ways that local research can help you link your history organization to compelling local, national (even international) stories focused on the multidisciplinary topic. That ordinary plow, pitch fork, and butter paddle can provide the tangible evidence of the story worth telling, even if the farm land has disappeared into subdivisions and agriculture seems as remote as the nineteenth century. Other topics include discussion of **alliances** between rural tourism and community-supported agriculture, farmland conservation and stewardship, heritage breed and seed preservation efforts, and antique tractor clubs. Any of these can become

indispensable partners to history organizations searching for a new interpretive theme to explore and new partners to engage. See publisher Rowman & Little website: <https://rowman.com/ISBN/9781442230101/Interpreting-Agriculture-at-Museums-and-Historic-Sites#>



Nazis in Wolf Skins – the outside edges of re-enactment by Karl Banghard (in German)



Germanen und der Rechte Rand. Nazis im Wolfspelz. Text by Karl Banghard, edited by the Archäologisches Freilichtmuseum Oerlinghausen, Nordrhein-Westfalen, 2016, 54pp, b/w and colour illustrations

German museum professionals and festival managers know something about overly political events that can discourage public support and funding sources. In other countries, **re-enactors'** enthusiasm and occasional inattention to some of the implications of their efforts pose equally **challenging diplomatic problems for the professionals** who want to cooperate with them effectively. This little book takes an in-depth look at some "**hard history**": the cult of fictional prehistoric Germanic myth and action widespread in National Socialist ideology and its materialization in the Oerlinghausen Museum (Germanengehöft Oerlinghausen), originally set up to

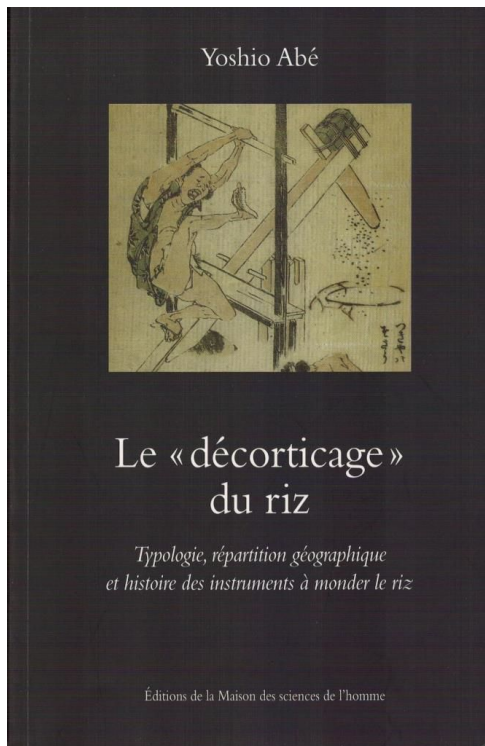
reconstitute archaeological evidence of buildings and re-enact Germanic tradition as part of the National Socialist programme of indoctrination, especially of school children. The **historical photographs** alone are a goldmine of information, including the **highly critical reactions** at the time from scholars and museum professionals in other countries. Many professionals involved in "Germanic" and some "Celtic" or "Slavic" prehistoric or historic sites have come in for surprises from individuals or groups who hope to harness museum or festival events as an opportunity to provide a forum for extremist ideologies. **Re-enactments carry a heavy emotional load**, with the excitement of mock battles or combat, often enthralling symbols, costume and weapons, allied to heavy metal fashions and music. This book provides guidelines for how to recognize, then deal fairly and firmly with the **phenomenon of "metapolitics"** in the form of proposals that may at best disturb, at worst alienate visitors. If such concerns are fortunately unusual, the book also focuses on some of the more general pitfalls of re-enactment without sufficient historical or archaeological back-up and is a useful handbook raising awareness of potential problems. (In German, but the ample illustrations provide an education in themselves.)



