

AIMA Newsletter N°20

June 2024

“Animals”

&

Minutes of the AIMA General
Assembly 9 May 2024



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)**





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Newsletter Editor's Note

The Newsletter N°20 theme of **Animals!** brings together authors who have honored us before, and for the very first time, with their expertise in art history, photographic archives, collection holdings identification, archaeological/technical research, heritage celebration, folklife archives, political symbolism, public education, historical research... even loving partnership and fun. You will travel to Belgium, Canada, France, Germany, Great Britain, Korea, Poland, Spain, Sápmi, Switzerland and truly around the planet, with our two World Days.

This is an opportunity to thank the many contributors, to the AIMA Newsletters over the years, both AIMA members and friends, who have brought us their expertise in museum matters, and far beyond. Their articles, accompanied by detailed author and subject indexes, can be found on the AIMA website in the *Newsletter* section at <https://www.agriculturalmuseums.org/> Many of the contributions have also been included in thematic sections in our *Online Articles*.

Cozette Griffin-Kremer



World Bee Day with AIMA

20 May 2024



See it all here: <https://youtu.be/PwtCB9ERaTs>

Organized by AIMA Executive Committee member, Barbara Sosič, the AIMA held a webinar on the rich traditions and vital importance of beekeeping on 20 May 2024. The full conference will be posted on the AIMA website and AIMA YouTube channel.

Program Speakers and Short Summaries

Barbara Sosič, the museum chancellor and curator for rural agriculture at the Slovene Ethnographic Museum in Ljubljana, **Slovenia**, is committed to preserving Slovenia's beekeeping heritage. She researches traditional approaches while also addressing current issues affecting beekeepers and pollinators in the region.

In her introduction, entitled "Buzzing through Time", Barbara traced out the pre-historic and historic evidence for beekeeping, from 8000 bp rock art, through ancient Egypt, on to every continent, noting the driving force in Europe of the 18th-century Slovenian innovator Anton Janša and today's continuing research into bee behavior, urban beekeeping, the worldwide spread of *Apis mellifera*, as well as the revival of interest in the great variety of local bee and other pollinator species, some of which are now endangered. She rounded off her presentation with a universal slogan "no bees, no life", also the title of the outstanding volume produced by the Slovene Ethnographic Museum: Peter Kozmus, Boštjan Noc, Karolina Vrtačnikj. *No Bees, No Life*. 352pp, colour illustrations, Editions Beebooks, 2017.

Dr. Anupama K. is a palynologist and paleo-ecologist at the French Institute of Pondicherry, **India**. Using pollen grains, phytoliths, and other palynological and paleo-ecological techniques, her research adds a lot to what we know about past environments, ecosystems, and how plant communities change over time. The

concepts of her study extend the significance of bees and other pollinators in ecosystems.

Anupama concentrated on both *Apis mellifera* and the delightful variety of native bees, especially in southern India, including the solitary stingless bee, also mentioning other important pollinators and the diversity of nesting behavior (and daring architecture, even on the top of water tanks and skyscrapers or in electrical fuse boxes!). Beekeeping in India is done by tribal peoples with traditional clay hives (excellent protection in warm climates) as well as in industrial-scale production, and everywhere, bees seem to adapt. The big message, whatever the species: bees need a diverse habitat and depend on human kindness, even on positive thoughts to surround them, just as much as on effective training programs.

Lulseged Belayhun is a beekeeping manager at the International Centre of Insect Physiology and Ecology (*icipe*) in Addis Ababa, **Ethiopia**. His work at *icipe* encompasses a multidisciplinary approach that integrates scientific research, community engagement, and policy advocacy to promote sustainable beekeeping practices and enhance the contribution of bees to ecosystem health and human well-being in Ethiopia and beyond.

Ethiopia has a long tradition of beekeeping and it is an important source for household income – some 2 million households keep bees in considerable regional diversity, but what is generally an ideal climate. This is the largest bee population in Africa, using both traditional and modern hives, and the ICIPE aims at improving all aspects of the art and its commercial impact, some of which is aimed at the domestic market and some at export. Their research involves innovation in hive concepts and queen-rearing to counter the shortfall in colonies, as well as promoting unique products such as creamy white honey and production of beeswax or other side-products. In addition, the ICIPE invests in advanced insect research projects with an eye to meticulous economic planning for the future.

Željka Petrović Osmak is the senior curator of the Ethnographic Museum in **Croatia**'s capital, Zagreb. Her research focuses on Croatian traditional agriculture, including beekeeping. She maintains an extensive beekeeping collection and conducts research into traditional and modern Croatian beekeeping practices.

Željka opted for a highly effective presentation of English-subtitled Croatia videos highlighting the history of beekeeping, including folklore and custom, much of which continues today, and examples of careful innovation, such as the transition to the ultra-modern LR hives. The video interview with a beekeeper emphasized the nuances and challenges of current beekeeping – the diversity of target plants, the high value of chestnut (as long as deforestation is adequately controlled), how seasonal work proceeds with special care not to stress bees, on to the honey-extraction and cleaning processes, protection from classic threats like mites and varroa, as well as from overuse of pesticides and the aim of achieving organic standards as widely as possible. As he said, in a quote attributed to Albert Einstein: “If the bee disappeared from the surface of the globe, then man would have only four years of life left. No more bees, no more pollination, no more plants, no more animals, no more man.”

Cozette Griffin-Kremer



World Milk Day with the AIMA

1 June 2024

The poster features a photograph of a man in a blue shirt and a dark cap milking a cow in a lush green field. The text is overlaid on the image. At the top left, it reads 'AIMA Lecture Series on the occasion of World Milk Day'. The AIMA logo is in the top right. Below the title, it says 'Recognizing the importance of milk and dairy products for nutrition and livelihoods', followed by the date 'JUNE 1st 2024, 2 PM CET'. The presenters listed are 'Debra Reid (USA), Dominique Frere (France), Rajesh Waran (India), Claus Kropp (Germany)' and the moderator is 'Barbara Corson'. At the bottom, it says 'Register now: aimalecturesreg@gmail.com'. A small credit 'Picture: Vlad Dumitrescu' is in the bottom right corner.

AIMA Lecture Series
on the occasion of
World Milk Day

Recognizing the importance of milk and dairy products for nutrition and livelihoods
JUNE 1st 2024, 2 PM CET

Presentations by
Debra Reid (USA), Dominique Frere (France), Rajesh Waran (India), Claus Kropp (Germany)
Moderation: Barbara Corson

Register now: aimalecturesreg@gmail.com

Picture: Vlad Dumitrescu

Barbara Corson, veterinarian, Lecture Series moderator, set off the discussion by emphasizing that dairy related skills and knowledge are today among the most threatened of all historic skills, in spite of the impressive number of animals currently in industrial agriculture, where they are viewed as production units managed by machines and other technologies, including pharmaceuticals and laboratory-based genetic modifications. These technologies depend on petroleum and capital rather than human skills, and we are seeing signs that this is not a smart or sustainable system. Furthermore, we did not always depend on it as we do today. For thousands of years, people kept cattle and other dairy animals as part of a community, and the milk the animals produced was one of many contributions from the animals that became part of the culture.

In many places around the world, the switch to industrialism has only recently occurred, and in some places, the switch has not occurred yet. Living without petroleum has never been "easy", but it has been done. In theory at least, we could do it better now and in the future, if we combined past experience with current scientific understanding.

It is to be hoped that a lecture series like this can contribute (admittedly in a small way) towards a future way of life in which humans, domestic animals, and the

environment all benefit. That is the mind-set with which I approach this World Day of Milk

Debra Reid, PhD, Curator of Agriculture and the Environment, The Henry Ford, Dearborn, Michigan, USA, proposed an overview of women and dairying in the United States and change over time. She illustrated THF's active link with public education by showing a flip from the CBS Innovation Nation program featuring Mo Rocca in a dialog aimed at emphasizing just how much milk consumption has changed the world, be it milk from cows, buffalo, goats or yaks! Debra took Mo to meet the Shorthorn cow Marigold, a representative of the 130 million farms worldwide raising dairy cattle. Marigold had a calf only three weeks old and usually gave about a gallon and a half of milk a day in her rôle of resident milk producer in the context of how THF provides interpretation through historical resources and their collections, to show the multitude of influences that touch this aspect of food production, from public health concerns to animal welfare.

