

AIMA Newsletter N°16 March 2021



Snowball plant LI Guoqiang



Ploughing early March 2021 Lauresham Open-air Laboratory

Agriculture * Food * Environment * People

**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)**



Highlights

- ❖ **AIMA Virtual Symposium "Coping with Crisis" online**
- ❖ **AIMA Congress at MERL in Reading, England**
- ❖ **2021 Year of Fruit, Vegetables, Mushrooms and....
Gaulish refreshment**
- ❖ **Announcements, Exhibits, Reports, News from
Members and Friends**
- ❖ **Outreach to hearing-impaired on-site in person**



- ❖ 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.



Contents

- ❖ AIMA Blog Posts
- ❖ AIMA Virtual Symposium online
- ❖ AIMA President Ollie Douglas' Message
- ❖ The MERL celebrates its 70th
- ❖ AIMA Vice-President Debra Reid on Public History, Agriculture and Film
 - *Representing the Rural: Space, Place, and Identity in Films about the Land*, Edited by Catherine Fowler and Gillian Helfield
- ❖ “Draft Animals in the Past, Present and Future” Congress and Virtual Archive 8/9 May 2021
 - Year of the Ox POSTER
- ❖ ALHFAM 2021 Congress 10-12 June 2021
 - Virtual ploughing match
- ❖ ALHFAM Congress: Coping, ever and again
- ❖ 9th International Conservation Conference at National Museum of Agriculture and Food Industry in Szreniawa, Poland, 6-8 October 2021
- ❖ Signs of Inclusion: The National Museum implements UN Convention for the Hearing-Impaired
- ❖ EXARC Congress #EAC12 – 29 March-1 April 2021 “Experimental Archaeology: The Past in the Future” and “Around the World in 80 Experiments”
 - Experiences with Digital Technologies
- ❖ EURHO Congress 23-26 August 2021 Uppsala, Sweden
- ❖ AFMA and French Heritage Days
- ❖ A Note on Networking: Livestock Conservancy-Ecomusée de Marquèze for Bordelaise Cattle

Introducing...

- ❖ ERHFA – The European Rural History Film Archive
- ❖ CAG ICAG (Centre for Agrarian Research) launch first International Newsletter
- ❖ The AHSR – Association d’Histoire des Sociétés Rurales
- ❖ Irish Country Furniture and Furnishings 1700-2000 by Claudia Kinmonth
 - 2021 International Year of Fruits and Vegetables (and a touch of beer)
- ❖ “The Age of Beer” at Malagne Gallo-Roman Archéoparc, Rochefort BE
- ❖ Academy of Agriculture of France Perspectives on “Fruit of the Future”
- ❖ The vegetable market in Kangding, a Tibetan city in Western Sichuan
- ❖ Remembering Long-time AIMA Executive Committee Member Hisashi HORIO



AIMA Blog Posts going full steam ahead

Health crisis or not, there is no stopping our active blog post section, with new items added to the **bee thread** – and not only honeybees – check out the **bumblebee** adventures in Norway and soon, there will be **draft animals** aplenty.

More coming soon to keep you posted on a broad spectrum of AIMA members' and friends' events, activities, exhibits, research and innovative thinking.

Raising queen bumblebees in Norway, a tale of exceptional practices at Jærmuseet Norway <https://www.agriculturalmuseums.org/2021/02/22/commercial-bumblebee-breeding-in-norway/> and **Bees of the Ancient Pharaohs** <https://www.agriculturalmuseums.org/news-events/news/>



“Coping with Crisis”

AIMA Virtual Symposium online now – full version on YouTube at

<https://www.youtube.com/watch?v=CC1pQ7B7meg&feature=youtu.be>

We want to thank all the organizers, contributors and participants to the 14 November 2020 Virtual Symposium for their enthusiasm and encouragement. The full report on the symposium with the programme details is in AIMA Special Report N°3 here on our website:

https://www.agriculturalmuseums.org/wp-content/uploads/2021/01/AIMA_SpecialReportN%C2%B03_VirtualSymposium14Nov2020.pdf

Our first virtual event and the report were set up in sections. Section One included our welcome to everyone and our keynote speaker outlining how museums might imagine **re-opening**. Section Two dealt with **on-site responses**: truly sharing a museum's harvest with the public through food banks in the United States, the enormous usefulness of risk management plans during the health crisis, how to continue communicating with museums' publics and partners, and a medley of one museum's specially invented online activities. Section Three detailed **digital pathways** to coping during the Covid-19 pandemic and highlighted member museums' portraits. Section Four concentrated on **widening the scope** to indicate we are all ready to move beyond the health crisis and are learning intensely from our experiences in “deep” networking, oral histories of farming families, how agriculture in India is coping with the crisis, all followed by a sum-up of the stakes involved and how agricultural museums and their allies are making their presence felt in highly innovative ways.

You can find all three Special Reports on “**Coping with Crisis**” in our Newsletters sections here: <https://www.agriculturalmuseums.org/news-2/aima-newsletters>



AIMA President Ollie Douglas' Message

As a challenging 2020 draws to a close we must all be looking forward to what 2021 will bring for both our membership and our museums. Before we cast our eyes forward, I'd like to take a brief moment to reflect on our recent achievements, and on what we as an Association have achieved during these difficult times and over the last 12 months.



Your **Executive Committee** have managed to maintain discussion and governance across a turbulent year. It helped that we were already familiar with meeting internationally and using video calls, of course, but we've kept in touch actively and enthusiastically, and have enjoyed regular meetings to move AIMA activity forward. We've been able to establish Scientific *and* Advisory Committees, whose guidance and feedback will help shape our Association and its programmes for the future. We have also contributed eagerly to ongoing discussions within ICOM (of which the AIMA remains an Affiliate), maintaining a presence at the online AGM and contributing towards surveys concerning Covid-19 response in global museums. We leave another year behind us with an Association that feels lively, active, and engaged, and we hope that our membership feel part of this progress and development.

Although forced by the pandemic to postpone our international congress at the [Museum of English Rural Life](#) (The MERL) – *AIMA 2020* – we have already begun to make plans for its replacement – *AIMA 2021*. This is likely to take place online but will still be hosted by The MERL. In preparation for greater web-based discourse and engagement, we planned and hosted our very first virtual symposium. The fruits of this labour are here to enjoy on our new [AIMA YouTube channel](#). We have also developed and submitted two museum-related panels for inclusion at the forthcoming [Rural History 2021](#) conference, to be hosted this year in Uppsala.

In terms of other content, we have enjoyed numerous rich and informative newsletters and three special reports on **“Coping with Crisis”** in 2020, which are accessible [here](#). These include written summaries of our inaugural Virtual Symposium. We've played our part in bringing a back catalogue of the amazing *Tools & Tillage* to a wider audience and you will now [find this entire resource accessible online](#). We've even grown our presence in the digital sphere in other ways, expanding our existing social media presence on [Twitter](#) through focal content on seeds and other subjects, and starting a rich blog series that has included exciting [content on bees](#).



AIMA Vice-President Isabel Hughes and your co-host at MERL

So, while 2020 proved to have a sting in its tail for so many of us, we are pleased that there were moments of success and positivity as well. I hope that the wider hive of our AIMA community is safe and

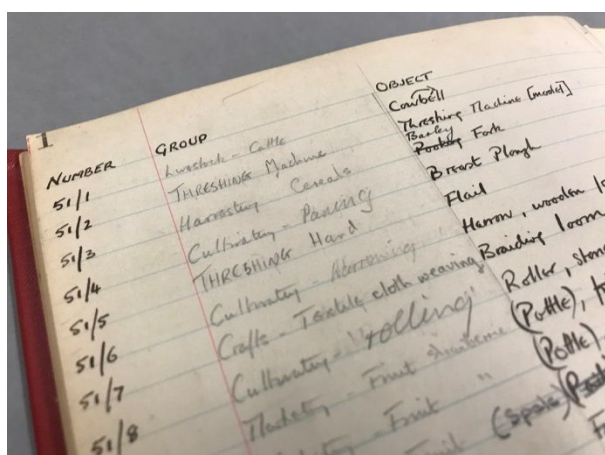
healthy at this challenging time and that your many institutions are weathering the complex challenges we face as well as can be expected. On behalf of your Executive Committee I would like to extend my thanks for your continued support and enthusiasm during this difficult year. I would urge you to keep up your **membership** and to spread the word about our brilliant organisation. Along with my colleague Isabel Hughes (AIMA Vice-President) and the AIMA Executive Committee, we look forward to welcoming you all to **AIMA 2021**.