Classics

Hulling Rice

by Yoshio Abe



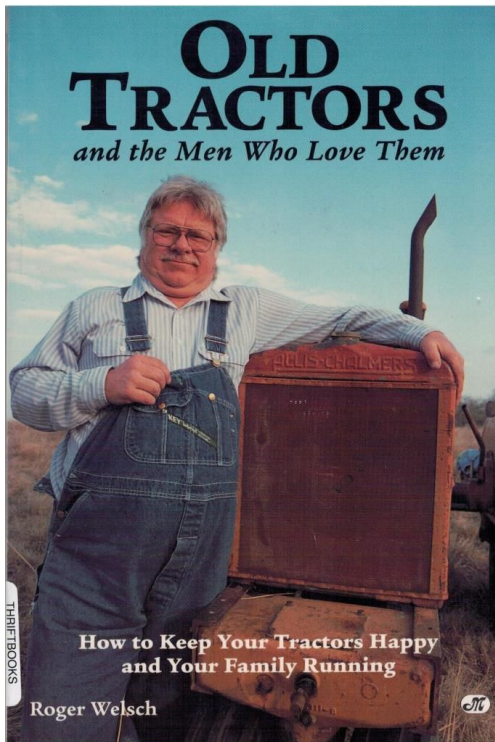
Yoshio Abe. *Le “décorticage” du riz. Typologie, répartition géographique et histoire des instruments à monder le riz.* (Hulling rice. Typology, geographic distribution and history of rice. Preface by François Sigaut. 588 pages, b/w illustrations. Paris: Editions de la Maison des sciences de l’homme, 2007.

François Sigaut, in his introduction to this classic in French on rice evokes the lineage of scholars Yoshio Abe drew upon for his methodological inspiration: André Haudricourt, Joseph Needham, Lucien Bernot and Georges Condominas, all, like the author, celebrated for “**comparative research in which erudition serves fruitful imagination, because it is**

rigorous”. Yoshio Abe’s first sentence marks rice off from the cereal grains such as wheat, barley or maize corn most familiar to Western readers, because they think in terms of milling, flour, bread and so on, whereas **rice is not usually transformed into flour** and Occidentals tend to have blinders about other ways of processing cereal grains, which is the topic of this work. It deals with rice throughout Eastern cultures – from Guam to Madagascar and the heartlands of rice in Southeast Asia, on to the Middle East, North Africa, Europe and North America – and how it is processed with mortar and pestle or mills, as well as the geographic distribution and history of these **highly diverse implements with rich anthropological connotations and technical nuances**. Terminology issues have often hampered clarity in earlier analyses, so that the various stages in the food preparation process have been confused or poorly understood. Hence the emphasis on preciseness in technical description, vocabulary and the added value of a brief discussion of appropriate terms **in English** (hulling or dehusking approved by the author for the French “décorticage”). Appendices devoted to discussion of rice types and techniques (75-88) complete the historical descriptions. Nearly 200 pages (355-533) are devoted to **original documents** in French and English reproduced here for consultation. The technical drawings, photographs and reproductions of rice-processing in art works go far to elucidate the author’s wealth of technical detail.



Vintage tractors a universal love affair – a series by Roger Welsch.... and a project for the AIMA?



Roger Welsch. *Old Tractors and the Men Who Love Them. How to Keep Your Tractors Happy and Your Family Running.* Motorbooks International, Osceola, Wisconsin, 1995.

Folklorist, television presenter and author Roger Welsch has written many books on his passion for – solely (it is a declaration of fidelity in love) – Allis Chalmers WC models. However, he does in no way exclude deep respect for the love other **collectors and restorers** have for Ferguson, Lanz, Deutz, Vierzon, Belarus, Ursus, Zetor, Landini, Mahindra, Fortschritt, Utos, Volvo... and all the others. He also evokes the mystery and fascination that first caught him up in restoring his “Allises” to running condition and how he assiduously negotiates good

Oselniki – Slovenian whetstone sheaths – by Inja Smerdel

This **bilingual edition** (Slovene and English) from the Slovene Ethnographic Museum in Ljubljana is a classic

relations between his loves – the tractors, his wife, Linda, and their family. As you can imagine, there is a touch of humour on nearly every page.

