

A.I.M.A.

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



Visit Our Website: <http://www.AgricultureMuseums.org>

E-newsletter n°3 – Spring 2014

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October 9-10, 2014: **6th International Conservation Conference** (Poland)

August 21-23, 2015: **3rd World Wicker Festival 2015** (Poland)

Contact Us

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Treasurer: Pierre Del Porto
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In short...

- Following upon the General Assembly held in Tartu, Estonia, the 28th of June, 2013, the **statutes of the AIMA** were officially registered with the French Administration, which recognized them and rendered them public in the French *Journal Officiel* on the 16th of November, 2013. The AIMA is henceforward recognized as an Association under French law.
- The **next AIMA Congress** (CIMA 17) will be held on November 5-7, 2014 in **Marseilles** (France) in the new Museum of the Civilizations of Europe and the Mediterranean (MuCEM).
- CIMA 17. A general thematic for every agricultural and open air museum:
Agricultural Collections – A New Dynamic
- A special **François Sigaut** meeting on November 7, 2014 during the AIMA Congress.
- Please take a look at our **website** at <http://www.AgricultureMuseums.org> for more information about the AIMA.
- ... and **send this newsletter** on to your friends to encourage them to join us and to attend our congress in Marseilles!



The President's Message

Dear colleagues and associates,

It is only half a year to CIMA 17 “Agricultural Collections – A New Dynamic”, which will take place at the Museum of Civilisations of Europe and the Mediterranean in Marseilles on 5-7 November 2014.

It is by careful consideration that CIMA 17 is focussing on collections. Collections create the basis for successful engagement with audiences, above all with younger generations and urban populations in order to share knowledge about agriculture throughout history and right up to the challenges of the present day. Although some museums have seen very difficult times, collecting artefacts and intangible heritage connected to rural life is an ongoing process. Introducing visitors to live farm animals at museums is also a valuable experience. Collections and our use of them demonstrate the importance of agricultural museums in today's world.

2014 has been designated the International Year of Family Farming (IYFF) by the United Nations. Family farming is often more than a professional occupation because it reflects a lifestyle based on beliefs and traditions about living and work. We as agricultural museums are in a good position to contribute to this initiative using our collections. AIMA provides excellent opportunities for international cooperation.

I wish everyone, and especially the CIMA 17 organising team every success, and hope to see you all in Marseilles in November! In the meanwhile, please spread the word about AIMA and CIMA 17 so that we will have a good turnout for CIMA 17, and an increasing number of AIMA members.

*Merli Sild
AIMA President
Estonian Agriculture Museum*

The Vice-President's Message



Interest in agricultural history and rural life once motivated local historians and scholars to collect and interpret farm tools and agricultural equipment. Agricultural museums and open air museums resulted in nations where people lamented the passing of the way of life that most had experienced. Today lack of interest has put these museums at risk. Institutions such as Skansen in Stockholm (founded in 1891), organizations such as the Agricultural History Society in the United States (founded in 1919), and the influence of scholars such as Marc Bloch and his history of rural France (1931) may remain, but agricultural museums have too frequently lost public support.

AIMA has risen to the occasion by not abandoning agricultural museums, but by remaining committed to serving those who work with agricultural history broadly defined and broadly interpreted. Rather than accepting that agriculture, farming and rural life can bore people, AIMA is trying to figure out how to make agricultural history meaningful to museum visitors. The 2014 AIMA congress addresses this challenge directly. I hope you can come join us for a conversation that can breathe life back into collections, and energize the interpretation of them.

The potential for interpreting agricultural history is huge, but many do not depend on collections, or museums to happen. Collaborative and interdisciplinary programs such as Let's Move, the initiative of U.S. First Lady Michelle Obama, and educational initiatives that include urban agricultural high schools and hydroponic gardens in urban food deserts or land reclamation efforts in abandoned inner cities indicate that agriculture holds much educational value and popular appeal.

What remains disturbing, however, is the continued marginalization of agriculture, both historically and today. Few people today have any connection to farmers. Thus, the cultural distance between “us” and farmers today is great, and that makes the cultural distance between “us” and agriculture, farming, and rural life in the past almost unfathomable. A very different societal and cultural milieu existed between the majority of the population then, and the majority culture today (“our own”). But agriculture is too important to ignore, and agricultural museums provide a vehicle to help reduce the gap in understanding. The tangible and intangible culture in the collections can become the basis for interdisciplinary programming that helps the non-rural, non-farm visitor understand the culture and business that feeds and clothes everyone. All of the humanities and the sciences can be brought to bear. Please join us in Marseilles in November 2014 for the conversation.

*Debra A. Reid
AIMA Vice President
ALHFAM President*

17th AIMA International Congress (CIMA 17)

at the Musée des Civilisations de l'Europe et de la Méditerranée (MuCEM)
Museum of Civilisations of Europe and the Mediterranean,
 Marseilles, France, November 5-7, 2014

"Agricultural Collections – A New Dynamic"



- **Theme 1 – Interactions between museum visitors and agriculture collections: reintroducing useful bearings for visitors to follow.**
- **Theme 2 – the main tools for understanding collections in agriculture museums.**
- **Theme 3 – How can agricultural collections contribute to contemporary issues?**

Global context of the international congress (CIMA 17)¹

The way agricultural, and more broadly, rural heritage is dealt with differs greatly from one country to another and among museographic traditions. In Canada, a museum is a place where the past is not separated from the present. Visitors discover yesterday's agriculture as well as today's, through agricultural activities or stockbreeding on a real-life scale. Ethnology museums, particularly in Europe, are experiencing a major attendance crisis, and many private museum collections have been dispersed. At a time when few museum renovations are allowing space for agriculture in the broad sense, the 2014 AIMA congress proposes to address the questions of relevance, representativeness and the role of museum agricultural collections. Most ethnology museums have collections pertaining to agriculture and animal husbandry. With the exception of museums dedicated to these themes (there are large agricultural museums, called such, in a number of countries but not in France), these collections are given little if any space in general museums. In France, neither the *Musée des Arts et Métiers* nor the *Musée du Quai Branly* have exhibits on agriculture or animal husbandry. Their collections accumulate in repositories and risk dispersal. Only in the MuCEM's new "Gallery of the Mediterranean" does agriculture feature prominently.