With best wishes to you, your museums, and all your audiences,
Ollie Douglas (President, AIMA)



Happy Birthday! – The MERL celebrates its 70th

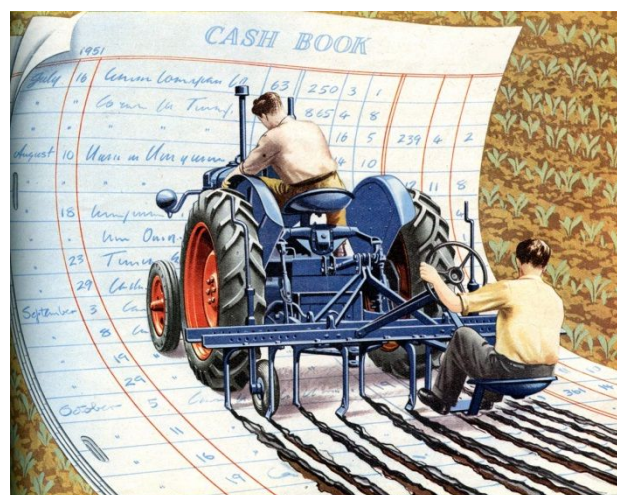
To mark our 70th year, we will be exploring objects connected to 1951, the year the Museum was established and a mid-century moment that marked a time of pivotal change in the modern countryside. We will be working with artists and writers from many different communities and backgrounds to link these items to the priorities and passions of the past, present, and future. Throughout 2021, an exciting array of **51 Voices** will be mapped to 51 fascinating objects, enabling reflection on mid-century ideas. By working with different people and communities, collections will be re-imagined with surprising and perhaps challenging responses.



This is a detail of the first page of entries in the Museum's accession book, showing the **earliest acquisitions** made during January 1951. These include an animal bell, gifted by an agriculture student, who provided an oral history of the object for The MERL's 60th anniversary. The very first artefacts are recorded as having arrived onsite on 1

January 1951, marking the emergence of a new home for the history of food, farming, and the countryside. On that same day the BBC broadcast the first national episode of their long running rural radio series *The Archers*. During that same month the British Government brought an infamous colonial farming experiment—the *East Africa Groundnut Scheme*—to an end. In that same year, agriculture, craft, and rural life featured prominently in the displays of the *Festival of Britain* on London’s Southbank and throughout the wider country. Similar themes were presented in regional exhibitions and the UK’s first *National Parks* came formally into being. This was a period of enormous change and a time of profound hope.

This *Fordson* tractor advertisement shows modern farmers cultivating a farmer’s cash book. The imagery hints at the economic challenges and technical changes impacting British farms during this mid-century period. These were just some of many shifts to life in the English countryside during 1951. This illustration appeared on the cover of an issue of *Farmers Weekly* magazine published on 25 May, 1951. The MERL holds a full run of 1951 *Farmers Weekly* issues, as well as photographic materials used by the publication during this period.



Over the coming weeks and months, we’ll be aiming to release new interpretation about these objects and items from 1951. Some will be unfamiliar and others may feel like old friends. There are many ways in which the launch of our *51 Voices* programming connects powerfully to the challenging circumstances of our time. The uncertainty posed by the pandemic has brought so many of our lives to a halt and even threatened the future of this very project. It is going ahead in large part thanks to a grant awarded to The MERL by *Arts Council England*, as part of the Government’s £1.57bn *Culture Recovery Fund*. These funds will allow us to extend the range of *Voices* that you will hear over the coming year and enable us to offer targeted support to ten local artists, inviting them to produce work in partnership with volunteers and community groups. The creative sector has been hard-hit by the social restrictions and economic contraction of the last year. With these vital resources we’ll bring you fresh artworks including poetry, illustration, and sculpture, each inspired by one of the 51 objects, and each bringing their unique *Voice* to themes as diverse as birth, home, natural heritage, and climate breakdown.

So, amidst this early 2021 cloud of difficulties and worry, there’s a small silver lining, and we get to work with brilliant, talented people to bring *you* amazing, engaging digital content, all at a time when *we are all* in need of positive, creative, and enriching experiences. Be sure to visit our *51 Voices* Portal at <https://merl.reading.ac.uk/explore/online-exhibitions/51-voices>. Meanwhile, here is a glimpse of some of The MERL’s regular activities – even if being done online at the moment –and a taste of our million+ photographic collection.



Left: chair maker from our historic photographs collection; Right: Pete Flood, Musician in Residence, playing rough music on MERL objects



Left: Magpie Lane folk band playing at a "Late" (evening entertainment programme) at The MERL; Right: object handling session with folk collections, including a set of St Brigid's crosses, a fool's bladder, a bellarmine jar, and some coffin plates.



AIMA Vice-President Debra Reid on Public History, Agriculture and Film

2020 was the [Agricultural History Society's 101st year](#), so it seems fitting to stress the critical role that public history played in the Society's past and continues to play at present. Today we understand public history as history "put to work in the world" or "applied to real-world issues." The term "public history" entered our vocabulary by 1977, but many put agricultural history to work in various ways long before then. Agricultural history factored into state-based natural history and geological surveys, seed catalogs, horticultural society reports, patent applications, local histories, and boosterism during the nineteenth century. After the Agricultural History Society formed in 1919 (hereafter AHS), AHS members applied their findings to work in government agencies and in museums and archives, among other non-academic pursuits.

More AHS members than you might think hitched Clio's horses to public history tools and techniques, as well as museum work. The [agricultural collection](#) that I curate at [The Henry Ford](#) helps tell this story of the public history of biotechnology, a story that can involve every agricultural historian and that has application to every living historical farm, historic site, historic house, and history museum that exists. This is an important task, and to lay the ground work, let's start with the [definition of agricultural biotechnology](#) that the U.S. Department of Agriculture (hereafter USDA) recommends for general education purposes: "A

range of tools, including traditional breeding techniques, that alter living organisms, or parts of organisms, to make or modify products; improve plants or animals; or develop microorganisms for specific agricultural uses. Modern biotechnology today includes the tools of genetic engineering.” Note that this foray into the public history of biotechnology focuses on plants. Animals and biotechnology warrant separate treatment.

There are so many ways we can communicate these concerns and you see them reflected in our AIMA Newsletters or our active Blog posts, that are a story unto themselves. However, another angle of approach to stories that engage with the public is through **film**, as in the award-winning series *Innovation Nation*, but... is it Innovative History? For that matter, what makes good historical narrative? A compelling argument, one that uses the historic evidence in thought-provoking ways; factual and attention-grabbing; authentic and relevant. CBS television’s *Innovation Nation*, is based on these criteria.



Innovation Nation aired for the first time in 2014. This three-time Emmy-award winning production results from a partnership between The Henry Ford and Litton Entertainment. Each half-hour episode includes a 4-minute segment featuring a curator addressing a historic

topic. Each curator views this as a 4-minute window-of-opportunity to convey historical insights. The narrative takes the form of short and pithy answers to a series of questions asked by the star, Mo Rocca, and delivered to viewers of Saturday morning TV – children between the ages of 8 and 14. Critics have nominated *Innovation Nation* for numerous awards and it has received three Daytime Emmy Awards for Outstanding Special Class Series (2015) and Outstanding Writing for a Special Class Series (2016, 2020).

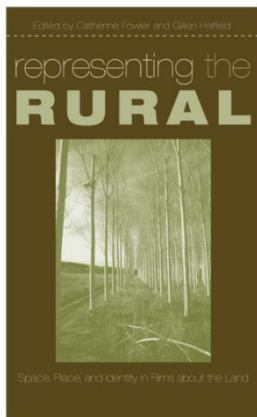
Let’s take the example of segments I have recorded to date, including tractors, hay, eggs, Luther Burbank (botanist and pioneer in agricultural science), George Washington Carver (agricultural scientist and inventor), weathervanes, tomato harvesters, and apples and cider. The TV producers transform more than one hour of interview footage plus B-roll (complementary film footage) into one 4-minute *Innovation Nation* segment. Then, they **aim at conveying historical insights** to the audience. If the model works, anyone could craft a 4-minute historical narrative and extend history’s reach and the audience can be the judge.

The Henry Ford and the AIMA have a particular concern about the present-day and historical **use of films in explaining and promoting agriculture**, and the cinema has often been at the cutting edge of transmitting new information, products or techniques, as we can see from the efforts to bring together as many film collections as possible in a centralized database. The **ERHFA** (European Rural History Film Archive), which you can “meet” later in these pages, is a leading example. In the meantime, I can recommend a volume that pays special attention to rural life in film – *Representing the Rural*.