“Later, I lay in bed, wondering about the two old Allises sitting in the yard. **How many millions (billions? trillions?) of times had their pistons gone up and down in their hard-working lives?** How long had they sat neglected in the rain, snow, and dirt? What sort of **tenacity** could possibly explain their insistence on running?... These old tractors seem determined to run on well beyond the limits of steel, copper, and rubber. Could it be that there is more to these old hunks of iron than iron? Do they have a...gulp...soul?” (p.10)

Farm machinery lovers are already united across borders in their various clubs for vintage tractors and their soulmates, but the **AIMA might be able to facilitate fruitful exchange of information** as regards their display and use in museums, perhaps even through a **network of practice**. Restoration and care of tractors in museum collections is often undertaken in-house or outside by dedicated groups and the dynamics of this prized relationship have stepped in to enable many institutions to periodically host tractors and farm machinery that they would never be able to keep permanently on the premises.*

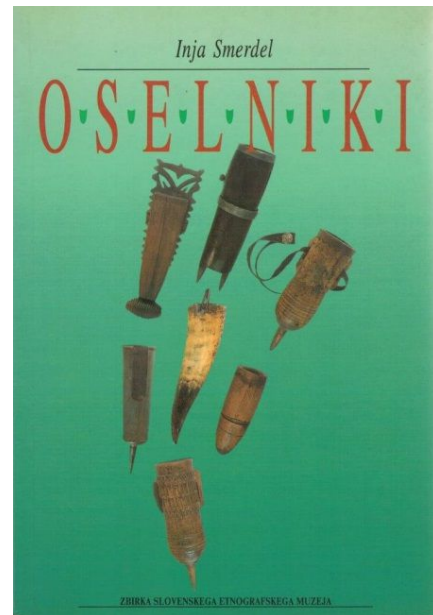
*Catherine Wilson (Society for Folk Life Studies Presidential Address). ‘I’ve got a brand new combine harvester... but who should have the key?’ Some thoughts on Rural Life Museums and Agricultural Preservation in Eastern England, in *Folk Life*, Vol. 41, 2002-2003, 7-23.



introduced with “whetstone holders, an ode to labour, skill, creativity, individuality and Eros”, thus covering the major topics taken up in this book on a museum collection. Concentrating on this **one item from traditional culture reveals** the concatenation of a single artefact, as in the

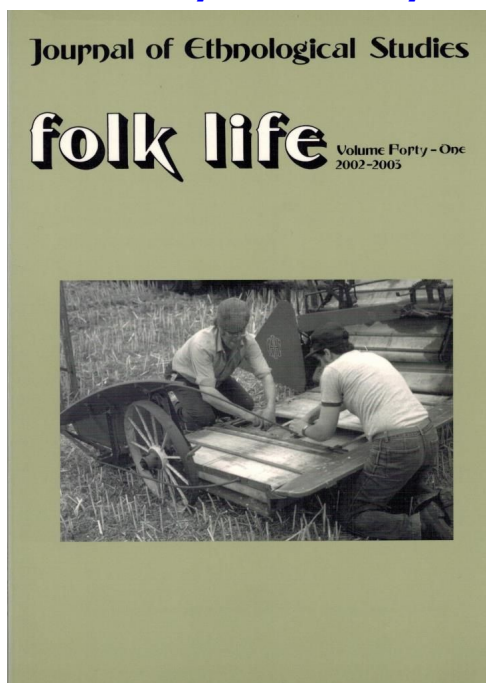
19th-century riddle: “an iron mistress, a stone maid and a wooden well”? The answer is: “a scythe, a whetstone and a whetstone holder”. As befits an object worn so close to the body of the scyther, it has held a place of honour in the **imagination and in narrative**, and there are many terms for both the whetstone and its sheath in Slovene. The study is also carried over borders to **compare** with materials from neighbouring lands and across all of Europe, as attested in the ample, **multi-lingual bibliography**. However, the pleasures of diversity in the types of Slovene whetstone sheaths, both as regards their shapes and the motifs they carry, will engage anyone working on a comparable collection or seeking guidelines for presenting any traditional artefact connected with agricultural practices. The collection was documented carefully to help find as many of the **makers** as possible, as well as the **users** who could bear **testimony** to both their work in the scything season, how they handled and cared for their stones and

sheaths, and the inevitable wealth of tales and jokes woven around the objects themselves, the work in the fields and the festive atmosphere that ensued. Inja Smerdel *Oselniki*, Zbirka Slovenskega etnografskega muzeja, Ljubljana 1994, 320 pages, b/w photos and illustrations, colour plates. Contact Barbara Sosic Barbara.Sosic@etno-muzej.si