¹ This will be the 17th international congress of agricultural museums; a congress has been organized every three years by AIMA since 1966.

Attitudes about agriculture collections are different from continent to continent and from one culture to another, due to the varying importance of agricultures in relation to other human activities. The approaches to agricultural heritage are immensely varied and it is these common points or, on the contrary, the divergences that the CIMA 17 wishes to highlight, for those interested in museum, wherever they are in the world.

The aim of the 2014 AIMA congress, following an introductory reflection on the nature of museum agricultural collections, is to get a panoramic view of the narratives being attached to agricultural collections. Are certain objects better represented than others? What story do these collections tell through their museum displays? What historical or geographic contextualization is provided for these collections? How can the stories be adapted to cover the evolution of agriculture? And how can these collections address contemporary issues? What links can museums establish between humans and their foods?

Classical issues surrounding agricultural collections in museums

The first step will be to get an overview of the most significant agricultural collections. AIMA affiliates and other participating museums will then be invited to present their collections, in a format yet to be determined. The main considerations will be the following:

- The most classic case is the re-enactment of production lines, or successive phases of processing of a raw material into a finished

product, such as wheat to bread, or grapes to wine, at some unspecified time prior to mechanization.

- Objects can also be arranged typologically, showing morphological variations on a basic implement, for example the plough or the scythe.
- Relationship between museums that focus on ethnology, folklore or society and museums that feature agricultural machinery: the ethnological museums generally leave little room for mechanization or motorization, preferring to accentuate the "primitive" or "archaic" nature of the implements on display. Museums that highlight industrial agriculture specialize in machine typologies (tractors, threshers, etc.).
- In open-air museums, or ecomuseums, the *in situ* display of objects gives some contextualization in relation to the architectural heritage, which remains the primary concern.

Certain collections can feature in touristic festivals and fairs, reintroducing the human factor in events like "old-time" harvest festivals, herding and transhumance demonstrations or re-enactments in open-air museums or ecomuseums, etc.

Interactions between museum visitors and agricultural collections

There is no denying that in most countries, museum visitors have an increasingly tenuous connection with rural life, and we must acknowledge that agricultural artefacts, in the broad sense, are no longer evocative for visitors, or even for curators or museum administrators.

Efforts have been made to refresh the museographic narrative associated with agricultural collections. Some museums are introducing reference points or markers corresponding to the curiosity or expectations of different audiences. These may be chronological, geographical, historical, social or technological. Ultimately, they can be cast in a perspective that has a bearing on contemporary issues, such as food sufficiency, water supply, globalization, sustainable land development, as well as a social dimension, like the juxtaposition of wealth and poverty in the rural environment, family farming, agricultural unionism, land use, or local or national agricultural policies. While the museum cannot solve these problems, it can at least, in the long term, contextualize them historically.

Deficiencies in the intrinsic knowledge of agricultural collections

We must also recognize that, more often than not, the documentation on objects in these collections is inadequate because the collectors considered their use to be self-evident. Intrinsic knowledge of these objects is often lacking: no accurate dating, poor knowledge of constituent materials or of the actual use of the objects (in subsistence or commercial farming, etc.). The elements of

contextualization on which the knowledge of these objects is based are often limited (photographs, films, etc.), though modern means of information dissemination (websites, tablets, mobile phones, etc.) have never been so abundant.

Another problem, in terms of museographic presentation, is physically combining early museum collections that illustrate long-gone ancestral practices with huge modern equipment representing agriculture and animal husbandry over the past sixty years or so. The aesthetic appreciation of the beauty of the materials and morphology of the early ethnographic, now "archeological", objects, contrasts with modern, industrialized agricultural objects lacking any trace of handicraft or any notion of the "aesthetics" so sought after by museum officials. The visual contrast between these two types of objects is often problematic. This melds into the larger issue of collecting contemporary objects in museums.

Museography and the narrative associated with collections sometimes casts them in a light where social and historical sciences, as well as the nature of the collections (archeology, ethnography, natural history, fine arts, contemporary art, etc.) suggest openings, interactions, juxtapositions or oppositions, all rich in meaning.

Recreating a dynamic between agricultural collections and today's museum

We must also rethink how we relate to our visitors. A museum is no longer simply a place of learning or knowledge, or just a place of aesthetic pleasure (rarely so for agricultural museums): form counts as much as content. What visitors want today is a well-devised display, with adapted lighting and a simple but well-structured narrative.

Clearly, the issues surrounding agricultural collections are complex and multi-faceted. During the few days of this congress, the goal is to focus on agricultural collections in and of themselves. The objective is for participating museums to share and compare how they handle their collections and their experience with narrative elements that museum administrators want to be seen and understood by visitors.

For museums currently being developed, selection criteria could be established in order to define and pass on the principles and best practices that have prevailed in the gathering and exhibition of collections, and as a result of international networking (Algeria, Senegal with its project for a Fulani Museum).

The foregoing offers several topics for discussion, most of which involve issues common to all agricultural museums. The comparison of experiences can be a valuable source of learning and reflection for all participants.

Theme 1: Interactions between museum visitors and agriculture collections: reintroducing useful bearings for visitors to follow

Beyond the usual ethnological approach to museum collections, it is a question of reintroducing a set of bearings that is comprehensible to visitors.

- Historical approach: major chronological bearings (Neolithic, Antiquity, Industrial Revolution)
- Social history: family agriculture, peasant revolutions and revolts, labour union movements
- Agricultural policies: capitalism and communism, major works (irrigation, drainage...)
- Technological developments: pre-mechanical agricultural, mechanisation, farm machinery...
- Major geographic context: varying territorial scales
- Cultural bearings (and some would include proposing religious criteria).