Dominique Frère, Professor of archeology and ancient history at the University of Bretagne Sud (southern Brittany), France, joined Edouard de Laubrie of the MuCEM (Museum of European and Mediterranean Cultures in Marseille, France) and based his presentation on a combination of archaeological analysis of chemical traces in ancient dairy ware, the ceramic collections in the MuCEM and ethnographic evidence to reconstruct particular gestures and techniques in cheese production. Of course, the most interesting evidence of cheese consumption or production in Antiquity comes from classical authors such as Columella or Palladius, but also from iconographic sources such as an Etruscan vase showing a cheese rack in the context of Odysseus' crew putting out the cyclop Polyphemos' eye. The archaeologist-museum collections team carried out on-site experiments with reconstituted implements last year in Sardinia and will do so again this coming year in Georgia. One of their most interesting results confirms that using ferruginous rocks pre-heated to heat milk, combined with a layer of ash in the wooden container used, definitely produces a good 'smoked' keeping cheese.

Prof. S Rajeshwaran, BVSc PGDRM PhD (IIMB), Development Management Institute, Patna, India, presented a picture of small farming with traditional dairying using buffalo or native cows, as well as more recently, crossbreeds with non-native cattle. Small farmers may have one to three cows, which means they have no market impact, but provide highly important nutrition for the household without any investment needs, so the real impact is on human health. Such dairy animals are widely spread out, so serious data on lactation or lifetime yield are hard to come by. Small farmers are risk averse, but utilise cow products such as urine and dung effectively and in transition weaning of infants, all of which contributes to a deeply circular rural economy. The some 73 breeds of cows and buffaloes are adapted to local climate conditions, although they are subject to the usual afflictions of mastitis and other diseases. Unfortunately, there are not enough people being trained in animal health professions, activities seen as not very glamorous. Still, there is a growing demand in both country and town for dairy products such as yoghurt and some use of biogas.

Claus Kropp, Scientific manager of the Lauresham Open Air Laboratory for Experimental Archaeology, Lorsch, Germany, proposed a case study on the triple purpose cow – raised for milk, energy, and (eventually) meat today in Germany, including a view of the pre-WWII situation when there were still some 2.5 million

draft cows involved in small farming, far more than the number of horses used at the time. By the mid-1930s, researchers had perfected the adjustable 3-pad collar to insure working cows' health, welfare and a long average life span (up to 21 years and 18 calves). Today, there are three cattle breeds specifically aiming at the triple-function capacity – Red Cattle, the Vosges breed and the Rhaetian Grey. They could be highly valuable in recalibrating agricultural systems to work effectively at smaller scales, so are a potential factor for positive change in the future.

Cozette Griffin-Kremer, Barbara Corson, Debra Reid

Watch the World Milk Day Lectures online at
<https://www.youtube.com/watch?v=-OOPD1GkrXg>



Jeannette Beranger

The Most Historic Chicken You Never Heard Of / France

Editor's Note: Jeannette is a connaisseur of the Crèvecoeur chicken and this is an on-going contribution to her exploration of their history. Also see the earlier episodes in this delightful saga in AIMA Newsletter N°10:

https://usercontent.one/wp/www.agriculturalmuseums.org/wp-content/uploads/2017/04/aima_newsletter-nc2b010-spring_2017.pdf + Newsletter N° 13
Part 1: https://usercontent.one/wp/www.agriculturalmuseums.org/wp-content/uploads/2019/01/AIMA_Newsletter_N13_January_2019_Part1-1.pdf

The Crèvecoeur chicken is among the oldest of the standard-bred fowls of France and the longest known French breed in the United Kingdom. The breed gets its name from the village of Crèvecoeur en Auge in Normandy, France. “Crève Cœur” translates literally as “broken heart.”

Local history cites the origin of the name as stemming from the land in this region



being less fertile than was hoped by farmers moving in to the area and thus breaking the hearts of the peasants. Little is known of the breed's origins other than they were developed in Normandy and existed there for a very long time.

By the eighteenth century, Crèvecoeur capon was a preferred meat of the upper middle class in Paris. More than 150,000 were produced for this market annually. French poultry author Charles Jacque wrote in his 1858 book, *Le Poulailier*, “This admirable race produces certainly the most excellent fowls that appear in the markets of France. Its bones are even lighter than those of the Houdan; its flesh is fine, short,

whiter, and it takes more easily to the fattening process.” *Illustration from The Poultry Book 1867.*

Aside from its culinary accolades, the Crèveœur came to play an unwitting part of early aviation history. According to the *British Balloon Museum and Library*, on September 19th, 1883 Etienne Montgolfier built the balloon he called the Aérostat Réveillon (“Réveillon Balloon”). Because of the unknown dangers of flight, the balloon was “manned” by the first living beings to fly in an untethered balloon flight - a Berichon sheep named Montauciel ("Climb-to-the-sky"), a Challans duck, and a Crèveœur cockerel. Human passengers would follow soon after that same year.



Vintage print of the flight

The animals’ flight took off from the grounds of la Folie Titon near the house in Paris belonging to Etienne’s friend, Jean-Baptiste Réveillon. The flight only lasted about 15 minutes before the balloon came to the ground. All three animal passengers survived to become a little known part of aviation history.

Another notable distinction for the Crèveœur occurred in 1889 when there were two sets of awards offered for poultry at the first Exhibition Universelle (World’s Fair) held in Paris. One was reserved for the Crèveœur and the other for all the other chicken breeds at the exposition. The dominance of the breed in French poultry exhibition continued toward the 20th century. In 1891, The *Journal de L’Agriculture* reported on that year’s annual agricultural competition held in Paris. A poultry journalist at the show remarked in his article on the Crèveœur that “It was she who was deemed worthy of the aviary of honor.”

The Crèveœur remained popular up until the early 20th century in France. Poultry author Willis Grant Johnson wrote in 1909 “When staying in St. Servan, Dinan, and St. Malo a few years since, I noticed that the Crèveœur was the principal fowl offered for sale in the market, where they were mostly bought alive, and if unsold carried home, to possibly reappear on a future day.”



He also mentions in regards to capons that “In Paris the finest of the “Crèves” realize as much as from twenty to twenty-five franc each, while from three to five dollars is not an uncommon price in New York. The French capon, when really good, is in its way the perfection of poultry.”

(*The Poultry Book*, 1909). *Illustration from Wrights Book of Poultry 1912.*

To put things in perspective, in today’s currency, that price is equivalent to \$100-\$125 per bird if you had wanted one for your table!

It was about this time when Crèveœurs may have had another brush with history. It infamously would be on the high seas aboard the Titanic. (Yes, that Titanic.) It is a known from historical accounts and records that four “fancy French fowl” were purchased by passenger Ms. Ella Holmes White from where she reported in her insurance claim was the “Jardin d’Agriculture.” Since no park of that name existed, I believe she may have confused the name making it likely she meant to say Jardin d’Acclimation. This was a



fascinating park in Paris focused on producing novel plants and animals from France and all over the globe. The animals and plants were “acclimatized” to the local land and climate and then judged to see if they would be useful for agriculture. The facility then sold the useful plants and animals to the public. It is well documented that among the domestic animals produced at Jardin d’Acclimatation were Crèvecoeurs as mentioned in this article from American Stock Journal in 1870.

Ms. Holmes boarded the Titanic in Cherbourg along with her best friend Marie Grice Young. It was Marie who took care of the two roosters and two hens who were secured below decks in stowage. Ella and Marie ultimately survived the sinking of the ship but, alas, the fancy French fowl did not. There are several accounts of passengers hearing the roosters crowing through the walls of stowage as the ship went down.

Ella eventually made her way home and soon filed an insurance claim for \$207.87 with White Star Lines. This is the sum she claimed she had paid for her lost birds. In today’s dollars that would be over \$6500.00 which is a mighty sum for four chickens! The search for more evidence on the Titanic’s ill-fated chickens continues and I welcome anyone that would like to join in the sleuthing. Based on the evidence we have thus far, I’d put my money on the Crèvecoeur. There were few birds in France at the time with the notoriety, reputation as a table bird, and who commanded the same price of Crèvecoeur fowl.

Sadly, the breed was nearly wiped out in France during WWII. Numbers never recovered and today the Crèvecoeur is considered critically endangered. Few exist in France but there is a farmer’s movement in Normandy to bring them back from the edge of extinction.