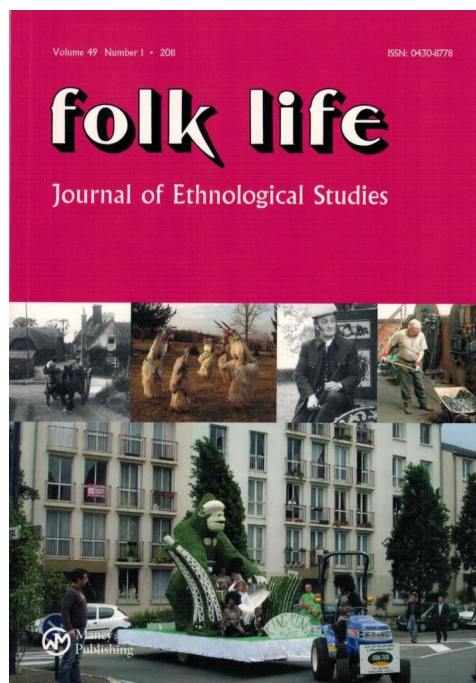


Journals

Folk Life by the Society for Folk Life Studies



Folk Life 41, 2002-2005



Folk Life 49-1, 2011

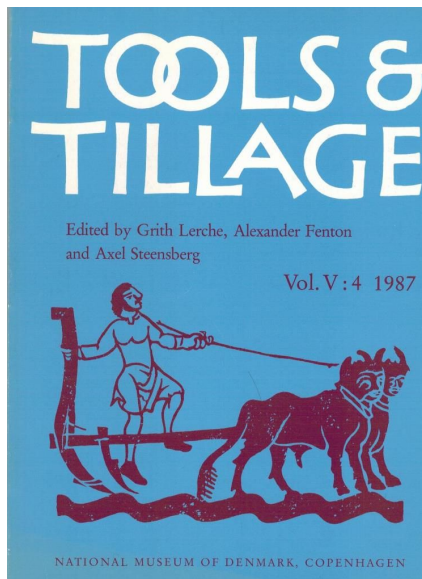
The **Society for Folk Life Studies** has been a reliable partner to the AIMA for many years, since **AIMA members from the British Isles** have usually also been members of the SFLS. One of the vital relaunch meetings of the AIMA was held entirely thanks to SFLS members Duncan Dornan and Elaine Edwards at the Scottish Museum for Country Life in Kitchside and Elaine, as Editor of the SFLS Newsletter, always announces the various AIMA meetings, including CIMA 18 Estonia 2017, in the yearly bulletin.

It is well worth recalling that over more than 50 years of its history, the SFLS has published a highly regarded, peer-reviewed journal, *Folk Life, Journal of Ethnological Studies*, which appears now twice yearly and has had **articles concerning rural life and farming** in nearly every issue, often by authors from outside the British Isles, in line with the journal's own move towards greater internationalization and the Society's networking across borders.

Contact: Elaine Edwards (National Museums of Scotland, representative of SFLS) e.edwards@nms.ac.uk or *Folk Life* Editor Lillis O Laoire lillis.olaoire@nuigalway.ie



Tools & Tillage – a possible AIMA project?



TOOLS & TILLAGE A journal on the history of the implements of cultivation and other agricultural processes. Edited by Grith Lerche, Alexander Fenton and Axel Steensberg appeared yearly from 1968 to 1995 as a **guide to research** in

implements, but also in field systems and methods of cultivation and cropping, including linguistic as well as functional aspects, from the beginnings of cultivation to the industrial era in every part of the world, although the primary emphasis was on Europe.