Attachment to a strong territorial identity (state, region, village) for example, the Ecomusee d'Alsace or the National Museum of Country Life in Kintochside, Scotland.

Theme 2: the main tools for understanding collections in agriculture museums

- Documents, virtual libraries, film and photo archives...
- Websites
- Events and other festive activities, preservation of skills and intangible heritage

Theme 3: How can agricultural collections contribute to contemporary issues?

- Globalized agriculture, North-South trade, etc.; protectionism, free trade
- Sustainable development: sustainable farming practices, maintenance of know-how
- Retaining populations on farmland: family farming, subsistence farming, regional produce and food products, etc.
- Food self-sufficiency
- Food security, food education, nutrition, etc.
- Apposition of collections of different types: archeology, ethnography, natural history, fine arts, contemporary art, etc.
- Trend towards the spread of trade or skill-related museums in collaboration with businesses or professional groupings

- Examples of museum renovations, temporary exhibits, sharing of best practice, etc.

Discussion of agricultural collections will be as broad as possible and may refer to any type of collections, be they archaeological, ethnographic, fine arts, contemporary art, natural specimens, etc.

A maximum number of short presentations will allow a greater number of experiences to be shared and will encourage debate.

Although, by virtue of the issues addressed, the congress truly has worldwide relevance, the fact that it is being held at the MuCEM in Marseilles may mean greater involvement by European and Mediterranean museums which are also open to other areas of the world where museography is becoming important, such as Asia or Africa.

Post Congress Study Tour in Provence

Provence is a region rich in history, but also in highly diversified agricultural production in Mediterranean climate conditions. As an additional offering to the CIMA 17 conference themes, a post-congress tour will be available from 8 to 10 November in the area, which will include a dense network of agricultural museums, collections, mills, and an interesting living heritage highlighting plants and animals, as well as much savoir-faire in matters of food.

The Congress and the MuCEM context

• The last CIMA to be held in France was in 1984 (CIMA 7), in the former Musée national des Arts et Traditions populaires - MNATP (Paris) and the Abbaye de Saint-Riquier (Somme region), which was a satellite location mainly for agricultural collections.

• 1984 → 2014: The 30-year anniversary of the 1984 Congress will now be hosted by the Musée des Civilisations de l'Europe et de la Méditerranée (MuCEM), successor to the MNATP.

• 2013: Inauguration of the MuCEM in Marseilles with a "Gallery of the Mediterranean" (building J4) devoted to "the dawn of agriculture, an invention of the gods". At the same time, a complete retrospective inventory of the agricultural collections was conducted and they are now housed in a new, specially designed building, the Centre de Conservation et de Ressources (CCR), near the Saint-Charles railway station in Marseille.

• Being featured in building J4 is a temporary exhibit entitled "FOOD", co-curated by the NGO *Art for the World* (Geneva) and the MuCEM, which explores the

issue of access to food through contemporary art and a selection of works from the MuCEM's collections.

COMMUNICATIONS

Authors who intend to present a communication to the Congress are invited to submit the summary of their communication to the scientific-editorial committee of the Congress at 17CIMA@gmail.com before July 1st 2014. Potential communications should be tightly connected to the 2014 congress thematics:

"Agriculture collections: a new dynamic"

Those communications which will be selected by the Committee will be confirmed by August 1st and placed in one of the following sections illustrating the three themes of the congress:

1. Interactions between people visiting agricultural museums and collections which are displayed.
2. Main means to study collections in the museums of agriculture.
3. Contribution of agricultural collections in responding to a revival of Museums of agriculture.

Speakers will voluntarily limit their presentations to 10-12 minutes.

Instructions for SUMMARIES

The length of summaries, written in English will not exceed 1500 signs.

The title should be in upper case, bold type and centred at the top of the page. Leave two blank lines below the title.

The authors' names should be in lower case, bold type and centred on the page. Leave one blank line below the authors' names.

Give authors' affiliation and address in lower case, regular type and centred.

Give email address of the corresponding author. Leave two blank lines below the addresses.

Do not give references.

Instructions for accepted communications will be transmitted to authors by August 1st.

Instructions for POSTERS

Those intending to present a poster must first submit the title of their poster before July 1st at 17CIMA@gmail.com with a short summary (1000 signs, same presentation as above for "Communication") to the Editorial Committee of the Congress.

The poster will be accepted if it fits into one of the three themes of the Congress specified above.

Instructions and guidelines for accepted posters will also be transmitted to authors by August 1st.



The detailed programme with registration form, the call for papers and posters for the CIMA 2014 in Marseilles will be soon available on the AIMA and AFMA websites: www.AgricultureMuseums.org
www.afma.asso.fr

Contact :

CIMA 17- AIMA
c/o AFMA
15 rue Convention 75015 Paris. France
17CIMA@gmail.com

REGISTRATION FORM

N°



17th International Congress of Agricultural Museums – CIMA 17 (November 5-10, 2014. Marseille, France) AIMA - AFMA - MuCEM



PLEASE WRITE IN A VERY READABLE WAY IN CAPITALS

Mr. Mrs. Miss. Last Name First name.....
 Company or organisation, museum Title, Function.....
 Address 1
 Address 2
 Postal code City State / Province Country.....
 Direct Phone Fax E-mail.....
 Passport n° : Place of issue Date of expiration Country.....