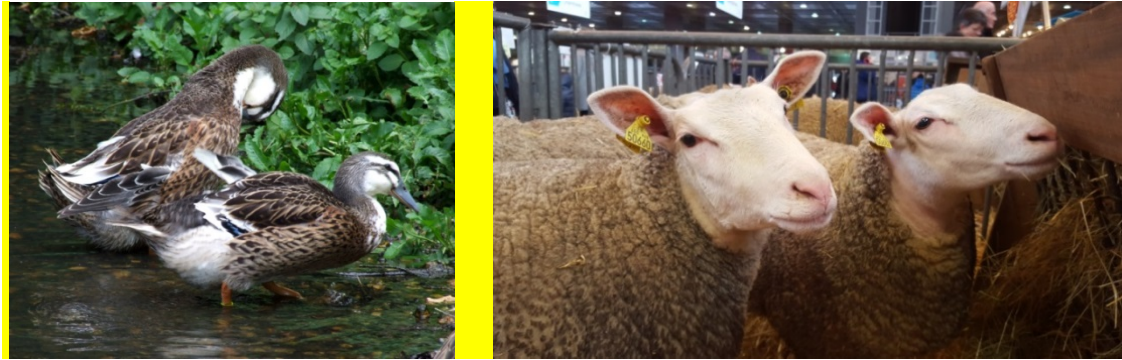
In the United States, the Crèvecoeur has remained since 1852 when the first imports were made. This population is also considered at risk of extinction but numbers have grown considerably in the past 10 years. There is an American resurgence in interest for the breed as exhibition fowl. More importantly, the birds are finding their way back to the tables of discerning epicureans who are lucky enough to experience the culinary delight of having a Crèvecoeur for dinner.



Jeannette Beranger, Project Manager, The Livestock Conservancy
<https://livestockconservancy.org/>

Also see the British Balloon Museum story → <https://www.bbml.org.uk/the-day-a-duck-a-sheep-and-a-cockerel-took-to-the-air-in-1783/>

PS from Jeannette: Here are images of the Challans duck breed and the Berrichon sheep. There are actually two types of Berrichon sheep, the Berrichon du Cher and the Berrichon de l’Indre. The Cher is the older of the two and would have been around at the time of the balloon flight. The Berrichon de l’Indre was created in the late 1800’s.



Kerry-Leigh Burchill

What a difference a decade can make / Canada

When I started my role as the Director of the Canada Agriculture Museum (since renamed) in 2009, the definitive “rock star” in our bovine herd was Goody – a massive Hereford Bull. He was a mild-mannered giant that quietly amazed visitors with his impressive size in all aspects. Standing beside Goody felt like being next to a breathing and slow-chewing minivan. Fast forward to 2015: Goody died of natural causes at a ripe old age and shortly thereafter the search for a new bull began. The parameters for the search were simple: i) find a bull that was a prime specimen for the breed at that point in time; and ii) find a bull that was comfortable with crowds and frequent interpretation.

To our delight, a perfect match was found. Hercules weighed in at about 2,200 pounds, had been shown in local agricultural fairs, and had won multiple ribbons. Born in 2011 on a farm in Kingston, Ontario his pictures had the farm operations team interested enough to drive three hours to check on his behavior before agreeing to purchase him. After several weeks of paper work and veterinary checks, the much-awaited delivery day arrived and Hercules ambled his way off of the travel trailer amidst much fanfare and an excited crowd. After parading around the yard, Hercules was led into the barn and he made a beeline for the backscratching brush...and it was that moment that we all realized that Hercules was almost a foot and a half shorter than Goody had been! He was nowhere near tall enough to reach the bristles.



Hercules 2024



Goody 2011

This made perfect sense, of course, the legs and feet on a bull can often be a weak point in their anatomy. Add to this that there are not a lot of steaks to be found below the shanks and we can understand why an ideal specimen would be significantly, and intentionally, shorter a decade later.

I am happy to report that the brush was lowered immediately for Hercules and he has been contentedly scratching ever since. I just wish I had taken a picture of him looking up forlornly at the out-of-reach brush!

Kerry-Leigh Burchill, Canada Agriculture and Food Museum

Bob Powell

A hames inquiry: location? The clues are in the images / Great Britain

After nearly 70 years of “playing” with working horse material and non-material culture especially from the UK and Ireland, I like to think that I am reasonably experienced in identifying where photographs without a given provenance have been taken. For example, in the following photograph.

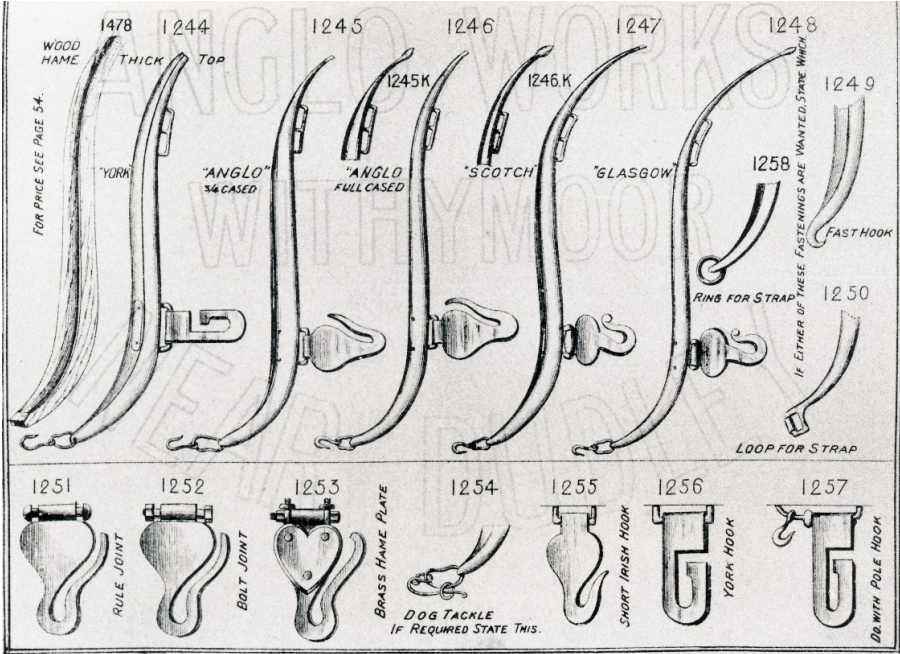


The above photograph shows a three-horse team drawing a Ransomes of Ipswich, Suffolk, England, cultivator. My experience immediately tells me that the picture was taken in one of three eastern English counties, either Cambridgeshire, Lincolnshire or Yorkshire. Further it tells me that the photograph is more likely to be Lincolnshire because of the style of the horses’ bridles. However, the principal clue for the choice of county locations, is the pattern of the hame draught hook. In this case the pattern is generically known as “Yorkshire” but preferred in the three named counties.

As the industrial production of harness fittings advanced during the 1800s, as a wide generalization, four principal types of hame hooks, with minor variations, were manufactured. These are as in the following image.



The four principal styles of hame draught hooks. Top, this is the “Scottish” pattern, although sometimes used in the north of England. Middle left, this is the “Lancashire” pattern associated with the north-west of England. Middle right, the “Yorkshire” pattern mostly used in the English counties of Yorkshire, Lincolnshire and northern Cambridgeshire. At the bottom is the most common “English” pattern, associated with the south and midlands of England, but also Wales.



Reflecting the different hame hooks, a detail from an early 1900s Lewis Anglo Works catalogue from Dudley in the English Midlands. Such “Black Country” industrial works manufactured not only the hame hooks, but different patterns of hames to suit

local preferences. It is these details recorded in such catalogues that may help give a provenance to historic images.



Illustrating the Scottish hame hook pattern. This photograph, circa 1910, shows a young aspiring Scottish horseman probably from Aberdeenshire, and possibly with one of his father's horses.



Although this article is primarily about industrially mass-produced hame hooks, it should be stated that prior to that the draught hooks were hand-forged by local blacksmiths before being fitted to wooden hames. At the same time as those industrial hooks were used, in the English eastern counties of Norfolk and Suffolk, wooden hames with such hand forged hooks prevailed until the demise of the working agricultural horse. Above, the author's friend and mentor, Mike Flood of Norfolk, ploughing with "Lad" and "Tom", circa 1990. A detail of the hand-forged wooden hames' hooks follows.



In conclusion, for horse harness and associated items, as with the study of other vernacular material items, the same principles may be applied to photographic images to aid provenance. They may also be used to aid historic working interpretation. However, as a personal final comment, with absolutely no disrespect to our American colleagues, it saddens me to see their readily available harness and fittings used in such as UK historic interpretation, when appropriate research and application could reflect what was the reality.