Among the most interesting aspects of *Tools & Tillage* is to note the number of **AIMA members*** who contributed to its pages and it is a reminder that European as well as worldwide networking must also be encouraged through periodicals and regular congresses, as well as subject-specific conferences. **The journal does not appear to be available online in digital form. Might it be possible for the AIMA to put a pdf of the table of contents on our website?**

*E.J.T. (Ted) Collins, Gaetano Forni, Horio Hisashi, Jose Luis Mingote Calderon, Svend Nielsen, Wayne Randolph, François Sigaut

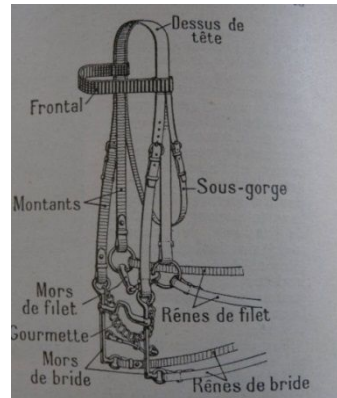


DiCAT, a Chinese-English-French-Japanese dictionary online on traditional agricultural techniques, tools and crops – and AIMA



Wet rice, Philippines, 21th century (2009). Photo IRRI Images

Begun in 2006 by a group of researchers, including the late François Sigaut, the objective of this online dictionary – **richly illustrated with drawings and photographs** – will provide a much-needed free-access resource for museum collections experts, researchers and the interested public. It is likewise intended to be an **international teaching tool, enabling comparison of agricultural terminologies and practices** over a broad spectrum of activities, including stock-raising, horticulture, fish-farming, water management, viticulture and much more.



Bridle, France, 20th century, Larousse agricole, dir. E. CHANCRIN, R. DUMONT, vol. 1, Paris, 1922.

Piloted by the CRCAO (Centre for Research on East Asian Civilizations) in Paris, France, in association with partners in China and Japan, it has brought together the **expertise of some fifteen researchers** in this on-going project, which will directly concern AIMA members. Contact Charlotte von Verschuer (in French) charlotte.von-verschuer@wanadoo.fr or Cozette Griffin-Kremer (in English) griffin.kremer@wanadoo.fr



National Geographic online series: The Future of Food



Left: Wikimedia Creative Commons: farm machinery by lane to Coddensham Green, Suffolk, Great Britain, Andrew Hill. Right: Millet flour, the base for African millet couscous and porridges, T.K. Naliaka, Wikimedia Creative Commons

The *National Geographic* magazine has devoted a series of in-depth articles to “The Future of Food”, based on the current state of research and offering highly educational graphics, all **free access online**. If you are looking for easy-to-reach information to begin an exhibit or an educational project on some aspect of current food issues, key into the first article, “Feeding 9 billion” (see weblink below) and it will lead you on to the rest: 1) A five-step plan to feed the world, 2) Aquaculture, 3) The next breadbasket – Africa , 4) The new face of hunger –

malnutrition in the world's most developed countries, 5) The evolution of diet, 6) The next green revolution, 7) The carnivore's dilemma, 8) The Joy of Food – it brings us together.

<http://www.nationalgeographic.com/foodfeatures/feeding-9-billion/>



Photo essay from a visit to Cappadocia in Turkey by Jacques Holtz

Jacques Holtz, AIMA member, found this interesting “collection”, not in a museum, but in the Hotel Sofa in Avanos, including the threshing sledge (tribulum).



Join the AIMA via PayPal

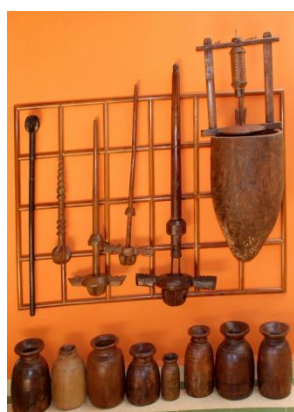
Membership forms and Paypal are available online in English, French, German, Russian and Spanish on the AIMA website at <https://agriculturalmuseums.org/>



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AIMA Newsletter N°10, so let's celebrate the round number and thank the many contributors to the previous issues with a few of their illustrations



Butter-churning implements from Victor Gomes in Goa Chitra
Donnerwetter tadellos (shaving and hairdressing) Märkisches Museum, Berlin
Value of a Banker Horse from Jeannette Beranger
Ancient Egyptian art keys to agriculture and stock-raising from Catherine Chadefaud
Art and artfulness of the Irish noggin from Claudia Kinmonth
Gesture and posture in Portuguese *azulejos* from Thea Sawyer and Jose Luis Mingote Calderon