A. Name and first name of the participants. Distribution of the rooms

Last name	First name
Accompanying person	First name

Last name	First name
Accompanying person	First name

Last name	First name
Accompanying person	First name

B. Registration fees 17 CIMA (Congress 5-7 nov)

	Unit rate	N ^{ber} of persons	Total
Conference member register by 15 June 2014 (Including 3 lunches and a dinner)	220 €	x	=
Conference member late registration after 15 June 2014	270 €	x	=
Accompanying person register by 15 June 2014 (Including a dinner)	90 €	x	=
Accompanying person late registration after 15 June 2014	110 €	x	=

C. Post Conférence Tour (8-10 nov, Marseille → Provence → Marseille)

(Rates calculated on a total of 40 participants on Tour)

	Unit rate	N ^{ber} of persons	Total
Price per person based on two persons sharing a double or twin room	470 €	x	=
Price per person in individual / single room	550 €	x	=

D. Accommodation Hotels Marseilles

Price in Euros per room per night - breakfast and tax included

	Unit rate	N ^{ber} of rooms	Number of nights	Total
Single room IBIS Euro Méditerranée 2**	85 €	x	x	=
Double / Twin bedded room IBIS Euro Méditerranée 2**	90 €	x	x	=
Single room NOVOTEL Joliettes 4****	140 €	x	x	=
Double/Twin bedded room NOVOTEL Joliettes 4****	150 €	x	x	=

ARRIVAL & DEPARTURE-

Date of arrival: Tuesday 4th - Wednesday 5th - Thursday 6th November – Other
Date of departure Thursday 6th - Friday 7th- Saturday 8th November – Other.....

GRAND TOTAL = _____ EUROS

- Reservations are taken in order of registration

Upon request before Oct 1st transfers bookings from and to Marseille Marignane airport can be organized (from 30 to 60 euros per person depending the number of passengers):

ARRIVAL :

Marseille Marignane Airport. Date :..... Time:..... Flight N°:

DEPARTURE

Marseille Marignane Airport. Date :..... Time:..... Flight N°:

Other information:

Personal vehicle travelling by train

Payments terms

All payments in Euros and to be done **before October 1st, 2014**

Wishes to receive a proforma invoice / cost statement before payment

Payment is done by:

Bank check here joined in Euros only,

We accept business and/or cashier's checks, in Euros Funds drawn on a French Bank, made payable to "D Tour. Paris "

Wire transfer:

Please ask your bank to precise "17 CIMA + your name + your Country" on instructions given to draft payment for better identification

BANK DETAILS FOR MONEY TRANSFER:

Account holder: " Agence D Tour Every Travel"

Code Banque	Code Guichet	Account number	Clé RIB
30056	00067	00670025232	61

IBAN (Identifiant International)

FR76 3005 6000 6700 6700 2523 261

Bank identifier code BIC

CCFRFRPP

Bank

HSBC FR CAE LOUVRE
EVERY TRAVEL

Please email 17CIMA@gmail.com to inform of your transfer details: sender's name, bank's name and country, amount of money in euros. If you don't inform, the money you sent will be in the 17CIMA account and NO one will know who sent it.

All bank charges should be paid by the participant.

Credit card: Please contact by phone: Amélie Agence D Tour Paris :+33 (0) 1 53 95 33 33.

Please better use this registration form and post mail this paper form or a copy to :

AIMA- CIMA 17
15 rue Convention
75015 PARIS
France

Or by Fax : + 33 (0)1 53 95 03 33.

Or by e-mail to 17CIMA@gmail.com

- All registrations with confirmed payments will receive an invoice receipt / confirmation.

- Cancellations terms

In case of cancellation 17 CIMA will keep as a penalty the following fees

* Before October 1st, 2014: 25 % of total amount

* October 1st, 2014 and after: No refund is possible.

Signature

Date

Presented in association with the 17th Congress
of the International Association of Museums of Agriculture (AIMA)

François Sigaut and his Legacy

An encounter between rural heritage actors and human sciences researchers

Friday, 7 November 2014

At the MuCEM (Museum of the Civilisations of Europe and the Mediterranean) – Marseilles

François Sigaut († 2 November 2012), was a Research Director at the EHESS (Ecole des Hautes Etudes en Sciences Sociales in Paris, France), where he contributed to consolidating, in the footsteps of predecessors such as A. Leroi-Gourhan and A.-G. Haudricourt, a new discipline that he termed “technology” (often translated in English as “history of technology” or “history of techniques”), conceived of as an independent branch of human sciences.

He was an atypical researcher, but had a considerable following in human and social sciences, at the crossroads of agronomy, the history of techniques, ethnology, archaeology, geography, anthropology... and he was also responsible for promoting institutions involved in conservation of both heritage and tools that bear witness to the material foundations of our culture from prehistory to our own day. François Sigaut was one of the founders of the French Association of Agriculture Museums (AFMA) and was President of the International Association of Museums of Agriculture (AIMA) at the time of his death. A member of the French Academy of Agriculture, he was President of the Association for the Study of the History of Agriculture (AEHA).



François Sigaut, AIMA President, Slobozia (Romania)

His work, which has enriched our knowledge in many fields and includes remarkable hypotheses of broad scope,

is still not that well known outside of a limited circle of specialists.

Hence this encounter, which aims to make his work better known, discuss his hypotheses and encourage exchange among specialists from several fields as well as actors involved in rural heritage. The fact of organising the first encounter at the MuCEM, a new museum concept in which agriculture and ethnography collections stand side-by-side with collections and exhibits touching on all aspects of life in Euro-Mediterranean civilisations, is not a neutral choice: the organisers do not want this encounter to be confined in a “rural world” that may well no longer exist or in a backwards-looking conception of agricultures. The meeting programme will be organised as a morning round-table, followed by an afternoon devoted to workshops on the 7th of November 2014:

*The round-table will encourage highly varied approaches and issues, taken up by researchers or actors who worked with François Sigaut: ethnologists, historians of agriculture and rural societies, archaeologists, agronomists, museum keepers, researchers from different cultural areas...

A series of workshops that can be envisioned in relation to the following questions:

- **On older agricultural techniques:** what is the present state of research on François Sigaut’s favourite subjects, such as the atlas of pre-industrial agriculture that he proposed in 1994 or the vast project of a history of agriculture that he formulated in 2001? How is the history of agronomy developing?
- **Food history:** “Couscous, bulgur and polenta”... and after that? Bread, beer... what are the new research lines? How do museums handle these subjects? Is it possible to renew approaches to the field?
- **History of agricultural collections and agriculture museums in the world,** honoured by the confirmed participation of directors of fine agriculture museums around the world (Canada, Poland, Romania, Estonia, etc.) and large associations such as the ALHFAM (Association

for Living History, Farm and Agricultural Museums, North America).