Bob Powell, April 2024. *(Images from the author's archive)*



Peter Moser “Childcare on farms in the first half of the 20th century” Switzerland



Until the middle of the 20th century, children were an integral part of the farming economy from an early age. Their care by adults (parents, family members, farm labourers) and their learning and work were closely interlinked and could hardly be separated from each other in everyday life. The animals working on the farms, especially horses and dogs, which usually lived under the same roof as the people, therefore, also played an important role in the process of socialising the children into the working and living environment on the farms. In countries like Switzerland, the number of working horses and dogs on farms increased steadily until the second half of the 1940s. This increase of working animals strengthened the opportunities to combine work and childcare, as illustrated by the photograph taken by Bernese photographer Eugen Thierstein in 1939 (Picture: Burgerbibliothek Bern, N Eugen Thierstein 376A/12).

For more information on the relationship between men, women, working animals and children ***see the Video Essay “Working animals. Hidden modernisers made visible”*** by Peter Moser & Andreas Wigger, published in the Series Video Essays in Rural History by the Archives of Rural History and the European Rural History Film Association: <https://ruralfilms.eu/ruralfilms/video-essays/working-animals>



Barbara Corson

A visit from the veterinarian / France

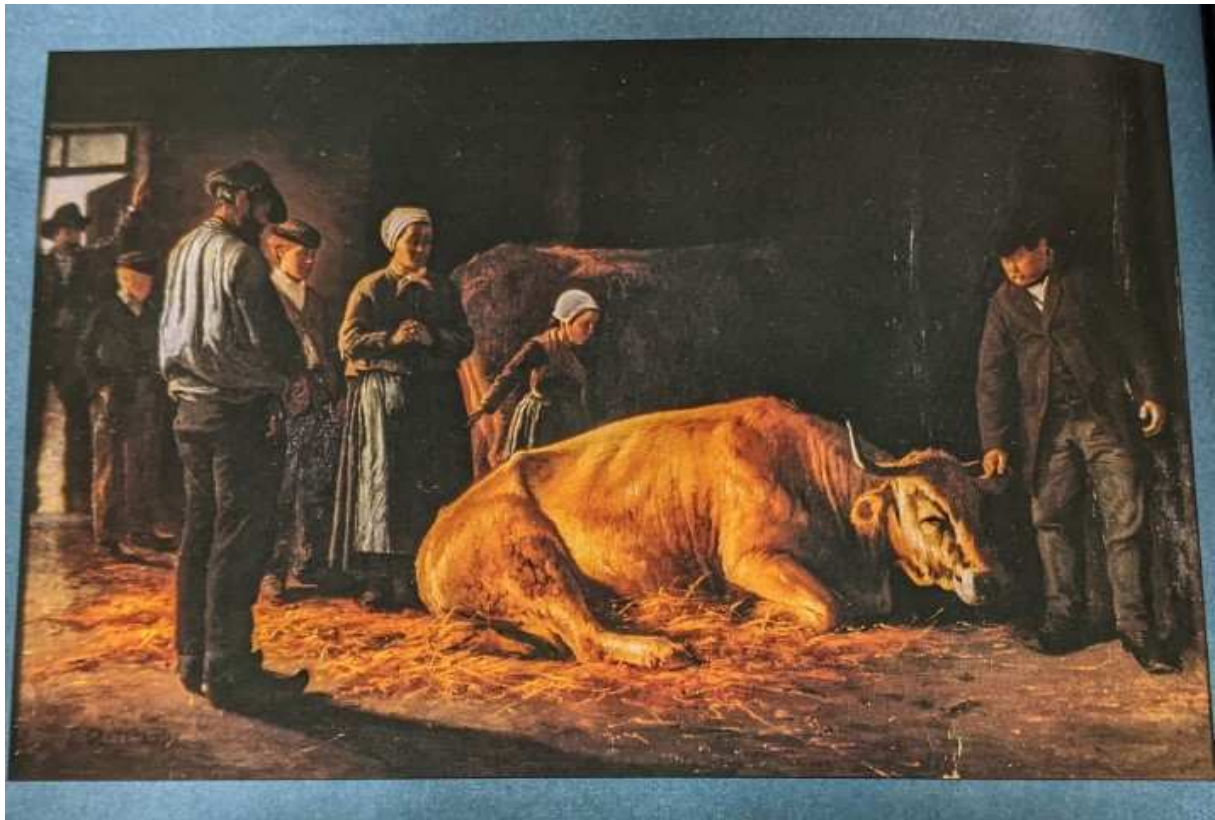


Image Courtesy Barbara Corson

“La Visite du Vétérinaire” was painted by French artist Sylvain Grateyrolle in 1880. It depicts a veterinarian evaluating a sick cow while a small group of people look on.

In 1880, when cattle were commonly part of communities, most people seeing this image would probably have understood the story it tells. Today, since few people have exposure to cattle in any way, the details of the scene are easy to overlook without a little interpretation.

There are two cattle in the picture, and one is lying down. We can't tell for sure if the cattle are cows or oxen, but based on the concern of the woman and girl, I am inclined to think the animal is a milk cow.

A normal cow (or steer) would get up on the approach of a stranger but this cow does not feel well, as shown by her drooping ears, half closed eyes, and recumbency in spite of a strange human holding her ear!

A “downer cow”, one that can't or won't get up, is a diagnostic challenge even today, and especially in the past without access to technologies like blood chemistry and ultrasound. The veterinarian in the painting feels the cow's ear, probably because cold ears are a hallmark of hypocalcemia in cows. As a veterinarian myself, I can identify with the vet's sober expression; this is a serious situation and so much depends on the diagnosis!

The onlookers include men, women and children. They all look grave and even anxious. Maybe this animal's milk is crucial in turning a diet of bread and potatoes into more balanced and palatable nutrition? Maybe it is time to plow, and the future

harvest depends on this animal's present health? In any case it is obvious from the attitudes of the people that this animal is not merely a unit on a production line, but rather an important individual in the daily work of the family and community.

Barbara Corson, veterinarian



José Luis Mingote Calderon

A political use of yokes for three animals in Castile in the 15th-16th century

Many agricultural implements have been elevated to the status of symbols, either as representatives of a social class or, as with a special type of yoke, as a symbol of an idea of political domination. Ferdinand II of Aragon (reign 1472-1516) chose a yoke for three animals as his personal emblem and, although it appeared before the civil war in Castile of accession to the throne of Isabel I, his wife. It was at that time when it acquired the symbolism of triumph over the rebellious nobles who were vanquished. In a poem about this emblem, Fray Íñigo de Mendoza says that it was granted to him by God: “since it pleased his mercy / to give you yoke straps and yoke / with which the bulls that had never been tamed would be subjugated.”

The yoke of three bows was replaced years later by that of two, linked to the conquest of the Nasrid Kingdom of Granada by the armies of Isabel of Castile in 1492. The change was explained with the legend of the Gordian knot of Alexander the Great (to whom it was equated, thinking that he would conquer Jerusalem). It featured the knot, two bows and the yoke straps cut off. After the death of Isabel in 1504, the nobles revolted again and the iconography once again presented the original yoke, as a message that reminded them of what happened at the beginning of the reign.

José Luis MINGOTE CALDERÓN





1) Yoke of three bows for taming rebellious cattle. Monastery of Santa Cruz la Real (Segovia, Spain).

2) Yoke with the yoke straps cut off and the Gordian knot. Aljafería Palace (Zaragoza, Spain).



Minjae Lee “Korean ox ploughing at the NAMUK (National Agricultural Museum)”



We recently held a cultural event on May 14th, demonstrating traditional Korean farming practices through a live oxen ploughing performance at our museum's outdoor terraced fields. This event not only showcased the 'Gyeori farming culture' but also featured a hands-on rice planting experience with over 200 students from a nearby elementary school, emphasizing the importance of preserving our agricultural heritage and traditions. The students participated in manual rice planting accompanied by traditional work songs. The varieties of rice planted included indigenous types.

**Gyeori* farming involves a traditional plowing method where a pair of oxen plow fields, a technique primarily used in the mountainous and less fertile terrains of northern Gangwon Province.

Minjae Lee, International Relations





한글

***NAMUK (The National Agricultural
Museum of Korea) exhibit
“The Record of the Land, The Memory of
the Earth”***



Land is the foundation of agriculture and life, as well as the basis of food production. Earth became land, which farmers cultivated and produced crops from. A handful of earth cultivated by farmers becomes farmland where they sow and harvest.

