| Hierarchy Level | Voice | Title | Body Copy | Images | Notes/ Objects |
| --- | --- | --- | --- | --- | --- |
| **INTRODUCTION / THRESHOLD** | | | | | |
| Gallery Introduction Text — Max 150 words | Anthropologist (Museum) | **Human Lives** | This gallery celebrates human creativity, imagination and adaptability. It explores the beauty and diversity of the world’s many cultures.  The displays draw on the Anthropology collections of the Horniman Museum to illustrate some of the ways ordinary people from every continent live their day-to-day lives, caring for each other and making their way in the world.  What is a life well lived? What is that we hold dear? Through poetry, legends and parables we explore the many different ways that people understand and describe the world we all share.  Through this gallery we can meet the makers and users of the objects. We can learn more about ourselves and our own lives from the many different ways of being human that they reveal. We can also learn from the many things we share and value in common: love and compassion, trust and friendship, dignity and courage. | Images of contemporary Londoners in threshold wall  AV Wall of Voices |  |
| **AMERICAS ENCOUNTER** | | | | | |
| Primary Text (eg Continent Level) — Max 125 words | Anthropologist (Museum) | **America Introduction** | Europeans and Indigenous Americans first met over 500 years ago. The discovery of people so very different from anything they had previously known forced the Europeans to question their understandings of the world. For the indigenous people of the Americas this encounter was a catastrophic event that lead to 500 years of violence and war.  Over time the descendants of European and Indigenous peoples have together created new cultures and new understandings. In recent times a new respect for indigenous cultures has developed. Despite the war and disease brought by colonists, Indigenous Americans are once again prospering in many parts of the continent, building strong communities upon the foundations of their ancient cultures. | Map of the world highlighting Americas |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | The Breath of the World | *Sila, the Breath of the World… A great spirit, supporting the world and the weather and all life on earth, a spirit so mighty that his utterance to mankind is not through common words, but by storm and snow and rain and the fury of the sea…also…by sunlight, and calm of the sea and little children at play…*  Najagneq, an Inuit Shaman recorded by the anthropologist Knud Rasmussen in1925 | N/A | Arctic case 1; Left |
| Anthropologist (Museum) | **Arctic Encounter,** Arctic People: Sharing Life | The indigenous peoples of the Arctic share an understanding of a powerful being, experienced only as the wind and weather. The Breath of the World gives life to all creatures.  At birth this shared spirit enters with the first breath and at death with the last breath it re-joins the world. | G0113 |  |
| Anthropologist (Museum) | Please add title here, such as ‘Encounter with the Arctic people’ | Who are the North American Arctic people?  When were these objects collected?  How do they live today? | Map of America highlighting the location of North American Arctic people | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Arctic Encounter** Shamanism: Communicating with animals | Arctic people describe their environment as alive and full of personal powers.  It is not just a passive resource to be exploited.  All aspects of the environment (animals, plants, weather, land, etc.) are morally the same kind of persons as humans – with the same understandings of right and wrong, or good and bad.  Shamans were men or women who had the special ability to communicate with these powerful forces. They used their powers to help persuade animals to continue to give their gifts to humans; they also defended their communities from disease and from enemies. | G0114 | NB: all titles should relate to universal human concepts; Case 1 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Arctic Encounter**  The gift of life | When a hunter shoots a bullet or an arrow or throws a harpoon the weapon reveals whether or not the animal has already decided to give its life as a gift to the hunter and his family.  It is disrespectful for the hunter to claim that the kill is due to his skill alone, and it would so offend the animals that they may never again offer the gift of their powers and life to his thcommunity.  If the weapon strikes then the animal has willing given its life to humans as a gift and in return must be treated with appropriate respect.  To kill an animal that does not consent to be taken would be an act of unacceptable violence – one that would most likely be avenged in the future. | G0115,  G0116 (alternate image) | NB: all titles should relate to universal human concepts; Case 2, hunting |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) or First Voice (Native Community) | **Arctic Encounter** The (Gift of Life)  Toggling harpoons | Toggling harpoons have been used in the arctic for hunting sea mammals such as walrus and seals for thousands of years.  