Debra A. Reid, Curator of Agriculture and the Environment, The Henry Ford, Dearborn, Michigan



Films about the Land



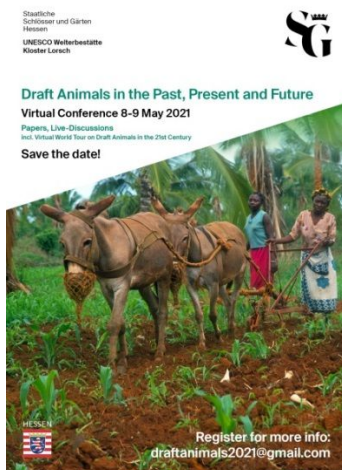
Representing the Rural: Space, Place, and Identity in Films about the Land, Edited by Catherine Fowler and Gillian Helfield, Wayne State University Press, 2006

Little has been written about the use of land, or the rural, in the cinema – despite its equally prolific and consistent history as

a backdrop to both fiction and documentary work. Whether rural space is figured as idyllic or troubled, mythological or historical, obsolete or perennial, this collection argues that it constitutes a rich medium through which to enunciate shifting concepts of identity and nationhood. The films discussed in this volume use the land as physical territory, living place, unspoken character, or mythic and symbolic presence and explore how the land is key to the social and national cohesion of its inhabitants and to their cultural survival. In addition, the essays delve into the inextricable link between the urban and the rural as points of tension as well as points of contrast. *Representing the Rural* attempts to formulate a template for rural cinema, and provide a guideline for discussion and analysis.



Draft Animals in the Past, Present and Future Congress and Virtual Archive 8/9 May 2021



“Draft Animals in the Past, Present and Future” is piloted by AIMA Executive Committee Member, Claus Kropp, who organized our November 2020 Virtual Symposium and now is taking up the challenge of a world-wide effort to bring together draft animals users. The congress is virtual, in agreement with our online times, and hosted by **Lauresham Laboratory for Experimental Archaeology** at the UNESCO World Heritage site of Kloster Lorsch in the *Land* of Hessen, Germany.

The two-day congress itself will be organized into various sessions, including keynote speakers introducing the **stakes** involved in past, present and future, then the historical and archaeological perspectives. Other sessions will concentrate on the special interests of agricultural and agriculture-related **museums** in the preservation of **local breeds**, actual farming production and their educational activities for adults and children. Special emphasis will be placed on **animal welfare** and the transmission of **skills**, as well as on the role of draft animals today in **economic development and environmental protection**. A handsome roster of experts has already accepted the invitation.

For the ongoing project of the **virtual archive**, film clips will provide an overview of draft animal usage around the globe. These will include draft animal users in museums, associations, regional or national parks and research facilities, among others.

Individual friends and institutional **networking partners** such as EXARC, ALHFAM, the EURHO, the SFLS, the ASHR, the Académie de l'Agriculture of France and the AFMA, among others, have been active in announcing for Claus. The latest word, in late February, gave us the news that over 100 participants have so far registered for the congress and archive from over 15 countries, including Germany, Austria, Romania, Belgium, the Netherlands, England, Scotland, Canada, France, the US, Italy, Australia, Luxembourg (although not all potential attendees identified their country affiliation).

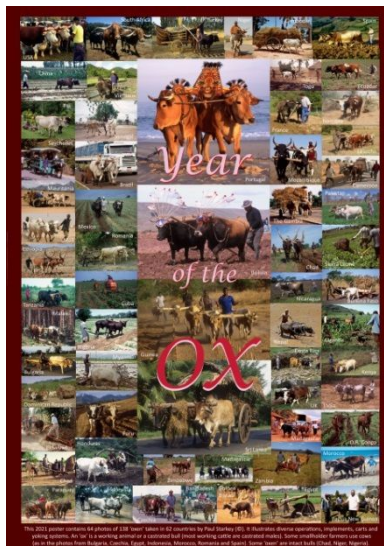
Lauren Muney of the ALHFAM played a special artistic role in the event promotion when Claus sent her a picture of working with their oxen at Lauresham, and Lauren replied with one of her specialty cut-outs to illustrate the online announcement which you can pick up in eight languages on YouTube.



On top of all this artistic work, congress participant **Paul Starkey**, an expert on draft animals and transport worldwide, sent Claus a poster and detailed identification for his

Year of the Ox POSTER

that he is quite **willing to share with AIMA members and friends**, if it can help you in your own efforts to publicize your work in museums or living history farms. If so, just tell Claus or Cozette and we will give you Paul's contact information.



Join the Congress and Virtual Archive on YouTube at
<https://www.youtube.com/watch?reload=9&v=TPbbu1XKvJg>





ALHFAM 2021 will go all virtual including the ploughing match

ALHFAM is sticking to its guns through these high-water times, already organizing their traditional ploughing match as a virtual event hosted by the FARM P.I.G. (Professional Interest Group). Full information, including details and guidance for submissions, is available on the FARM PIG News and Plowing Match pages.

This event is meant to be fun and is designed for any ALHFAM member, however experienced and even non-members will be able to participate, with the judges taking into account the high diversity of sites, plough folk and equipment this year. There will be **prizes** in several categories and levels of expertise with special emphasis on beginners. Organizers can even do some match-making: bring people with animals, or equipment or a suitable site, members and non-members together. Of course, there are

rules and the FARM P.I.G. organizers will gladly share these with you. All entries to be submitted by May 10. **Contact** Jim Lauderdale at jiml@tacomaparks.com or Bob Powell at bob.powell53@btopenworld.com and visit the ALHFAM website here for full details <https://alhfam.org/Farm-News>



ALHFAM Congress 10-12 June 2021

Coping, ever and again...

ALHFAM Program Chair, Donna Braden, shares her thoughts on the challenges of 2020 and 2021 with us. “Early in 2020, when Debra Reid (AIMA Vice-President and former ALHFAM President) asked me to serve as the Program Chair for the 2021 ALHFAM. Conference, I thought it would be “normal.” Not too challenging. Not too different. Coming off a big anniversary year, with the traditional 10-year pilgrimage to Old Sturbridge Village planned, I thought the 2021 Conference would be low-key, with not too many expectations and the usual sampling of sessions covering best practices from our field.

I couldn’t have been more wrong! The COVID-19 pandemic happened, putting all our institutions at risk and moving a portion of the 2020 conference into a virtual format. With no end in sight, this raised the question of whether the 2021 conference would be an in-person event or be virtual – yes, it will be virtual.

Then, there have been the nationwide protests in the U.S. that started in response to the killing of George Floyd. This has resulted in statements of solidarity from our institutions ([including one from ALHFAM](#)), and has led to more **serious conversations** at our institutions about how we can recruit for diversity, train for unconscious bias, and better research and interpret black history and the history of other traditionally underrepresented groups.

The overall theme of “**Looking Forward: the Next 50 years**” is not changing. But, to respond to these unprecedented times, we are focusing the 2021 conference around two specific subthemes that are crying out for emphasis: “**Post-COVID-19 Survival: Living History in a Changed World**” and “**Race and Living History: How do we do better?**” Of course, we will not reject other proposals. But we feel that the time is right now to address these issues in deep and thoughtful ways, through panel and group discussions, forums, and more formal sessions. We appreciate your help in re-envisioning this conference so it will be as relevant to you as possible.”

Donna Braden



 **MUZEM NARODOWE ROLNICTWA**
I PRZEMYSŁU ROLNO-SPOŻYWCZEGO W SZRENIAWIE



9th International Conservation Conference

Szreniawa, Poland, 6-8 October 2021

The National Museum of Agriculture and Food Industry in Szreniawa invites you to the 9th International Conservation Conference in the series *Problems of Museums with Preservation*

and Conservation of Collections, scheduled for 6-8 October 2021. The Conference is organized with the support of the National Institute for Museums and Public Collections and in cooperation with the Association of Open-Air Museums in Poland.

The meeting on the protection of cultural assets would like to focus on the issues grouped in **four theme blocks**: I. Social education for the protection of national heritage, II. Organisation and management of conservation in museums, III. Conservation of objects made of organic matter and those exhibited in the open air, IV. Maintenance of large-size objects and objects to be put into operation.

The discussion of the above issues will begin with speeches concerning the need for broader social education for the protection of national heritage and the role of museums and other cultural institutions in this respect. We will also consider issues related to the potential increase of **conservation efficiency** by creating appropriate conditions for organization and management, specialized training and exchange of experience. Next, we will address the subject of conservation of historical items made of organic materials. This matter includes questions such as: the destructive effect of time and the influence of the technical conditions of the exhibition rooms and climate conditions on historical items, as well as conservation prevention. We shall likewise focus on the issues concerning the preservation and conservation of collections in museums of

the open-air type, resulting from the external exhibition of these objects. The conference will be concluded with speeches that address the differences between static and dynamic exposition in relation to technical objects; among other things, we will discuss the important issue of a **'living museum'** or that of observing conservation rules in the context of preparing historical technical objects for being put to use.