This exhibition reinterprets the value of land in agriculture and sheds light on its meaning. It intends to draw our attention to the story of the land we have cultivated and kept over millennia by focusing on 'earth' and 'land', the essential elements of farming. It takes a look at how our thoughts of earth and land change as time goes by from historical, artistic, and ecological perspectives.

We intend to remember the earth that we must safeguard in the future by looking at the records that farmers have left while cultivating our land. We hope this exhibition will serve as an opportunity to think about what 'earth' and 'land' in agriculture mean to us.



Hanna Ignatowicz

Oxen ploughing / Poland



The main theme of the show is ploughing with oxen. The composition of the image is conceived diagonally. In the foreground, three pairs of oxen are laboriously pulling a plough. Behind them you can see two figures of peasants in caps, one of whom is driving the oxen with a whip and the other steering a ploughing implement. Beyond the bend, in the foggy distance, you can see the outlines of following ox teams with ploughs, which form a long procession. The black color of the ploughed land in the left corner contrasts with the light color of the stubble. The animals wear a traditional harness for draft cattle called a yoke over their necks. The double yoke, that is, for a pair of animals, is visible in the foreground. The upper part is decorated with a geometric ornament typical of the Hutsul region. There are vertical sticks protruding from the sides of the yoke, which are called *zanoses* in Polish. Their purpose is to adhere to the animal's neck in *the* yoke.

The oxen have narrow muzzles, large ears and saber-shaped white horns with black tips. The first pair consists of white and dark brown oxen. The following animals are light brown and white. The artist showed cattle in close-up, faithfully reflecting their anatomical structure. Using impasto-applied paint, Jarocki shows *chiaroscuro* on the bodies of the animals, lending plasticity especially to their heads. Jarocki's popular ploughing motif became an opportunity to show the beauty and strength of draft oxen, overshadowing man. The thick linen weave of the painting support, with a distinct convexity of the applied paints, gives the painting a three-dimensional impression.

The painting "Ploughing with Oxen" was reproduced on postcards in the 1930s (by the "Galerja Polska" publishing house in Krakow). Władysław Jarocki was an artist who expressed the cult of the earth and nature in his art. To look for inspiration, he traveled with Fryderyk Pautsch and Kazimierz Sichulski to the Hutsul region, Podolia and Ukraine. He painted landscapes, portraits and genre scenes. His paintings were

populated by Hutsul peasants, Podhale highlanders, Kashubian fishermen, and Ruthenians from the Zaleszczyki area.

Time and place of creation: 1920s–1930s, MAŁOPOLSKIE (voivodeship) / Kraków (city with county rights)

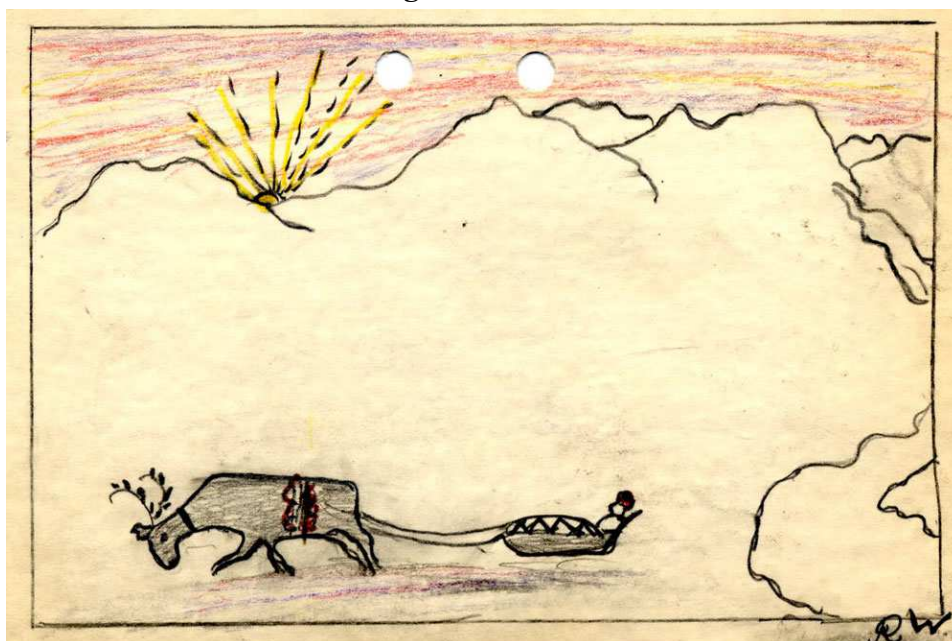
Hanna Ignatowicz, Curator, National Museum of Agriculture and Agri-Food Industry in Szreniawa, Poland



Sametinget (Sámi Parliament)

“Working reindeer in Sápmi, the land of the Sámi”

The Sámi are the indigenous peoples of Sápmi, a region stretching over the northern parts of Scandinavia (i.e. Finland, Sweden and Norway) and parts of the Kola Peninsula in Russia. Reindeer herding is one of their traditional livelihoods.



Child's drawing made for Nomad School Inspector Axel Calleberg in 1945, showing a reindeer pulling a Sámi sled called an *ackja* (Archive source: Institute for language and Folklore, ULMA 9247).

Reindeer as cultural heritage

Sámi cultural heritage relies to a large extent on the reindeer. The hunting- and trapping society pursued wild reindeer as well as other game. Reindeer have been used as lure to trap predators, as a beast of burden, and as a draft animal. They have been tamed, milked, eaten and have provided clothing, as well. Tendons can be made into threads and intestines used as sausage skins. According to written sources, reindeer were already tamed and tended in herds as early as the 9th century. More

large-scale reindeer herding existed from the 17th century on, partly due to an increased in taxation by the Crown.

Reindeer husbandry rights are based on ancient usage and are protected by law. In Sweden, this right is exclusive to the Sámi. Modern reindeer herding is for meat production. Free grazing is a prerequisite for profitable reindeer herding and this requires very large areas of land as reindeer are migratory.

Duodji is the term for the full panoply of traditional Sámi handicrafts and is dependent on materials from reindeer and other nature resources. Reindeer skins are tanned by traditional, environmentally friendly, methods. The fur can be used in the making of traditional clothes and shoes, and reindeer horns are used along with birch wood to make knives and jewellery.

Both Sámi culture and language depend on the practices involved in reindeer herding. There are hundreds of Sámi words describing reindeers' appearance and behaviour, and for events in nature and weather conditions connected with the animals. Many of these words are not found in other languages. Other Sámi words describe how reindeer products are made, as in the processes of de-furring, tanning and drying pelts, making tendon thread, cutting reindeer furs or *bällingskor*, the Swedish term for traditional Sámi reindeer leather footwear, usually made of skin from the legs. They are also called *nutukas*, a Finnish word from Sámi, but there are many other terms in Sámi languages for these remarkable boots of reindeer hide – soft and supple that resist freezing temperatures and so are easy to take off and put on.

Marking reindeer

A reindeer mark is the combination of cuts on both the right and left ear of the reindeer. It tells you who the owner of the reindeer is. In Sweden, there are no wild reindeer. All reindeer are privately owned, by a child or an adult. An unmarked reindeer belongs to the Sámi village in the area. A reindeer mark is very personal and they are usually passed down within families and registered for use within a specific Sámi village. No-one is allowed to have more than one mark registered.

The Reindeer Marking Register

All this is the responsibility, in Sweden, of the Sámi Parliament, the Sametinget, which registers or de-registers the marks. The register is online as a service to Sámi villages and individual owners. According to statistics there were almost 4600 owners for more than 240,000 reindeer in 2020.

English translation from the website sametinget.se and the webpages "Renen som kulturarv", "Renmärken" and "Renägare" courtesy of Marlene Hugoson at ISOF



Etienne Petitclerc

From farm to fork / France



Around 1900, in the Serquigny valley (France, Eure department), deep ploughing of sugar beet lands required a powerful team.

These Salers cattle belong to the Nassandres agro-industrial complex, made up of a sugar beet factory-distillery (in the Risle valley, between the Seine and the Eure) and six farms (Chrétienville, Les Rufflets, Bigards, Feuguerolles, Beauficel, Beaumontel), very close to the factory, representing some 645 hectares! The crops, or 473 hectares, consisted of a rotation of beets, wheat, oats or barley. The shallow land, converted into permanent grassland planted with cider apple trees, was devoted to feeding a global herd of 87 Normandy Cotentin cows which provided milk and butter (to which are added calves, heifers and 10 bulls, a total of 244 animals).