- **The history of technologies and museums:** what can this new science contribute to museums and vice-versa?
- **François Sigaut's methods of observation and questioning:** what is their specificity and how can they be utilised to motivate research?
- **On the origins and future of humankind:** *Homo sapiens* or *Homo faber*? "What would we be without our tools?"
- **On the idea of Progress:** should the idea of progress be taken up by museums? Should a museum of Progress be created?

Each of these subjects will be accompanied by a bibliography and extracts from texts relating to François Sigaut's research to underwrite discussion and reflexion.

This encounter is included in the CIMA 17 programme. To register specially for the 7 November 2014 working day and request further information:

- Visit the website dedicated to François Sigaut's work: <http://www.francois-sigaut.com/> (under the heading "encounters")
- Write directly to R. Bourrigaud rene.bourrigaud@sfr.fr or Jacques Holtz jholtz@orange.fr
- Also see the websites of the AIMA, the AFMA and the MuCEM.

François SIGAUT | (1940 - 2012)

"Une œuvre ne devient vraiment publique qu'après la mort de son auteur"
F. Sigaut, Cahier de notes personnelles, 2 mars 2005

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Pourquoi ce site ?

- Ce site a pour vocation de faire connaître l'ensemble de l'œuvre de François Sigaut, qui mérite d'être mieux connue.
- Il vous permettra aussi d'entrer en contact avec ses amis pour participer à l'organisation

Qui était François Sigaut ?

Agronome de formation, ethnologue, historien des techniques agricoles, technologue avoué et philosophe caché..., en dialogue permanent avec les autres disciplines, ce chercheur, directeur d'études à l'EHESS (Paris) et fondateur de l'Association française des musées d'agriculture, a

Une œuvre à découvrir

François Sigaut (1940-1992) a publié peu d'ouvrages en solitaire. On peut même dire qu'entre sa thèse, publiée par l'EHESS et Mouton en 1975¹, puis un premier ouvrage sur les silos à grains en 1978, et l'ouvrage « *Comment Homo devint faber. Comment l'outil fit l'homme* »

Website François Sigaut: homepage

On this website <http://www.francois-sigaut.com/> you can find articles in English by François Sigaut. For example:

- 1977(2) "The repartition of tasks between men and women what we may learn about it by studying sowing techniques.
- 1980(1) "Report from a visit to India in December 1979".
- 1985e) "More (and enough) on Technology!", *History and Technology*, 2, 2 : 115 132.
- 1993c) "Learning, Teaching and Apprenticeship", *New Literary History*, 24: 105 114.
- 1994(1) "Harvest Techniques, in China and elsewhere", colloquium "North China's Peasant Culture", Berlin.
- 1999(1) "Organs and Instruments: the Place of Human Body in Technical Action Schemas".
- 2011(2) "Material Culture within Society – How details of practice are necessary to understand the repartition of tasks between members of a society".

REPORT in pictures of the AIMA preparatory meeting at Marseilles on 7-9 October 2013



MuCEM, Marseilles: main building.



AIMA working meeting with the MuCEM keeper in charge of agriculture collections, Edouard de Laubrie (right).



Saint John fortress protected the port and is now a part of the museum.



Egyptian *sakia* to draw water, symbol of agriculture in the Mediterranean region (MuCEM exhibit hall dedicated to agriculture).



Notre-Dame de la Garde church overlooks the port.



Provence *santons* (Christmas crib figurines) in a craft workshop visited by the AIMA working group.

(photos R. Bourrigaud)

Creation of thematic group: Bread Culture

During the 16th AIMA Congress in Romania in 2011 at the Romanian Museum of Agriculture, AIMA President François Sigaut expressed the desirability of setting up thematic groups within the association. We immediately proposed to create a group on the subject of bread.



Bread ovens – National Agricultural Museum, Slobozia, Romania – CIMA 16 – September 2011

Cereal breads have an essential place in food history. Bread is the final step in a long operating chain spanning agriculture (tillage, sowing, intermediate operations, harvesting, threshing), transformation of grain into flour (grinding, milling) and the transformation of flour into bread (sifting, kneading, shaping, baking). This is why most agriculture museums' collections have tilling implements, machines, tools or utensils utilized in these various technical processes. And this is naturally the case of bread museums (some fifty in Europe).

A staple food for many people, bread is a vast subject that can be approached in thousands of ways. The Congress in Romania was devoted to Bread and Wine. In Estonia, Rye and Rye Bread were among the themes proposed to the speakers.



“Rye” workshop in Estonia, June 2013



Spanish oven – Mucem 2014 - Marseilles

- Within the framework of the CIMA 17, it appears pertinent to take up the subject of utensils associated with domestic bread-making and to make a sort of inventory of them. Hence, we invite museums to make a quantitative evaluation of the items in their collections. Furthermore, we shall request that speakers and participants (museums or researchers) fill out a preliminary questionnaire on the utensils utilized for kneading, in relation to the type of bread and the country, if possible accompanied by a photograph or illustration.

Project coordinators (in alphabetical order):

- Mouette Barboff, Ph.D. in ethnology-social anthropology (EHESS, Paris, France), President of the Association L'Europe, Civilisation du Pain (FMSH, Paris) mouette.barboff@wanadoo.fr
- Dr. Andrea Fadani, Keeper of the Museum der Brotkultur in Ulm (Germany) info@museum-brotkultur.de
- Dimitrij Vujadinovic, Bread-cultural heritage project team (Serbia) dimvu@balkankult.org



Poland

Living animals in Museums

Conference

Szreniawa (Poland) October 2013

Introduction to the Conference Proceedings

by Dr. Jan Maćkowiak

Director, National Museum of Agriculture and Food Industry in Szreniawa

The path towards today's Conference began with a conviction that it is hard to interpret agricultural history in museums without farm animals. In the case of the National Museum of Agriculture and Food Industry in Szreniawa, this is linked to the idea that we have been implementing for many years now – the idea of a living museum. It encompasses live animals, but also the Museum orchard, fields and other cultures of plants (e.g. an herbal garden). In it, we have also included “live”, i.e. set in motion, agricultural machines, historical craft tools, and “working” historical implements. All of this is supposed to be in the service of – so important in today's museum practice – the active participation of the museum audience, and creating an interactive transmission of knowledge. The addressees of the museum message are the audiences of agricultural museums during their ongoing education at different stages of their lives. For the education on agricultural and rural history is not only the issue of children but also of adults, and it makes up one of the paramount objectives of agricultural museums worldwide.