A **study tour** is planned for the second day of the Conference, i.e. October 7th.

The Conference will include the **publication** of submitted papers and information and presentations of conservation means/materials/methods. The conference fee of 500 PLN covers accommodation, board and the conference pack (including the conference agenda and abstracts of speeches); participants arranging their own accommodation will pay a conference fee of 300 PLN. The speakers will additionally receive 2 copies of the complete conference proceedings. To apply, please fill in and submit the form available on the Conference website <http://konferencja.muzeum-szreniawa.pl/en/>

I sincerely hope that the planned session, similarly to the previous editions, will contribute to the integration of activities for the protection of our common cultural heritage.

Dr. Jan Mačkowiak, Director



Signs of Inclusion: The National Museum implements UN Convention for the Hearing-Impaired



Hanna Ignatowicz and Julia Hanuliewicz

Poland's ratification of the UN Convention on the Rights of Persons with Disabilities, which guarantees equal access to cultural goods for all, took place on September 6, 2012. Seven years later, on July 19, 2019, the Accessibility Act for People with Special Needs was passed. It took many years for the laws to be put on paper and formally approved. This means that every public institution has to **remove barriers** that prevent the use of their resources by people with hearing, vision or physical disabilities.

In 2019, the conference „We include into culture” was organized in **Szreniawa**, which was devoted to groups at risk of social exclusion, with particular emphasis on the aspect of participation in culture. For several years now, there have been convex sightseeing paths at the exhibitions of our Museum with touch points for the blind. In the manor house, we have a special audio tour with remotely triggered navigation messages and audio description for people with **visual disabilities**. Thanks to such facilities, we have made our museum accessible to people with visual impairment. We hope that we will also become user-friendly for people with **hearing impairment**, that is, for about 900,000 people (data for Poland).

PJM (Polish **Sign Language** PJM "Polski Język Migowy") is the natural language of the Deaf – the first language that a deaf child learns. It contains visual-spatial features and the Deaf communicate through it on a daily basis. It is a visual language because it is based on a channel available to our sense of sight and spatial, because it uses the space around the signer. It contains non-manual signals necessary for proper communication, such as facial expressions, head and torso movements. In Poland, apart from PJM, there is also the SJM sign language, but it contains elements of Polish grammar, which is largely incomprehensible to deaf people. After all, grammar is based on sound, so the door to communication with the world closes quite quickly. SJM is therefore an artificial creation which, apart from Polish, is another foreign language for people with hearing impairments. But it does exist, constituting a compromise between the Polish language – a nightmare for the Deaf, and PJM – a different linguistic reality for people who can hear. This compromise does not work because it disappoints both parties. Hearing people think that they can sign, and deaf people do not know how to use it, because they simply cannot fully understand it. It's as if we were speaking our native language – Polish, but using German grammar. Good luck.

Yes, when writing about the **Deaf**, always remember about a **capital letter** and it is not a spelling mistake. They have their own distinct culture and a strong sense of identity. As far as the nomenclature is concerned, the Deaf do not use the term "non-hearing" when speaking of themselves. This indicates directness and reluctance to somehow avoid the "topic". Right, do

we – hearing people – call ourselves “non-deaf”? However, both forms are allowed and neither is offensive.

Two employees of our Museum decided to start a journey with PJM science and it was a decision dictated by curiosity and interests. Yes, you can always hire a PJM translator, but it was more important to us that people who know every inch of the Museum in Szreniawa undertake such a **challenge**. Of course, our skills will be insufficient even after a few years, but we cannot imagine that the Deaf would give up coming to our institution, because “the wall” probably begins with the intention to buy a ticket, not to mention questions regarding the current offerings. One can answer "what's the problem? everything is written". Unfortunately, we do not realize or forget that, despite great will, knowledge of the Polish language by deaf people is significantly limited. We should also remember that the language of the museum is often difficult to understand even by our hearing viewers. It is full of specialized vocabulary and is often over-intellectual.

I allowed myself to ask a few questions to Mr. Piotr Nowak – President of the Wielkopolska (Greater Poland Region) Branch of the Polish Association of the Deaf. They concerned mainly the **expectations** of the Deaf and Hard-of-Hearing about cultural institutions, including museums. It is a particularly valuable voice because it represents the community for which we want to be AVAILABLE as a cultural institution. You cannot make any decisions based on guesswork and assume that after completing the basic course, you know the world of the Deaf. No, we don't know and you have to ask! From the information I have obtained, it appears that the Deaf visit museums only in a group, coming with their translator. In the absence of a professional interpreter, this role is played by a hard-of-hearing person. Visiting individually is unlikely to happen. Why? There are not enough guides who know PJM, not enough audioguides and lack of specially edited text on information and education boards. The elderly would definitely prefer to use the guide service, because electronic equipment is a foreign area for them, but there is already a chance for the younger generation to use the electronic form of sharing (Internet, audioguides).

Therefore, we are currently making every effort to ensure that in the future, descriptions of exhibitions in PJM appear on our website in the form of videos and to create a sightseeing path that allows each person to feel **independent** so that they can freely take advantage of the wealth we are proud of.

Julia Hanuliewicz



EXARC Congress #EAC12

29 March–1 April 2021

**Experimental Archaeology: The Past in the Future
Around the World in 80 Experiments**

The #EAC12 Conference will be an “around the world in 80 experiments” starting in New Zealand & Australia, turning towards Asia, Africa, Europe, North and South America with online lectures as well as presentations by local hotspots in different time zones that will show the diversity of experimental archaeology world-wide. EAC12 is open access, and will include many ways of interacting among the participants, the speakers and the hotspots... You can register now at <https://exarc.net/meetings/eac12/registration>

EXARC is an old AIMA friend and we have networked together informally and formally, as to negotiate the University of Heidelberg’s database HEIDI to host online access for the journal *Tools & Tillage*. In fact, all of EXARC’s offerings are basically **free-access**. As they say, “if you like what we do, join us”, and plenty of people do so, at rates adjusted for circumstances and professional duties. For members, EXARC sends out a yearly digest print journal with a variety of brief articles, some of them peer-reviewed, linked to the full academic versions online and the contents deal with the latest developments not only in the experimental archaeology world directly concerning members and friends, but also in the ever more important field of communication and engagement through new media.

Experiences with Digital Technologies

With AIMA’s budding experiences in the virtual world, an article in both the journal and online entitled “Everybody else is doing it, so why can’t we? Low-tech and high-tech approaches in archaeological open-air museums” by Roeland Paardekooper takes up many questions that apply equally well to agricultural museums. Although EXARC members are by definition much concerned with open-air activities, experience and storytelling have always been the central concepts. It is exactly these ideas that are behind many **digital techniques**, so that both museums and digital professionals collaborating with them have a solid base to start from. This sometimes involves overcoming reticence on the part of museum professionals about just how they can effectively use the various threads of **virtual reality** (VR), **augmented reality** (AR) and **mixed reality** (MR), all three involving different technical solutions.



Left: EXARC’s print journal and right: getting used to virtual reality (with kind permission of Dr. Yvonne Lammers, for the Hoofd preHistorisch Dorp, Eindhoven, NL)

The best way to explain this is through **examples** and there are plenty of them, including how to improve upon early experiences. One museum tried using VR outdoors, but the cumbersome glasses cut visitors off from others in the group and with the important contact with the environment, so that was replaced by a smartphone-guided, much simpler treasure hunt, which visitors were already quite used to and this noticeably extended the time they spent in and outdoors at the site. Smartphone apps in general can supplement visits, especially

for a museum's public that wishes to go it alone or in small groups without an official guide. Some museums have allied with university programmes or private companies to create immersive cinema indoors to show buildings that will be reconstructed in the future on-site. Then, they can go outside to explore the future "home" of the buildings they have seen and fit them immediately "onto" their exact planned location.

Among the first and very positive results of such collaborations is that museum staff and digital experts begin to speak the same language together. They can pursue visitors' experience in gaming to enliven narratives about history and archaeology, but there are still **pitfalls** to be avoided, such as diving into AR/VR experiments for only as long as an external grant lasts and also making sure that staff rotation does not carry away vital experience with digital programming. There can also be such banal problems as poor wi-fi access in some locations and 3D-sensing capabilities that differ too much from indoor to outdoor use. In the world of digital design, there are plenty of games that engage archaeology, so it is logical for experimental archaeology museums to turn the tables and engage with designers.

This seems to be equally applicable to AIMA museum members, so we can watch carefully how the museum / digital designers relations develop over time, while larger groups like the ALHFAM are already deeply engaged in the process of going "virtual". Summary Cozette Griffin-Kremer.