The farm's livestock also included (since 1898) 400 ewes of the Berrichonne sheep breed, a fairly variable number of fattening sheep purchased in Beauce and 8 Southdown rams. At the Rufflets farm, where a model henhouse was built, the farmyard included chickens of the Crève-Coeur, Faverolles and Houdan breeds, Duclair ducks, turkeys and guinea fowl.

Every week at the Chrétienville farm, a few sheep and pigs were slaughtered for staff food.

For the development of all these lands (a large role was also given to chemical fertilizers), considerable equipment was used, such as “Bajac” plows and harrows, “Adriance” or “Massey-Harris” harvesters, for example. For threshing, it was an English “Clayton-Shuttleworth” heavy-duty machine equipped with a binder

(buncher) and a sheaf counter. The thresher was driven by a steam-powered traction engine made by English road locomotive "Burrell and Sons" (Charles Burrell of Thetford, England) which towed it from farm to farm (there were in fact 2 machines of this type on the farm).

The beets were unloaded using wagons and "Decauville" tracks. Transport was carried out using large carts similar to those in Picardy. Eight came from the Thiberge house, in Courbevoie, the others (how many?) were built in the factory's wheelwright workshops. Their capacity is approximately 8,000 kg. A forge maintained all the agricultural instruments and ensured the mechanics of the operation. There is also a saddlery workshop. The farm permanently kept 120 to 150 draft oxen, exclusively Nivernais (Charolais) and Salers. There were no horses. They harnessed 2 to 6 oxen depending on the ploughing to be done, generally 4 on the carts, 2 or 3 abreast at the harvester-binder, 2 in line at the beet harvester, only one for hoeing. The use of the single yoke then takes on its full meaning: it allowed you to make up all kinds of teams, including odd numbers, and to vary the "combinations.

Distributed to each farm, the oxen worked for around two years then were fattened and sold to the butcher. Their daily ration consisted of pulp (50 to 60 kg.), chaff (3 kg.), salt (up to 250 gr.), peanut and rapeseed meal (up to 750 gr.), crushed oats (500 gr.). For fattening animals, this ration was supplemented with corn and barley flour and linseed cakes was substituted for the peanuts.

Etienne Petitclerc

Sources: Notes on the agricultural exploitation of Nassandres (brochure), 1905.

Illustration: original photograph, Etienne Petitclerc private collection

Editor's Note: special thanks to Bob Powell for helping correct technicals in the English machine translation



Florence Garit & Colleagues "The animal power behind the vallus at Malagne" / Belgium



- **Capucine, a jenny without equal, at Malagne, the ArcheoPark of Rochefort (Belgium)**

In the heart of the Rochefort countryside in the Province of Namur in Belgium, there is a little gem of nature and heritage interwoven: the site of the Malagne Gallo-Roman Villa, nestled in a green setting, where our visitors discover the remains and

the reconstitutions of residential and agricultural buildings that illustrate rural life in our region in Antiquity.

In and around these buildings, farm animals live a peaceful life. Sheep, horses, cows, chickens, geese, peacocks... all contribute to an atmosphere of travel back in time. Among them, there is one animal that stands out both for its delightfulness and its special rôle in Malagne. It is our donkey.

➤ **Among the animals on the site, why is there a donkey in Malagne?**

Jean-Luc Mulkens tells us that the donkey was the first equid to be domesticated by humans several millennia ago. It was used in the Roman period as a pack animal and for light agricultural work. Originally an inhabitant of the areas around the Mediterranean, it was taken by the Romans as far as Great Britain, above all to provide mules (the cross between a jack, a male donkey, and a mare). A mule combines the robustness of a donkey and the strength of a horse, is a good pack and even heavy draft animal. It is a mule that is represented on the bas-relief of Buzenol-Montauban (now in the Musée Gaumais, Virton, Belgique) portrayed in harvesting with a *vallus*, the Gallo-Roman harvesting implement. Within the framework of a large-scale and long-lasting research project, Malagne adopted this astonishing machine, so having a donkey on-site is highly important in gathering scientific data during the harvesting experiments, as well as showing our work to the public during our event days.



First trials with the vallus, tracted by our donkey, Marius, guided by Nathalie Bozet, the archaeologist heading up the project in July 2001

➤ **How did Marius come to live at Malagne?**

Christian Limbrée remembers when Marius first arrived in Malagne, well before the experiments with the *vallus*! He was either a Pyrenees or a Normandy breed, and had a handsome, light cross from his withers down to his hind quarters, called a Saint Andrew's cross.

"We loved this relationship between humans and our quadruped. It was a real delight to be on this ancient land in touch with the animal and nature, with the commendable goal of making a bit of progress in scientific research! Furthermore, Marius was also the public's absolute favorite: a real ham – but who knows what goes on in a donkey's head? - he outright sought out people's cameras and movie cameras, trying to show off his "star" profile....

Everybody knows it can sometimes be a real chore to fetch a horse or a donkey that is out in the pasture grazing. How did the Gallo-Romans do it for harvesting? At Malagne, to get Marius to come at a gallop across the pasture – braying like a foghorn all the way – it sufficed to show him.... some mint candy! Which goes to show you that archaeological experimentation, however serious it is supposed to be, sometimes depends on knowing the ropes, some tricks, and a bit of craftiness.”

➤ **What are the particularities of tracting the *vallus*?**

The *vallus*, also known as the Trevires harvesting implement is a local invention that can be fairly confusing – it is made up of a bin with teeth or tines in front, used to harvest the ears of spelt (a species of wheat, *Triticum spelta*). The animal is harnessed behind the bin between two cart shafts by means of a small single yoke called a *jouquet*. Steered by a guide from behind, and thanks to the reins connecting the single yoke to the shafts, the animal carries out a push-pull movement (see the studies of Professor Georges Raepsaet of the Free University of Brussels). As the Roman author Palladius mentions, the implement is quite effective and, in a few passages over the field, is able to harvest the entire surface crop.

[Editor’s Note: Prof. Raepsaet has published many articles and books on this subject, see especially the most recent, comprehensive work *La moissonneuse gallo-romaine au fil de l’histoire, Brussels, Etudes d’Archéologie 19, CreA-Patrimoine, 2022.*]



Harvesting spelt with Capucine, with Jean-Luc Mulkens and Benoit Libioule.

➤ **After Marius’s death, we had to replace our draft animal. How did we choose Capucine?**



Young Capucine takes her first steps in Malagne beside Françoise Fontaine

Benoît Libiouille tells the tale: “As soon as I saw Capucine, I fell in love with her. She came from an especially caring breeder. As soon as we put the halter and lead on her, she followed me right away, even though she didn’t know me. Her stall had been not far from a railway line, so she was already used to noise, a real advantage, because we use tractors on the site.”

Françoise Fontaine goes on with the story: “Once we got over the shock of losing Marius, the question of how to replace him came up. Finding a donkey is one thing, but making it a consenting partner for archaeological experimentation is another! Luck smiled on us. When we first saw Capucine with Benoit, she was only a few months old. She was living with her mother in a small herd and already had happy contacts with people. We were reticent about choosing a young animal with no experience and it meant we would have to be up to the task of training her for several years. We also had to set aside our research work until she was weaned and had grown enough to be able to work, but we took up the challenge. Capucine came to Malagne in the spring of 2014 at the age of one year old, still a baby! Today, ten years later, we are proud of our beautiful adult jenny, a happy donkey (Ed. Note: the French expression is *bien dans ses sabots*, “happy in her hooves”), champion of the *vallus* and the uncontested star of Malagne.”

Working with an animal partner in a scientific experiment is an enthralling adventure that is both demanding and makes you feel modest, as the factors involved in making it all work are so numerous and often unexpected, while the results are not always what you hoped for. But, the emotional attachment is always there!

➤ **Capucine, stubborn as a mule?**

“Capucine is fantastic”, Jean-François Dejasse explains. “She’s a sociable, very willing jenny that was well trained from the beginning, and knows her right from her left. Like any donkey, she requires a lot of attention and you have to carry on a dialogue with her. She thinks right – more than a horse would – and she remembers, if she has been hurt by anything or anyone.”