A living and interactive museum is our response to the discussion, ongoing in the museum milieu, on new forms of working with the audience, as well as our reaction to the so-called “museum crisis”. This is also a reaction to information about a decrease of interest in agricultural museums, in various European countries, as well as overseas. In our case, the programmes and forms of activity adopted have resulted in a permanent increase in the audience interest in museum sites.

That is why, in 2001, we developed the programme “Necessary strategic choices – the Grange” which has been implemented ever since. In it, apart from the main objective of including deteriorated and facilities no longer fit for museum purposes, we presented the need for

introducing the cultivation of old varieties of plants, trees, and other crops. We also addressed the urgent issue of meeting audience expectations as regards the keeping of live farm animals. We faced many questions, as back then we had no experience in working with animals. We lacked farm facilities, as well as appropriately trained and experienced staff. Neither did we know from which part of our budget we should fund such undertakings. On top of that, we also faced some reproaches that we were building a zoo at the museum coming from different sides, also from the Polish museums milieu, and from our own employees not approving of the idea.

However, favourable reactions from the audience and an ongoing interest have proved that the solutions we adopted were right. Although in many Polish open-air museums farmyard exhibitions were completed with settings of pigsties or chicken coops which were to represent animal husbandry, it was usually done without live animals. Therefore, we had to answer the questions about which breeds to choose, and about ways and extent of keeping animals. Should we turn to old traditional breeds that are endangered? How to present them to the audience? What facilities should be in place for their upkeep? What types of farm work should we train the animals to do and what implements to use? So, educational and accommodation programmes were developed, including the 2002 Ministry of Culture and National Heritage awarded programme “How did oxen work”.

The implementation of the programme proved to be not an easy undertaking and it faced numerous difficulties. Working cattle breeds in Poland were long gone, and hardly anyone had heard about the trades of “an oxen-farm-hand” or “ox-trainer”. When we turned to a job centre with the need for such an employee, they thought it

was a bad joke. The search for an employee who would know how to train oxen, and then to work with them, was eventually successful – but only in Romania. Also scientific consultations were necessary in the course of the implementation of the task, and Professor Zbigniew Dorynek from the Poznań University of Life Sciences brought in a precious contribution here.



“Oxen and Horses at Living History Farms and Museums: Renewable Power Sources for the World Today”

After all, we did not have such experience, nor did we take part in such meetings as the ones that Dr. Griffin-Kremer was talking about in her paper during the conference in Novi Sad, Serbia, in 2008. We also lacked the knowledge about working with animals in Polish museums. However, already in 2004 we were able to share our modest experience in working with animals during the 14th CIMA Congress in Rožnov pod Radhostem, the Czech Republic, as well as in 2009 during our conference here in Szreniawa, entitled “Mission and options for development for agricultural museums in the contemporary world”. In 2011 a group of our staff visited a few European museums and got acquainted with practices and experiences in keeping farm animals and using them in museum activity. Also many useful contacts were set up and observations made which could be later used while working with animals and growing plants.

In the year 2012 we finished the implementation of an investment programme called “Reconstruction of the 19th-century layout of grange facilities at the Museum in Szreniawa as a response to the museum and education needs of society”. Our animals were moved to new facilities that guaranteed the proper level of their welfare, while the audience can meet the animals in a safe environment optimizing their impact on animal behaviour.

The Conference “Living Animals in Museums’ Activity” was an attempt to find answers to many issues that museum professionals ponder upon, issues connected with keeping animals at museum sites and the educational and popularization activity carried out with the use of

them. We wished to share our problems and experiences, as well as try to develop principles and practices in this undoubtedly difficult activity. We asked about the role of museums in the transmission of intangible heritage that traditional skills and know-how with the use of traditional implements and farm animals are part of. With that, we made a point about animal behaviour and safety. Farm animals belong to the animate world, the safeguarding of which the entire international community cares about. So, how to ensure animal welfare in museum conditions, how to make everyday practices comply with present regulations? In many examples we discussed the need for adapting animals to the presence of our museum audience in order to avoid animal distress and ensure visitor security. We addressed the issue of ensuring proper care and living conditions of animals. We attempted to broadly present the forms of the educational activity carried out by museums with the use of live animals, as well as to emphasise the relevance of such activity, considering how little contemporary people have to do with agriculture. We discussed the economic aspect of keeping animals in museums, as well as the importance of traditional breeds for the economy and organic food. Were we, at least partly, successful in answering these questions? – Please look for the answers in the papers published. Undoubtedly, the Conference confirmed the need for keeping animals in museums and we became absolutely sure how very important educational work with the use of animals and popularization of native breeds is. Apart from the practical content of the Conference, its added value is personal contacts established between the participants of this event.

Professors Lech Nawrocki from the Opole University of Technology and Tadeusz Kaleta from the Warsaw University of Life Sciences dealt with animal keeping standards and animal welfare, the latter having also addressed the issue of visitor security in museums where animals are worked with. Professor Andrzej Kusztelak from the Poznań University of Life Sciences discussed aspects of the teaching and learning process that should be taken into account in museum education.

Witty but at the same time professional was the way that Dr. Ewa Świącka wondered what, from the point of view of an experienced conservator, the use of live animals in the museum space should look like, including their use for film purposes. These very reflective comments, based on personal experience, aroused a lot of interest in the Conference participants.