EURHO Congress 23-26 August 2021 Uppsala, Sweden

eu | ropean
r | ural
h | istory
o | rganisation



The EURHO (European Rural History Organisation) extended its deadline for calls for papers to 22 January in order to encourage participants to contribute to this year's congress, which is jointly organized by the Swedish University of Agricultural Sciences (SLU) and Uppsala University through the Division of Agrarian History and the Department of Economic History.

The EURHO conferences are the **world's largest** gatherings of researchers interested in rural history. Their success lies in promoting and discussing new research in the broad field of rural history in Europe. The **goal** of the conference is to promote a dialogue between rural history researchers aiming to surpass national frontiers, cross chronological barriers and break down disciplinary boundaries, with a particular focus on new research. The opportunities for network building and exchange of ideas extends outside the scientific sessions themselves, which will be supplemented by social events and excursions to historical sites in the surroundings of Uppsala providing opportunities to make new acquaintances and network, both pleasantly and effectively. For more information, please consult

<https://www.ruralhistory2021.se/>

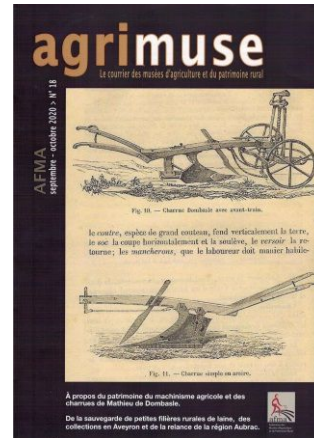


AFMA and French Heritage Days

The AFMA (Fédération des Musées d'Agriculture et du Patrimoine Rural), which was founded by François Sigaut and Jean Cuisenier in order to hold an AIMA international congress in 1984, brings out a regular magazine, *Agrimuse*, the latest issue of which heads up with a 2000 article by François Sigaut on heritage and agricultural machinery* that harks back to a 1995 article for ALHFAM, an interesting glimpse of François' long association with his North American colleagues.

Further items include the brief tools discovery photographs, an article on tilling with the Dombasle plough by AIMA Advisory Committee member Fabien Knittel (who introduces the AHSR Association Histoire et Société Rurales below), an article on regional organization to provide shelter for collections in the

* François Sigaut "Patrimoine & Machines Agricoles" in *Agrimuse* N°18, sep-oct 2020, 4-9 and "Agricultural Museums in France: Settings, Series and Processes", in *ALHFAM*, Vol. XVII, 1995, 22-24.



Aveyron *département* museums, a look at a historical wool-spinning site in the Manche *département* in Normandy, an inventory of heritage resources on olive trees and oil in France and a review of a book on 50 years of stockbreeding in the Aubrac, a region in the Massif Central.

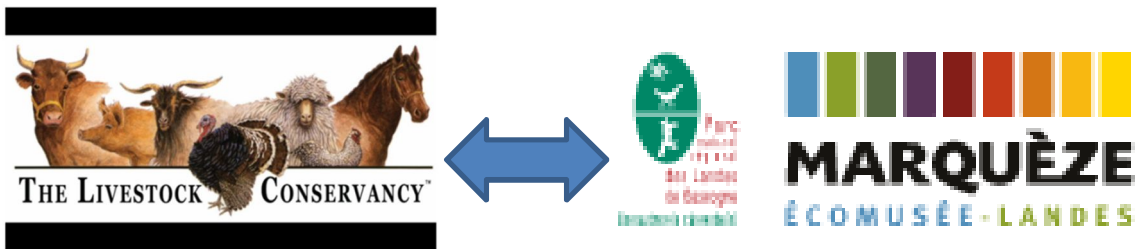


23rd French Local Heritage and Mills Days / 26-27 June 2021

These annual special events days are proposed to all kinds of participants, from associations to museums, towns, administrative regions, or parks, the 2021 theme being "Trees, Life and Uses", with emphasis on trees' place in the physical and cultural environment, as a biodiversity marker and a resource. For details see <https://www.patrimoinedepays-moulins.org/>



A Note on Networking



We often mention the networks of members and friends that come together in the AIMA, many times in our past congresses, regularly by contributing to the newsletters and blog posts, or by giving advice to help us and.... our networking partners. This often makes for a feeling of a very small world, as well as a sense of serendipity. When Jeannette Beranger, ALHFAM member and highly active in The Livestock Conservancy, wrote to ask if ever there was anyone in the AIMA network who had pictures of Bordelaise cattle, Denis Richard, director of the Ecomusée de Marquèze in the Landes region, responded with the magnificent photos here. Our thanks to him and to Jeannette, who is promoting knowledge of the Bordelaise breed at The Livestock Conservancy. Look carefully and you can see that the animals are wearing their handsome fly-masks and the handlers are wearing their covid masks....



Both photos ©Yohan Espiaube_Écomusée de Marquèze

Introducing...



ERHFA – European Rural History Film Archive – Methods and Perspectives



Image courtesy of www.ruralfilms.eu

Due to the pandemic, the ERHFA meeting was hosted online by Ulrich Schwarz-Gräber at the Institute of Rural History from Sankt Pölten in Lower Austria and proved to be both inclusive and effective. President Peter Moser of the Archives of Rural History, based in Switzerland, summarized current activities and new members. This was followed by a report on the Cinema Rural Filmdatabase of the Centre for Agrarian History (CAG) in Leuven, Belgium, including importing methods from this database to the ERHFA-database and new features that were added to the ERHFA Online Portal.

The second session was dedicated to on-going and new **research** projects by ERHFA-Members. The CAG has worked on digital public outreach campaigns, seeking new collections and copyright issues. Among the interesting subjects arising in the discussion was the use and power of music, the importance of comparative history (especially with Eastern Europe), and recurring ideas on gender roles in these rural films. Work on the Archives of Rural History in Bern, Switzerland, concerned films shot in the United States in the 1930s by a Swiss agronomist and the potential of video-essays for research and education, with emphasis on placing films in their period context in parallel to other communication media, establishing effective referencing systems and placing the films in the broader perspectives of agricultural education and the promotion of modernity. In the more local context of Lower Austria, a research-oriented project highlighting some 70,000 1910-1990 home movies involves cataloging and accurate mapping.



Courtesy ERHFA

Home movies brought up intensely debated methodological issues due to their difference from ERHFA members' institutional films and the need to further

investigate these private films that may deal with subjects running from leisure and sports activities or food culture, gardening, home furnishings, to consumer culture. In addition, home movie-makers can supply extra content information through oral histories and citizen science, as well as on production techniques. The Austrian Film Museum is also working on home movies with all these criteria in mind, highlighting female filmmakers and amateur film archaeology engaging with citizen contributors, for example, through Home Movie Day 2020 and collecting testimonies to put up on YouTube. This experience flagged up the importance of studying the "rural" with the urban context equally in mind.

At the Ludwig Boltzmann Institute for Digital History (LBIDH) in Vienna, special emphasis is placed on new technology in the humanities, involving the use of **digital techniques** such as Linked Data and the use of Wikidata-vocabularies that apply automatic analysis and automated description of moving images, analysis of camera movements, and linking people, buildings, and other elements depicted in specific shots to establish cross-over relationships between different films. These techniques are now available on apps that interact with the real world and further demonstrate the potential of moving images as a here-and-now historical source.

In addition to discussion of topics such as gender, the use of sound and music in films, and the need for comparative histories in the Cold-War context, the meeting highlighted the importance of examining both rural and urban experience and the "margins" of rurality to lay the ground for further exploration of the world of rural films.

Sven Lefèvre, Centre for Agrarian History, KU Leuven, Belgium



CAG ICAG launch

International Newsletter



The [Centre for Agrarian History](#) (CAG) and the [Interfaculty Centre for Agrarian History \(ICAG\)](#) in Leuven, Belgium, are launching their **first international newsletter**. CAG wants to study, preserve and make accessible the **history and heritage of agriculture, food and**

rural life in Belgium since 1750. It highlights tangible and intangible heritage in its national and international context and pays particular attention to the interaction between past, present and future.

The Centre is affiliated to ICAG, KU Leuven's Interfaculty Centre for Agrarian History, which aims to support, stimulate and launch ongoing and new scientific research on agricultural and rural development and the food system in Flanders, in its national and international context.

[Click here to subscribe](#) to their newsletter and stay updated twice a year about the plans and achievements of CAG and ICAG and other organizations on agriculture, food and rural life.



Image: Family Eerdeken of Meeuwen-Gruitrode taking a break on the field during the potato harvest, 1931. Photo ©Jan Arnold Buntinx, Collection Rob Fitén. <https://cagnet.be/item/00013556>



The AHSR – Association d'Histoire des Sociétés Rurales



This is an opportunity for us to welcome Fabien Knittel, Université de Bourgogne-Franche-Comté, who is the representative of the AHSR to the AIMA and a member of the AIMA Advisory Committee.