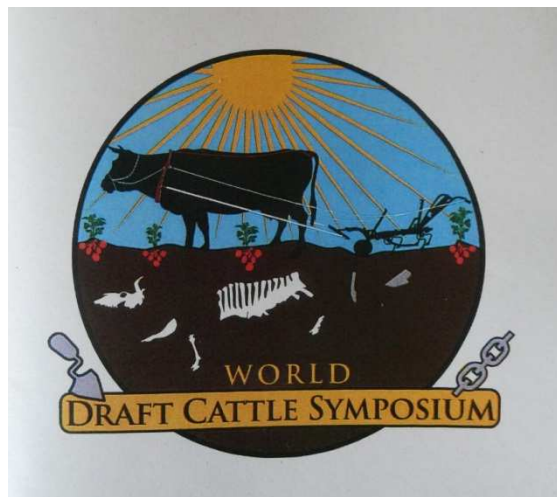
Winter walk for Capucine with Jean-François

You have certainly got the picture by now – the relationship between our donkey and her humans goes far beyond the framework of scientific research. It is what makes our work so valuable – creating real ties with such a dear partner, yesterday with Marius, that we remember with affection when we talk about the past, and today with Capucine.

Testimony gathered by Florence Garit (scientific collaborator), with help from the Malagne team: Jean-Luc Mulkens (agricultural engineer), Benoît Libioulle, Jean-François Dejasse (caretakers), Françoise Fontaine (Director) and Christian Limbrée (Emeritus Director).



World Draft Cattle Symposium at Lauresham Open-Air Laboratory in Kloster Lorsch DE



Logo designed for the Symposium by silhouette artist ©Lauren Muney

Draft Cattle Capture a World Audience

The Draft Cattle Symposium in Lauresham Open-Air Laboratory at the UNESCO World Heritage Site of Kloster Lorsch in Germany, 8-10 March 2024



Draft Cattle Symposium attendees and Lauresham staff members clustering around the stars of the show during the Saturday outdoor demonstrations. See handsome drone views of the Lauresham Open-Air Laboratory grounds in the video at <https://www.zugrinder.de/de/terminanzeiger/worlddraftcattlesymposium.html>) (Courtesy Lauresham)

To say the very least of this remarkable meeting, it has been “a-building” for many years through efforts from many and varied partners and institutions, among them the AIMA, several of whose members participated. Momentum has been created over some twenty plus years of networking, nearly all of it informal, between the German Working Cattle Group, the even more informal French enthusiasts today centered on the communication hub Attelages Bovins d’Aujourd’hui (Working Cattle Today) and a medley of oxdrivers across Europe, North America and Australia. The challenge of organizing the meeting was taken up by AIMA President Claus Kropp, Director of the Lauresham Open-Air Laboratory, nestled in the Kloster Lorsch UNESCO world heritage site in the *Land* of Hessen, Germany, so, first of all, a word on the long-term context of place and people.

Cozette Griffin-Kremer

See the full report on the AIMA website in English and French:
<https://www.agriculturalmuseums.org/category/draft-animals/>



*ALHFAM Congress 2024
June 7-10 & September 9-10
Howell Living History Farm
Titusville, New Jersey USA*

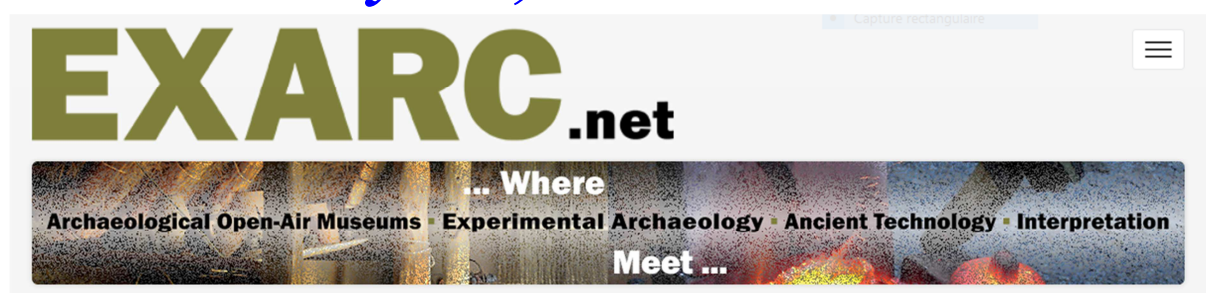


The Association for Living History, Farm and Agricultural Museums

*“Curating Living History: Preserving Skills and
Intangible Culture”
Information update at [https://alhfam.org/2024-
Annual-Conference](https://alhfam.org/2024-Annual-Conference)*



*EXARC Congress 11-13 September
2024 in Museum Batavialand
Lelystad, Netherlands*



*“Digitalisation in Open-Air Museums and
Reconstructions”
Information update at
<https://exarc.net/meetings/digitalisation>*



*SFLS 2024 Conference 13-16
September in Wales*

Society for Folk Life Studies

folk life

*“Exceptional Cultural Landscapes” & “World
Heritage Designation”*

<https://folklifestudies.org/conference/>



*A Year on the Field Project 2024
POTATO*



Information update at

<https://www.yearonthefield.net/>



Join the AIMA via PayPal, cheque (in France) or by bank transfer

Membership forms and bank transfer information or PayPal are available online in English, French, German, Russian and Spanish on the AIMA website
Individual membership €10, Institutional membership €40.
<https://www.agriculturalmuseums.org/membership/application-forms/>

Minutes of the AIMA General Assembly 9 May 2024 Compte-Rendu de l'Assemblée Générale 9 mai 2024

ENGLISH

Minutes

General Assembly of the International Agricultural Museum Association (AIMA)

Le message en français suit...

Convened by president, Claus Kropp, 2 pm CEST via zoom link:

Thema: AIMA General Assembly 2024

Zeit: 9.Mai 2024 02:00 PM Amsterdam, Berlin, Rom, Stockholm, Wien

Beitreten Zoom Meeting

<https://us06web.zoom.us/j/88607507542?pwd=kswtAEoE6L4rW4UKi4juTnrXO0yAqK.1>

Meeting-ID: 886 0750 7542

Kenncode: 757665

Agenda / Ordre du jour

1. Announcement of the attendees and number of votes received (President).	1. Annonce des participants et nombre de votes reçus (Président).
2. Approval of the minutes from the 15 October 2023 General Assembly.	2. Approbation du procès-verbal de l'Assemblée Générale du 15 octobre 2023.
3. Ballot, AIMA Executive Committee and AIMA Audit Committee, 2024-2026	3. Bulletin de vote, Comité exécutif de l'AIMA et Comité d'Audit de l'AIMA, 2024-2026
4. Moral Report by President	4. Rapport moral du Président
5. Activity Report 2023-2024 by Secretary General	5. Rapport d'activités 2023-2024 du Secrétaire Général
6. Financial Report 2023 by Treasurer (Commentary of the Treasurer)	6. Rapport financier 2023 du Trésorier (Commentaire du Trésorier)
7. Audit Committee Report	7. Rapport du Comité d'Audit
8. Approval of New AIMA Members since 15 September 2023	8. Approbation des membres nouveaux de l'AIMA depuis le 15 septembre 2023
9. 2026 AIMA Congress (CIMA 21)	9. Congrès AIMA 2026 (CIMA 21)
10. Adjourn	10. Ajourner

Claus Kropp, AIMA President, called the meeting to order at 2:00 CEST at the Zoom address he created.

Present (16, alphabetically): Vijay Aditya, Cameron Archer, Marie-Christine Aubin, Pierre Del Porto, Anne Jorunn Frøyen, Cozette Griffin-Kremer, Isabel Hughes, Claus Kropp, Molly McCullough, Bob Powell, Debra Reid, Viacheslav Rudnev, Barbara Sosič, Surajit Sarkar, Yves Segers, Pete Watson.

Announcement of number of votes received. 42 AIMA members (Quorum needed: 21). Reid conveyed the vote tally based on the Survey Monkey poll: Total 5 French; 20 English. TOTAL 25 submitted via Survey Monkey. The number constituted a quorum.

Results of the vote:

Approval of the minutes from the 15 October 2023 General Assembly. Unanimous approval.
Ballot, AIMA Executive Committee and AIMA Audit Committee, 2024-2026. Unanimous approval.
Moral Report by President and Activity Report 2023-2024 by Secretary General shared in brief. The complete reports are online at: <https://www.agriculturalmuseums.org/general-assembly/> Claus called for comments on the moral report of the President and the activity report submitted by the Secretary. No comments.

Financial Report 2023 by Treasurer (Commentary of the Treasurer) – Approved with one “no” vote.
Audit Committee Report – Approved with one “no” vote.

Claus called for comments on the treasurer’s report and the auditor’s report. No comments.

Approval of New AIMA Members since 15 September 2023 – Unanimous approval.

Claus thanked those cycling off the AIMA board: Pierre Del Porto, Cozette Griffin-Kremer, Debra Reid, Nerupama Modwel, Surajit Sarkar.