Observations and experiences in the keeping of animals in Polish open-air museums were shared by Mr. Tomasz Olędzki from the Museum of Folk Architecture in Olsztynek and Mr. Piotr Rzeszotarski from the Museum

of Mazovian Countryside in Sierpc. Both talks were proof of enormous commitment of the authors in working with animals and experience gained in the course of education work with the use of farm animals, including animal welfare.

How animals are worked with in the Szreniawa Museum was presented by Dr. Eng. Witold Wołoszyński. Those speaking about experience in foreign museums were: Andrea Kőrösi from Hungary, Astrid Masson from Germany, Elaine Edwards from Scotland, Kerry-Leigh Burchill from Canada, and the United States was represented by Edward Schultz and Peter Watson.



Ms Kerry-Leigh Burchill, Director General, Canada Agriculture and Food Museum

The rich and various experience of European museums was presented by Dr. Cozette Griffin-Kremer in her comprehensive talk, and I would like to take the opportunity to thank her for the advice and encouragement in the process of organizing the Conference. I also thank Mr. Pierre Del Porto, who is, with Dr. Griffin-Kremer, a co-author of the survey “Live animals in museums” which had been distributed to museums working with animals worldwide prior to the Conference.

A lot of attention was given in the course of the Conference sessions to native, also known as traditional or local, breeds. Their promotion and popularization in Poland was discussed by Dr. Eng. Grażyna Polak from the National Research Institute of Animal Production in Balice near Cracow. Professor Bernard Denis of the National Veterinary School in Nantes, France, discussed the French experience in the preserving of local breeds.

The Conference “Living Animals in Museums’ Activity” was held under the patronage of the Minister of Agriculture and Rural Development Mr. Stanisław Kalemba, and the Marshall of the Wielkopolska Province Mr. Marek Woźniak, to whom I address my special thanks for accepting the honorary patronages.

The practical content of the Conference was shaped by the Scientific Board composed of Professors:

- Andrzej Kusztelak, Head, Chair of Pedagogy, the Poznań University of Life Sciences;
- Zbigniew Dorynek, Head, Chair of Bovine Breeding, the Poznań University of Life Sciences;
- Tadeusz Jeziński, Institute of Genetics and Animal Breeding of the Polish Academy of Sciences;
- Tadeusz Kaleta, Faculty of Animal Science, the Warsaw University of Life Sciences;
- Andrzej Myczko, the Institute of Technology and Life Sciences in Falenty, Poznań Branch, whom I deeply thank for their commitment to the Board’s work, and I count on their future collaboration.

The Conference gathered colleagues interested in native farm animal breeds and the conference topic area who represent national and international associations of agriculture museums. They were:

- Ms. Merli Sild, President of the International Association of Museums of Agriculture, and Director of the Estonian Agriculture Museums at the same time;
- aforementioned Mr. Pierre Del Porto, President of the French Association of Agriculture Museums and Rural Heritage AFMA;
- aforementioned Professor Bernard Denis, President of the learned Society of Ethnozootechnics and AFMA member;
- Mr. Peter Watson, immediate past President, and Mr. Edward Schultz, Colonial Williamsburg Foundation, both also aforementioned, members of the American Association for Living History, Farm and Agriculture Museums ALHFAM.

Also to be mentioned are museum directors and professionals, as well as enthusiasts and breeders of farm animals from Canada and a few European countries: the Czech Republic, England, Estonia, Germany, Hungary, Scotland, and, last but not least, from Poland.

I thank all the participants for their interest in the Conference, and for their proactive participation and commitment in the course of sessions. It augurs well for the future which lets us expect that there are going to be future meetings of museum milieus interested in keeping animals and using them in their educational activity.

I also wish to thank the organization team, the staff of the National Museum of Agriculture in Szreniawa, for the work they did. Their devotion and commitment brought a result which can be used by museums worldwide.

Translated by Urszula Nowakowska

Conference Proceedings

Living Animals in Museums Activity. International Conference Proceedings.

Szreniawa, 4-5 October 2013

The issue of keeping and presentation of live animals in agricultural and open-air museum has always been important, however, so far largely underestimated. The Szreniawa Conference on live animals is the first voice in the field of not only Polish but also international agricultural museology. The topic was consulted upon with representatives of natural science and technology universities. The need for exchanging experience in this area was proved by the participation of museum professionals from several European countries, as well as from Canada and the USA. 17 papers discuss theoretical, practical and economic aspects of the presence of live animals in museum sites. **An entirely bilingual Polish-English publication.**

Format: 170 x 240 mm, 276 pages, paper cover, offset paper, full color inside

Price: 9.13 EUR (price may slightly differ according to possible changes in EUR currency value with the National Polish Bank on the day of placing your order).

To place your order, please contact: Urszula Nowakowska at u.nowakowska@muzeum-szreniawa.pl

Orders placed between April 7 and May 5, 2014, will be dealt with after May 5 due to leave.

After the colloquium ‘Living Animals in Museums’ in Poland / Creation of Working Group: Living Animals in Museums

Tomorrow’s Challenge

The Szreniawa international colloquium on living animals in museums was followed with interest by an equally international network devoted to working animals, particularly cattle, largely within the museum context, but also in efforts to promote their use in agriculture, logging and transport. The crux of the issue is obvious to anyone who attends a museum event or a training session with expert handlers – transmission. People possessing the expertise necessary for both safe handling of animals (with the attendant security of museum or events visitors) and their cost-effective utilization in agriculture are thin on the ground, to put it mildly, at least in Europe. Many AIMA members and friends have surely noticed the heated debate in the EU surrounding the ban in Romania on animal-powered vehicles on highways and roads, which has had an important impact on how many farmers are able, or not, to face the challenges of remaining on small-holdings. It is an issue that the EU does not seem especially attracted to taking up seriously, perhaps mainly because of an image problem among all the stakeholders. There is nothing romantic about working with draft animals to make a living, unless you do not do it yourself, and most farmers do not regard themselves as living national treasures. This is also what the three quarters of the worlds’ farmers who depend partially or fully on animal draft might well say, if they had an opportunity to express themselves.