The Association History of Rural Societies (AHSR ; <http://www.histoire-et-societes-rurales.org/>) was founded in May 1993, as a 1901-law association [1] run by a board that is elected in an annual general assembly of its members. A bureau appointed by the board handles the everyday management of the association and prepares the board and general

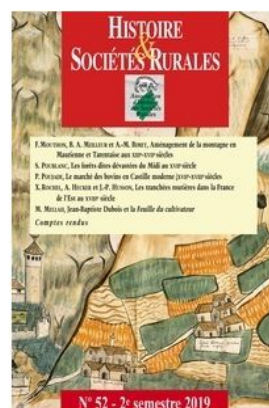
assembly meetings. Today, the AHSR has around **500 individual members as well as several hundred institutions** (archives, libraries, universities, learned societies...) world-wide. Its office is at the Rural Centre of the Human Sciences Research House (MRSH) in the University of Caen, Normandy (FR) and the association has been chaired since 1993 by Jean-Marc Moriceau (Professor for Modern History at the University of Caen and Director of the MRSH).

The **AHSR's aim** is to promote study, university research and also the work of learned societies on rural worlds in every place and period, so that it encourages knowledge of rural societies and rural worlds from the Neolithic to our own day, on the local and global scales.

Although the historical approach is especially emphasized, the association is **open to fields interested in the rural world** such as geography, agronomy, ecology, demography, botany and veterinary sciences... In the same way, its subjects of interest are not limited, taking in all the sociological-ethnographic, economic, technical, environmental and cultural dimensions of rural life in the broadest sense. **Agriculture** is at the heart of the association's concerns, as are the non-agricultural aspects of rural societies. The broadest aspects of rural heritage are central to AHSR members' interests and their work can address local cases as much as global and connected history. The association also promotes the renewal of approaches of studies on rural worlds: for example, environmental history research has been welcomed.

Hence, the first goal of the association is to understand country life by opening up the chronological barriers, moving beyond borders and the strict separation of disciplines. It likewise seeks to inform its members about rural societies and rural areas, firstly, with the monthly *AHSR-Infos* e-mail newsletter to keep members up on publications, announcements of colloquia and study days on rural life and it is an important link in the community of Francophone ruralists.

In order to enhance and support historical work on rural life, the AHSR has organized a national competition called the **Marcel Lachiver Prize** since 2017, rewarding work "of exceptional quality" by authors in the Master 2 history programme, awarded by a jury of rural history experts. Thus far, the Marcel Lachiver Prize has been awarded twice, in 2017 and in 2019. The 2021 Prize will include Master *mémoires* defended in 2019 and 2020.



The association likewise transmits the results of recent research in all fields that contribute to knowledge of rural worlds, thanks to its twice-yearly **scientific journal Histoire et Sociétés Rurales** (<http://www.histoire-et-societes-rurales.org/revues-hsr.php> and <https://www.cairn.info/revue-histoire-et-societes-rurales.htm#>), which has been international since its first issue in June, 1994. The journal has some 270 pages per issue with five to six original scientific articles as well as dozens of bibliographical reviews. For example, in Issue N° 52, second semester 2019, which came out in December of 2019, there are articles on mountain area land and water management in the Maurienne and Tarentaise valleys of France in the 13th to 16th centuries; an article on the forests of the Midi (southern area of France) in the 17th century; a third on cattle markets in Castille, Spain, in the 17th and 18th centuries and a fourth article on "Lumières agronomiques" (Agronomic Lights) on the basis of an analysis of the *Feuille du cultivateur* journal between 1788 and 1802. In parallel to classic scientific articles, the *Histoire et Sociétés Rurales* journal also publishes original sources, as

in Issue N°52 where agricultural progress is analyzed through three notices on large farms in the French Manche *département* between 1820 and 1860. HSR also publishes reviews of doctoral and habilitation [2] defenses (in all fields concerning rurality from archaeology to ethnography as well as history or geography). The journal is available to members in paper format as well as digital on the Cairn portal. Earlier issues from 1994 to the beginning of the 2000s will be available free-access on the Persée portal in late 2020 or early 2021. See more about the AHSR at <http://www.histoire-et-societes-rurales.org/>

Fabien KNITTEL, Université de Bourgogne-Franche-Comté (UFC), Centre Lucien Febvre et Archives Henri Poincaré (UMR 7117), fabien.knittel@univ-fcomte.fr

1/ A 1901-law association in France and a number of its former colonies is a non-profit association (with some exceptions in the French *départements* annexed by Germany from 1871 to 1918). Any profit ensuing from its activity cannot be re-distributed, although it may in fact carry on some commercial activities and, if lucrative, are subject to declaration and are taxed. See FR Wikipedia https://fr.wikipedia.org/wiki/Association_loi_de_1901

2/ “Habilitation” defines the qualification to conduct self-contained university teaching and is the key for access to a professorship in many European countries. Despite all changes implemented in the European higher education systems during the Bologna Process, it is the highest qualification level issued through the process of a university examination and remains a core concept of scientific careers in these countries. See EN Wikipedia <https://en.wikipedia.org/wiki/Habilitation>

Original French article “Brève présentation de l’Association d’Histoire des Sociétés Rurales (AHSR)” available at <https://www.agriculturalmuseums.org/news-2/aima-newsletters/>



Irish Country Furniture and Furnishings 1700-2000 by Claudia Kinmonth

AIMA Newsletter contributor* Claudia Kinmonth has brought out a complete update on her classic work on Irish vernacular furniture that dovetails with our other authors’ articles in the past about the links between tangible and intangible heritage, museum collections, terminology, conservation, ethnological inquiries and the art of making homes. The first print run was sold out before it came into bookshops and the second is in preparation as the newsletter “goes to press” right now. *Irish Country Furniture and Furnishings 1700-2000*, Cork University Press, 2020, 547pp, with so many color and b/w illustrations you can’t count them.



This major illustrated study investigates farmhouse and cabin furniture from all over the island of Ireland. It discusses the origins and evolution of useful objects, what materials were used and why, and how furniture made for small spaces, often with renewable elements, was innate and expected. Encompassing three centuries, it illuminates a way of life that has almost vanished. It contributes as much to our knowledge of Ireland’s cultural history as to its history of furniture.

This is a substantially different book from *Irish Country Furniture, 1700-1950*, published by Yale UP in 1993 and reprinted several times. The new book incorporates the findings of the author’s **recent research**. Nearly all the black and white **pictures** in the 1993 book are **now in colour**. Many of the author's fieldwork photographs from the late 1980s have been digitised and are now being published for the first time. The extent has almost doubled with

an extra 120 illustrations. The main text has been fully updated and revised, there is a new chapter ‘Small Furnishings and Utensils’ and a new Preface by Louis Cullen. The time scale is also broadened to include discussions of objects and interiors **up to 2000**.

The book looks at influences such as traditional architecture, shortage of timber, why and how furniture was painted, and the characteristics of designs made by a range of furniture makers. The incorporation of natural materials such as bog oak, turf, driftwood, straw, recycled tyres or packing cases is viewed in terms of use, and durability. Chapters individually examine stools, chairs and then settles in all their ingenious and multi-purpose forms. How dressers were authentically arranged, with displays varying according to time and place, reveal how some houses had indoor chicken coops to encourage hens to lay through winter. Traditional furniture and practices are thus illustrated through art as well as surviving objects.

Extract from Cork University Press presentation



Claudia has most kindly given us a “teaser” to the book in a series of photographs, all taken by herself in 2018, courtesy of the Egan/Hynes family.



Left: Blue ‘covered’ bed from county Waterford, with carved decoration of naïve pilasters, crimped ribbon & dentil mouldings, surrounding the front. This type of bed with a wooden roof was favoured in thatched houses, and helped shelter sleepers from drafts, drips and dirt falling from unlined ceilings. Courtesy Irish Agricultural Museum, Wexford.

Centre: Green and cream painted dresser with a high front, characteristic of those made in West Cork, by James Wolfe (Snr). His late nineteenth-century dressers often had these cupid’s bows and hearts pierced into the top fascia board. Horizontal bars allow plates to be leant forwards to reflect firelight, while avoiding dust, which is why the bowls are arranged upside down.

Right: Coarse earthenware part-glazed ‘Dandi jugs’ used to carry and store water, produced up to two gallon capacity, by some of about 40 potteries near Youghal, County Cork. On the left is one stamped ‘J.GREEN’ with traces of green glaze around the top and inside. In the foreground is what is probably a child’s chamber pot, with scratched glaze inside and an ergonomically thick rim and low handle. Urine was collected and sold, for example to tanneries.