Claus introduced the new AIMA EC. Claus indicated that Barbara Corson as 1st VP will report on progress toward the 2026 AIMA Congress. Barbara Sosič will continue to engage with east European agricultural museums. New Members: Cameron Archer, Edouard de Laubrie, Vijay Aditya with Surajit as alternate; Anne Jorunn Frøyen, Membership position on the AIMA EC is still open. Appointees:

Social media coordinator, Lena Zoll; Pierre Del Porto to advise on financial and Debra Reid to continue with website posting along with Arfon Parry (web technician).

Pierre Del Porto, treasurer, called out one specific attendee at the GA for not having paid dues; and questioned the quorum, but only 42 have paid since 1 year ago (2023 through 9 May 2024).

Claus adjourned the meeting and then reconvened to establish a quorum for the General Assembly to take additional action. He called for a vote to elect the third member of the audit committee: Elsa Hietala, Finland. Unanimous approval.

2026 Congress CIMA 21. Debra Reid indicated that The Henry Ford, Dearborn, Michigan, USA, has submitted a letter of invitation with the theme “Contract, Conflict, Conversation,” tentative dates 17-20 June 2026 This coincides with the 250th anniversary of the first successful colonial revolution, but also the negative aspects of continental expansion, indigenous removal and ongoing enslavement based on racism and sexism. Agriculture factored into all of this in significant ways. Claus asked for those in favor of accepting this invitation to indicate “yes” or “no”: 14 yes votes; 2 abstain (Griffin-Kremer, Reid). Barbara Corson, as 1st Vice President, will be the liaison between AIMA and Reid.

Claus mentioned AIMA lectures relative to World Days, with World Bee Day on May 20 (check the AIMA website and email notices to AIMA members).

Pete asked for an official resolution of thanks for those rotating off the board. Claus agreed. Claus called for a vote to approve a resolution to thank outgoing board members: 14 yes; 2 abstain (Griffin-Kremer, Reid).

Molly McCullough asked for information about World Milk Day, and Claus will ask Barbara Corson, coordinating World Milk Day, to reach out to Molly. The AIMA lecture for World Milk Day is June 1.

Pierre Del Porto asked for the final report on the CIMA 20 and Vijay Aditya will send that to Pierre.

Adjourn – Claus adjourned the General Assembly at 14:55 CEST.

Minutes submitted by Debra A. Reid, AIMA Secretary General

FRANÇAIS

Procès-verbal

Assemblée générale de l'Association internationale des musées agricoles (AIMA)

Sur convocation du président Claus Kropp, à 14h00 CEST via le lien zoom :

Thème : Assemblée générale de l'AIMA 2024

Date: 9 mai 2024 14:00 Amsterdam, Berlin, Rome, Stockholm, Vienne

Réunion Zoom à Beitreten

<https://us06web.zoom.us/j/88607507542?pwd=kswtAEoE6L4rW4UKi4juTnrXO0yAqK.1>

ID de réunion : 886 0750 7542

Code Kenn : 757665

Claus Kropp, président de l'AIMA, a ouvert la réunion à 14h00 CEST à l'adresse Zoom qu'il a créée.

Présents (16, par ordre alphabétique) : Vijay Aditya, Cameron Archer, Marie-Christine Aubin, Pierre Del Porto, Anne Jorunn Frøyen, Cozette Griffin-Kremer, Isabel Hughes, Claus Kropp, Molly McCullough, Bob Powell, Debra Reid, Viacheslav Rudnev, Barbara Sosič, Surajit Sarkar, Yves Segers, Pete Watson.

Annonce du nombre de votes reçus. 42 membres de l'AIMA (Quorum requis : 21). Reid a transmis le décompte des votes basé sur le sondage Survey Monkey : Total 5 Français ; 20 anglais. TOTAL 25 soumis via Survey Monkey. Ce nombre constitue le quorum.

Résultats du vote :

Approbation du procès-verbal de l'Assemblée Générale du 15 octobre 2023. Approbation unanime. Bulletin de vote, Comité exécutif de l'AIMA et Comité d'audit de l'AIMA, 2024-2026. Approbation unanime.

Rapport moral du président et rapport d'activité 2023-2024 du secrétaire général partagés en bref. Les rapports complets sont en ligne sur : <https://www.agriculturalmuseums.org/general-assembly/> Claus a demandé des commentaires sur le rapport moral du Président et le rapport d'activités soumis par le Secrétaire. Sans commentaires.

Rapport financier 2023 du trésorier (Commentaire du Trésorier) – Approuvé avec un vote « non ».
Rapport du comité d'audit – Approuvé avec un vote « non ».

Claus a demandé des commentaires sur le rapport du Trésorier et sur le rapport du Comité d'Audit. Sans commentaires.

Approbation des nouveaux membres de l'AIMA depuis le 15 septembre 2023 – Approbation à l'unanimité.

Claus a remercié membres quittant le conseil d'administration de l'AIMA : Pierre Del Porto, Cozette Griffin-Kremer, Debra Reid, Nerupama Modwel, Surajit Sarkar.

Claus a présenté le nouveau AIMA EC. Claus a indiqué que Barbara Corson, en tant que première vice-présidente, fera rapport sur les progrès réalisés en vue du congrès de l'AIMA 2026. Barbara Sosič continuera à collaborer avec les musées agricoles d'Europe de l'Est. Nouveaux membres : Cameron Archer, Edouard de Laubrie, Vijay Aditya avec Surajit comme suppléant ; Anne Jorunn Frøyen, poste de membre du CE de l'AIMA est toujours ouvert.

Personnes nommées : Coordinatrice des médias sociaux, Lena Zoll ; Pierre Del Porto fournira des conseils financiers et Debra Reid continuera la publication sur le site Web avec Arfon Parry (technicien Web).

Pierre Del Porto, trésorier, a dénoncé un participant spécifique à l'AG pour ne pas avoir payé sa cotisation ; et a remis en question le quorum, mais seulement 42 ont payé depuis 1 an (de 2023 au 9 mai 2024).

Claus a ajourné la réunion puis l'a convoquée à nouveau pour établir un quorum permettant à l'Assemblée générale de prendre des mesures supplémentaires. Il demande un vote pour élire le troisième membre du comité d'audit : Elsa Hietala, Finlande. Approbation unanime.

Congrès 2026 CIMA 21. Debra Reid a indiqué que l'établissement Henry Ford, Dearborn, Michigan, États-Unis, a soumis une lettre d'invitation sur le thème « Contrat, conflit, conversation », dates provisoires du 17 au 20 juin 2026. Cela coïncide avec le 250e anniversaire de la première révolution coloniale réussie, mais aussi les aspects négatifs de l'expansion continentale, de l'expulsion des autochtones et de l'esclavage continu fondé sur le racisme et le sexisme. L'agriculture a joué un rôle important dans tout cela. Claus a demandé à ceux qui étaient favorables à l'acceptation de cette invitation d'indiquer « oui » ou « non » : 14 voix oui ; 2 abstentions (Griffin-Kremer, Reid). Barbara Corson, en tant que 1ère vice-présidente, assurera la liaison entre l'AIMA et Reid.

Claus a mentionné les conférences de l'AIMA relatives aux Journées mondiales, avec la Journée mondiale de l'abeille le 20 mai (consultez le site Web de l'AIMA et envoyez des avis par courrier électronique aux membres de l'AIMA).

Pete a demandé une résolution officielle de remerciement pour ceux qui quittent le conseil d'administration. Claus accepta. Claus a demandé un vote pour approuver une résolution visant à remercier les membres sortants du conseil d'administration : 14 oui ; 2 abstentions (Griffin-Kremer, Reid).

Molly McCullough a demandé des informations sur la Journée mondiale du lait, et Claus demandera à Barbara Corson, qui coordonne la Journée mondiale du lait, de contacter Molly. La conférence AIMA pour la Journée mondiale du lait aura lieu le 1er juin.

Pierre Del Porto a demandé le rapport final sur la CIMA 20 et Vijay Aditya l'enverra à Pierre.

Ajournement – Claus a ajourné l'Assemblée générale à 14 :55 CEST.

Procès-verbal soumis par Debra A. Reid, Secrétaire Général de l'AIMA



**NB AIMA 2024 General Assembly Minutes remain
in the permanent record online here**

**Compte-Rendu de l'Assemblée Générale de l'AIMA
2024 restent en ligne à**

<https://www.agriculturalmuseums.org/general-assembly/>