However, the world-wide carbon hoofprint and the astronomical costs of converging with European-style luxuries such as generalizing high-quantity meat consumption and adopting motorized agriculture are beginning to sink into minds round the globe. These issues are both delicate and pressing.

Agriculture museums are the ideal locus for debate, because they have the historical records, often supplemented by the ethnological materials, to present these forms of intangible heritage to the public and to researchers, as well as to bring these two groups together. This debate converges in its own manner with the equally pressing concern over safeguarding genetic diversity sufficient to counter the results of future epizootic assaults which might, as in the past, parallel epidemics and food crises.

This is the doom and gloom side of the proposition, but there is the other – the value of the intangible heritage involved for human development and activity within and outside strictly agricultural practices, as already well demonstrated by the many therapeutic and educational utilizations of working animals in what we consider “developed” countries. Can museums help take up this challenge? If so, what would be the best choices for how to proceed? Join us in the working group and tell your friends!

Cozette Griffin-Kremer (griffin.kremer@wanadoo.fr)

North America

Association for Living History, Farm and Agricultural Museums (ALHFAM)

Annual Meeting and Conference

June 21-25, 2014

Heritage Park Historical Village

Calgary, Alberta Canada

Innovators and Entrepreneurs: Risk Taking in Living History

In 2014, Heritage Park Historical Village invites members of ALHFAM to discover *How the West was Once*. As one of the city's premier attractions, Heritage Park tells the significant, vital story of the settlement of the Canadian west from the 1860s to the 1950s. Alberta has always been a land of innovators and entrepreneurs. What better place to discuss risk taking in living history and interpretation? We look forward to welcoming you in 2014.

For more information: www.HeritagePark.ca and www.ALHFAM.org

Poland

6th International Conservation Conference

October 9-10, 2014

National Museum of Agriculture and Food Industry in Szreniawa

Problems connected with keeping and conserving of collections in museums

The National Museum of Agriculture and Food Industry in Szreniawa invites you to take part in the 6th edition of the International Conservation Conference "Problems connected with Keeping and Conservation of Collections in Museums", which will take place on October 9-10, 2014. The Conference is co-organised by National Institute for Museums and Public Collections.

We wish to devote this meeting on cultural heritage safeguarding to the problems connected with Biotic and Abiotic Threats in Museums. The thematic will be discussed within three panels:

1. *Protection of museum objects against biological degradation and corrosive processes*
2. *Impact of climate conditions on the condition of objects*
3. *Organisation and management of conservation activity in museums.*

Conference fee is 250 PLN (60 EUR) and it includes meals (except for breakfast) and Conference kit (programme and summaries of papers). The Conference will be followed by publication of the proceedings, and speakers will receive two copies of them each.

During the event, conservation means, materials and technologies will be presented.

In order to register your participation, please go to our website:

<http://www.muzeum-szreniawa.pl/?q=en/node/599>

In the hope that this conference, just as its previous editions, will contribute to the integration of actions for the safeguarding of our common cultural heritage.

We look forward to welcoming you to the Conference.

Muzeum Narodowe Rolnictwa i Przemysłu Rolno-Spożywczego w Szreniawie

ul. Dworcowa 5, 62-052 Komorniki

e-mail: konserwacja@muzeum-szreniawa.pl

Lidia Staniek 48 61 810 76 29 w. 22 - Paulina Kryg 48 61 810 76 29 w. 27

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Poland

The Third World Wicker Festival 2015

at the Museum of Basketry and Hop-Growing in Nowy Tomyśl, Poland

Dear Friends of the National Museum of Agriculture in Szreniawa,

In over a year's time, from 21 to 23 August 2015, we will be holding the 3rd World Wicker Festival in one of our branch museums, the Museum of Basketry and Hop-Growing in Nowy Tomyśl, 50 km from Szreniawa. Save the date!

The main organizer of the Festival is the Polish Association of Weavers and Wicker Craftspeople, with the participation of our branch Museum in Nowy Tomyśl, which will be the venue of the event. Also Nowy Tomyśl is a very attractive and interesting town with rich wicker traditions, and during the Festival it will become the world's capital city for wicker. Nowy Tomyśl is situated just 60 km (45 minutes by train) from Poznań – the nearest airport city, and also the highlight for this part of Poland.

More about the Festival at: www.festiwal-wiklina.pl

All museum professionals who deal with wickerwork are most welcome. You will have an excellent opportunity to witness a great celebration of wicker, as well as to meet other museum professionals dealing with wickerwork, and wicker craftspeople from all over the world. As far as our organisational possibilities allow us, we will take care of you during your stay in Poland. Details will follow in due time, however, we would like to survey your interest in the Festival in order to have a preliminary number of those interested.

In order to register your participation, and for any questions, please email us at the two addresses below:

Urszula Nowakowska, International Relations
u.nowakowska@muzeum-szreniawa.pl

Andrzej Chwaliński, Manager of the branch Museum of Basketry and Hop-Growing: nowytomysl@muzeum-szreniawa.pl

Thank you for forwarding this message to whomever you feel might be interested.

We look forward to hearing from you and seeing you in Nowy Tomyśl

Urszula Nowakowska



(photos Szreniawa Museum)

Membership in AIMA

AIMA Membership Fees 2014

The Treasurer requests that all 2014 membership fees be paid as soon as possible (€10 per person individual membership, €30 for museums or institutions).

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AIMA meeting in Scotland (May 2012)

- You will find more information and frequent up-dates on our website:
<http://www.AgricultureMuseums.org>
- If you wish to join us in AIMA, you will find an application form in five languages on the website: English, French, German, Russian and Spanish.
- If you wish to inform other agricultural museums in the world about your initiatives and news (exhibitions, conferences, publications), send your brief note to the secretariat of this newsletter: rene.bourrigaud@sfr.fr