Three photos showing a press bed painted to imitate mahogany, in the parlour of a three-bay farmhouse at Carrigeen, County Offaly;

Left: closed into the press with its two doors shut disguising its presence and saving space,

Centre: opened revealing the hinged bed base held by turnbuckles vertically, where the bedding could be stored behind, and

Right: folded out and down onto the floor, ready for the straw palliase and bedclothes to be arranged. The foot end has a pair of carefully smoothed wooden legs that hinge down to support it with wooden hinges. The inside of the press bed is carefully smoothed and finished to keep the occupants comfortable. These were popular in the parlours of small over-crowded houses lacking spare bedrooms.

Also see Claudia Kinmonth's article "Noggins, traditional Irish wooden vessels" in Newsletter N°9 at https://www.agriculturalmuseums.org/wp-content/uploads/2016/12/aima_newsletter-december2016-n9-specialissue.pdf



2021 is the YEAR of Fruit and Vegetables





Food and Agriculture Organization
of the United Nations

Left: Vegetables sold in the market in Bohol, Philippines, 8 December 2006, Source: Jasper Greek Golangco <http://www.sxc.hu/photo/488070>, Creative Commons; Right: Vegetable garden in London, England: By mym, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=9132385> both in <https://en.wikipedia.org/wiki/Vegetable>. Center: Oranges and other fruits in *Der Neue Brockhaus* (1937), vol. 11937, Public Domain, Wikipedia Creative Commons in Wikipedia “Fruit” [https://fr.wikipedia.org/wiki/Fruit_\(botanique\)](https://fr.wikipedia.org/wiki/Fruit_(botanique))

2021 International Year of Fruits and Vegetables

The United Nations’ General Assembly announced 2021 as the International Year of Fruits and Vegetables on December 19, 2019. The UN invited stakeholders “to observe the International Year [by] raising awareness of. . . the nutritional and health benefits of fruit and vegetable consumption, the contribution of fruit and vegetable consumption to the promotion of diversified, balanced and healthy diets and lifestyles, reducing loss and waste of fruits and vegetables and sharing best practices in this regard.”

Furthermore, the UN resolved that the **“agriculture sector is inextricably linked with the entire food system”** and that this sector must bring to bear technologies that add value to the food system “by improving the sustainability of storage, transport, trade, processing, transformation, retail, waste reduction and recycling, as well as interactions among these processes.” The UN seeks to increase awareness and promote action because a more sustainable food system will foster healthy diets including indigenous crops cultivated by small-scale family farmers, including women who play an important and often underappreciated role in sustainable farming practices.

The International Association of Agricultural Museums (AIMA) plans to share member resources that address the following:

- Biotechnology (fruits and vegetables) over time and across agricultural zones
- Mechanical technologies developed for specific crops that changed harvest systems in one place, and that affected production across regions
- Food system technologies that changed storage, transport, trade, and processing for specific crops as well as across regions
- Indigenous peoples, indigenous crops, and their role in sustainable agriculture
- Traditional (pre-industrial) fruits and vegetables processing skills and their role in sustainable production

Distributing this information will include social media teasers, more developed blog posts, virtual “brown-bag” conversations, and formal conference presentations.

For additional information, watch AIMA’s website: <https://www.AgriculturalMuseums.org>

Debra Reid, AIMA Vice-President



Academy of Agriculture of France Perspectives on “Fruit of the Future”



The French **Académie de l'Agriculture** foresaw the 2021 Year of Fruits and Vegetables in a 2018 programme entirely dedicated to perspectives on the development of fruit production with reports on planning now to cope with climate change, the possibilities for eliminating pesticide use in arboriculture, and state-of-the-art fruit genetics necessary for future development. All reports available in French at <https://www.academie-agriculture.fr/actualites/academie/seance/academie/les-fruits-du-futur-lhorizon-2035-2040?171018> and the AAF is now proposing a session 18-19 March 2021 on both fruit and vegetables involving French and world geography of production, a historical view of keeping technologies and the developments in consumer practices. See detailed programme chaired by AIMA Treasurer Pierre Del Porto at <https://www.academie-agriculture.fr/actualites/academie/colloque/academie/journees-detudes-aaf-aeha-cgedd-fruits-et-legumes-quelles> Presentations will be the object of a subsequent publication.



Before transitioning into a detailed discussion of a landmark publication in the history and use of vegetal foods, which includes mentions of fermented foods, we will take a pause out for a **beer** – to recall just how connected the world of food and drink always are. Adam Maurizio, one of whose major books you will shortly meet, also wrote volumes concerning fermented drinks, much about various wheats and baking, and how cereal grain use developed over time. This article comes from regular contributors to the AIMA newsletters, the Malagne Archéoparc in Rochefort, Belgium, where other aspects of cereal grain food production have long been the object of intensive research and hands-on experimentation, with articles on the Gallo-Roman harvester, the *vallus* (N°7 and N°15 Part 1), the EPONA Project for grain production from the soil to bread (N°10), as well as on the types of harness that enabled agriculture and transport in Late Antiquity (N°8).

Step into the “Age of Beer” in Malagne, Archaeoparc of Rochefort BE

For the last 25 years, Malagne – Archaeoparc of Rochefort has been striving to bring to life a Gallo-Roman village in the first centuries of the Christian Era. Along with conserving the remains on the site and bridging it to the public, the farming domain has developed many research programmes in collaboration with museum and scientific partners. Among these projects, we can count the work on the Gallo-Roman harvester, the *vallus*, presented in AIMA Newsletters N°7 and N°15 Part 1, which has greatly advanced knowledge, most especially about animal draft with the single yoke (*jouguet*). Another of our studies carried on for over 15 years is about a quite different subject, but just as fascinating – **Gaulish barley-beer**.



When water and barley meet © Malagne.

There is no dearth of challenges awaiting us: we have few sources of information about ancient beer. Iconography and archaeology have very few detailed elements to help us with the history of beer and brewing. Nor can literature assist us much, since no recipe for beer has been found thus far.

An ancient drink brewed for millennia all over the world, beer deserves a closer look. In fact, although it requires but few and quite simple ingredients to make, the process involved is truly complex. So, here is an uncommon adventure for you – reproducing a drink close to what our ancestors on the Malagne site enjoyed and we bring real enthusiasm to the task.



The brewer at work © Malagne.



Filtering the precious drink © Malagne.

The experiments carried out at Malagne are thus essential to help us learn more about how to make *cervoise* (barley-beer). What is more, since 2020, our equipment has been improved by the addition of a new jewel: a totally reconstructed brewery based on those of long ago.





The reconstituted brewery © Malagne.



Our experimental equipment © Malagne.

This new building as well as all our research will soon be presented to the public through the exhibit "The Age of Beer", created in partnership with the Meuse Region Medieval Heritage House, the Ath Gallo-Roman Area, the Stenay (France) Beer Museum and the Abbey of Villers-la-Ville. You can explore this exhibit tracing the history of beer over the ages from April 3 to November 7 in Malagne, Archæoparc of Rochefort, Rue du Coirbois 85 in 5580 Rochefort (Belgium).

Florence Garit archeologie@malagne.be Malagne, Archéoparc de Rochefort



The vegetable market in Kangding, a Tibetan city in Western Sichuan

In northwestern Sichuan, on the Western Plateau at an altitude of 2650 m, the city of Kangding 康定 is located in the Zheduo 折多 River valley. This is the seat of the autonomous Tibetan Prefecture of Ganzi 甘孜, with 134,063 inhabitants (population in late 2014). The majority of people are Tibetan, but there are also Han, Hui Moslems and members of ethnic minorities such as the Qiang and the Yi. Historically, Kangding was an important way station on the "Tea Road" that linked Sichuan and Yunnan to Tibet. As early as 1850, Kangling developed relations with France, with the arrival of the Foreign Missions (*Missions étrangères*) from Paris. In 1856, Jacques Thomine-Desmazures (1804-1869) and Jean-Baptiste Goutelle (1821-1895) succeeded in setting up the Apostolic Vicariate for the Tibetan region. French missionaries continued to preach their religion until 1930, when the vicariate was transferred to the Swiss Fathers.



Fig. 1. The city of Kangding

Vegetables are not a traditional local production. As they came from other regions in Sichuan and Yunnan, for Tibetans, they were a luxury food reserved to nobles. According to Francis Goré (1883-1954), it was the French missionaries who introduced vegetable-growing to the region: Charles-René-Alexis Renou planted potatoes and French cabbage in Bonga in the 1850s and 1860s. Later, grapes and tomatoes were cultivated in the missionaries' garden. During the long wintertimes, even into the 1980s, the only vegetables available, according to Kangding inhabitants, were potatoes, Chinese cabbage and radishes.

During my time in Kangding in July of 2014, I visited the market for vegetables, fruit and mushrooms that spreads out for nearly 100 m on either side of the street that runs along the Zheduo. On the side of the river, stands offered fruit and vegetables, while the side towards the mountains was devoted to mushrooms and other food products.

Fig. 2. Vegetable market in Kangding



Vegetables

Some forty kinds of vegetables are to be found in the market, falling into five broad categories.

- **Green vegetables: Chinese cabbage** (*Brassica rapa* subsp. *Pekinensis*; Fig. 3), *chou cabus* (Brunswick cabbage), *Shanghai cabbage* (*Brassica chinensis* L.), chard (*Beta vulgaris*), spinach, Chinese lettuce (*Lactuca sativa* var. *angustana*; Fig. 4), Chinese celery (*Apium graveolens* var. *secalinum*), water spinach (*Ipomoea aquatica*; Fig. 5), radish leaves, cauliflower, green shoots and stems of garlic (Fig. 6 and 7), green shoots and stems of Chinese chives (*Allium tuberosum*) (Fig. 8 and 9).
- **Beans:** common bean (*Phaseolus vulgaris* L.), asparagus bean (green and red; Fig. 10), lablab-bean (*Lablab purpureus*). In addition, fava beans can also be bought, either fresh or dried (seeds of *Vicia faba*; Fig. 11) and soybeans (seeds of *Glycine max*; Fig. 12 and 13).
- **Fruit-vegetables:** cucumber, courgette, squash (Fig. 14), wax gourd (*Benincasa hispida*; fig. 15), butternut squash, bitter melon (also called bitter squash) (*Momordica charantia*; fig. 16), tomato, pepper (green and red).
- **Tubers and roots: potatoes**, radish (white and red), carrot, onion, taro (*Colocasia esculenta*; Fig. 17) et lotus root (Fig. 18).
- **Herbs and spices:** chives, Chinese parsley, coriander, ginger (young and mature; Fig. 19), garlic, hot peppers (green and red).

Fruit

Fruit in the market is limited to some very popular species: peach, apple, pear, plum, grapes, prickly pear, banana. There are also many kinds of watermelons, Hami melons and dried fruit-like nuts and peanuts.

Mushrooms

Numerous wild mushroom species grow in the Ganzi Prefecture, many of them edible, some which are toxic when raw must be cooked before being eaten. There are many to be seen on the market stands. (Fig. 20, 21 and 22).

- Matsutake, *Tricholoma matsutake* (Fig. 20).
- Caesar's mushroom, *Amanita caesarea* (Fig. 20).
- Cep or penny bun (several varieties), *Boletus edulis* (Fig. 23).
- Rough-stemmed bolete, *Leccinum scabrum* (Fig. 24).
- Termite mushroom, *Macrolepiota albuminosa* (fig. 25).
- *Catathelasma ventricosum* (Pk.) Sing. (fig. 26).
- Scaly hedgehog, *Sarcodon imbricatus* (fig. 27).
- Chanterelle, *Cantharellus cibarius* (fig. 28).

Other products

At the market, two or three stands proposed rare and expensive local medicinal plants, most often dried: saffron (Fig. 29), fat-choy (*Nostoc flagelliforme*; Fig. 30), fresh or dried flowers of a variety of the snowball plant (*Saussurea gossypiphora*; Fig. 31). Farther on, spread out on a plastic sheet, an older couple proposed various plants and an animal skull I was not able to identify (Fig. 32). After that, a young boy set out on a tray four sorts of "Godhi seeds": these are in fact the stones or nuts of *Corypha umbraculifera* (Fig. 33), of *Elaeocarpus*

sphaericus (Fig. 34), of *Raphia vinifera* (Fig. 35) and necklaces made of the seeds of *Daemonorops margaritae* (Hance) Becc. (Fig. 36).

LI Guoqiang, Université Paris Nanterre



Figure 3. Chinese cabbage



Figure 4. Chinese lettuce



Figure 5. Water spinach



Figures 6 and 7. garlic (green shoots and flower stems)



Figures 8 and 9. Chinese chives (green shoots and stems)

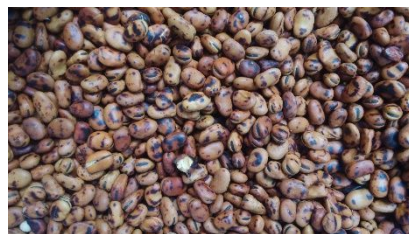


Figure 10. asparagus beans and soybean

Figure 11. fava beans



Figure 12 and 13. Fresh and dried soybean



Figure 14. Sponge gourd

Figure 15. Wax gourd

Figure 16. Bitter melon



Figure 17. Taro

Figure 18. Lotus root

Figure 19. Young ginger



Figure 20. Stands of fresh mushrooms (Matsutake in the first basket, Caesar's mushroom in the second)

Figure 21. Dried mushroom displays

Figure 22. Mushrooms drying in the market



Figure 23. Cep

Figure 24. Rough-stemmed bolete

Figure 25. Termite mushroom



Figure 26. *Catathelasma ventricosum* (Pk.) Sing
Figure 27. Scaly hedgehog
Figure 28. Chanterelle (dried)



Figure 29. Saffron
Figure 30. Fat-choy *Nostoc flagelliforme*
Figure 31. Snowball plant *Saussurea gossypiphora*



Figure 32. Older couple's display



Figure 33. 'Nuts' of *Corypha umbraculifera*



Figure 34. 'Nuts' of *Elaeocarpus sphaericus*.



Figure 35. 'Nuts' of *Raphia vinifera*



Figure 36. Necklace made of seeds of *Daemonorops margaritae* (Hance) Becc.



Remembering Long-time AIMA Executive Committee Member Hisashi HORIO



I am very sorry to have to let you know that Hisashi HORIO, a member of AIMA, emeritus professor at Kobe University Japan, passed away on January 19, 2021. He was 76 years old. He had overcome disease from cancer of pharynx and esophagus several years ago and was quite active until recently. He died from aspiration pneumonia.

Born in Kobe, grew up in Osaka and studied in Kyoto. He graduated from Department of Agricultural Engineering at Kyoto University in 1967. Unusual for an engineer he kept concern in history of agricultural technology from early days of his academic career on to last. His mentor

in agricultural history was late emeritus professor (Kyoto University) Jiro IINUMA, who also was a member of AIMA and actually invited Horio to join in. They co-authored a pioneering book on Japanese agricultural tools in 1976. Applying rigid scientific method in understanding the shape and motion of ethnographical and traditional agricultural tools is most outstanding feature of Horio's research. Some of the results of such method include ones on the shape of hand sickle edge for rice harvesting in Thailand, not true circular arc but logarithmic spiral arc, and the shape of plough sole for cultivating rice paddy field in Japan,

medium-long sole. Using technical terms of engineering on machinery and electricians to describe the behavior of farm people is another characteristic of his study. "Mental impedance" to capture farm people's hesitation against adoption of rice planting machine in postwar Japan is a typical and his proud example.

His passing came rather abruptly. We, members of Kansai Association for Agricultural History, feel great loss and miss him very much.

Sincerely,

Mario OSHIMA, Member of AIMA, emeritus professor of Japanese economic history at Osaka City University, Japan



The **Members of the AIMA Executive Committee**, of which Hisashi HORIO was a highly respected colleague, deeply regret to hear of his passing and thank Dr. Mario OSHIMA for the homage to him that appears here. We share our condolences with Hisashi's colleagues, family and friends. He contributed both intellectually to the AIMA's work over many years, and with his sense of humor and pleasure in taking part in our meetings, to our work together. The last meeting all of us were able to attend together (due to the covid crisis) was the Executive Committee Meeting in Ljubljana, Slovenia, in July 2019. There is a full report of this meeting on the AIMA website* with a take-away message from Hisashi about our work there and his commitment to the AIMA, with pictures of him on pages 5 and 19. He also contributed an article on "Honoring AIMA's History" in AIMA Newsletter N° 4** as well as his six extensive articles in the *AMA (Acta Museorum Agricultrae)*.***

* Take-away Message on Slovenian EC Meeting <https://www.agriculturalmuseums.org/wp-content/uploads/2019/10/FullReport-ExecCom-2019-SloveneEthnographicMuseum.pdf>

** "Honoring AIMA's History, Newsletter N°4: https://www.agriculturalmuseums.org/wp-content/uploads/2015/06/aima_newsletter-04-en-summer_20155.pdf

*** Subjects including blade curve of Japanese sickles, farmers' innovation consciousness, indigenous water-raising machines, rice cultivation plough technology, a new concept for examining innovation consciousness, and understanding agriculture through comparison of tools and technology. See Index to AIMA Congress Publications <https://www.agriculturalmuseums.org/wp-content/uploads/2020/05/INDEX-AIMACongPublications-1966-2017-Alpha-Author.pdf>



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