The harpoon head, made of ivory with a stone or metal blade, detaches from the shaft inside the animal.  When the line attached to it is pulled, the harpoon head twists and ‘toggles’ in the muscle, making it almost impossible to pull loose. | G0120 | NB: all titles should relate to universal human concepts; Case 1; hunting |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) | **Arctic Encounter**  Gift of Life: Keeping animals in mind | Ivory bow drills  **Placeholder text** | N/A | Case 2 animals |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) | **Arctic Encounter**  Gift of Life | Spear throwers (*atlatls*) and dart  **Placeholder text** | N/A | Case 2 animals |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Arctic Encounter** Clothing: the gift of animal powers  (clothing) | Bodies are tools for living a particular life, according to Inuit understandings, and humans are unique in being born ‘naked’ without the ‘equipment’ of an animal body.  In the extreme cold of the Arctic people must clothe themselves in animal skins to survive – and in so doing they take on many of the powers of those animals.  These powers are the gifts of the animals who willingly give their lives to the hunter in return for the respect offered by the whole of the hunter’s community.  Women are responsible for making clothing –in the past this would have taken up nearly all of their time.  The smallest hole could let in cold or moisture and prove fatal to the wearer, so the stitches are done with such great skill that the needle does not pierce right through the clothing. | G0117, G0118 | NB: all titles should relate to universal human concepts; Case 1 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Arctic Encounter** (Clothing: the gift of animal powers)  Sewing | Needles used to be made of bone, ivory or occasionally copper. They were vital for survival and would be stored safely in decorated needle cases, with the fragile needles stuck into the leather thong, which was drawn inside the ivory tube.  Men made the cases for their women as a mark of respect – for the women and their sewing skill, and for the animals whose skin was used to make clothes. | No image | NB: all titles should relate to universal human concepts; Case 1 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Arctic Encounter** Keeping animals in mind | Elders tell young men to keep the thought of animals always in their minds.  Hunters should always think about animals, whatever they are doing.  These carvings are tokens of the ongoing relationship between the hunter and the animal spirits he depends upon – they are not meant to be kept or displayed as ornaments, they are material proof that the hunter has kept animals respectfully in his thoughts.  In the same way that the hunter must never impose his will upon animals so the carver allows the form of the animal to be revealed without imposing a design. | G0119 –  placeholder | NB: all titles should relate to universal human concepts; Case 2, hunting |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Arctic Encounter**  Sharing Food | Animal fat provides essential energy to survive extreme cold, both as food and fuel for lamps. These beautiful buckets held blubber and were decorated out of respect for the hunted animals.  Oil was burned in stone lamps, using moss for a wick. They provided all the light and heat in a snow house and would melt ice in large stone kettles. | G0121- Placeholder image | NB: all titles should relate to universal human concepts; Case 1 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Arctic Encounter**  Clothing: the gift of animal powers | Woman’s seal skin parka (*amauti*)  Inuit. Labrador, Canada -  The large hood and shoulders of this parka allow a child to be carried inside. Children are carried like this from birth until about three years old. | N/A | 6.12.65\_595 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Arctic Encounter**  Clothing: the gift of animal powers | Caribou skin parka  **Placeholder text**: Inuit, Mackenzie Delta, Northwest Territories, Canada. |  | 6.12.65/653; Case 1 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Arctic Encounter**  Clothing: the gift of animal powers | Snow goggles  Inuit, Alaska, USA.  Goggles provide protection from sunlight.  In the arctic reflected light from ice and snow can be bright enough to burn the eyes and cause temporary blindness. | N/A | 24.109  nn11550 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Arctic Encounter**  Clothing: the gift of animal powers | Gut Parka  Light-weight, waterproof and breathable coat usually made from the intestines of sea-mammals (seal or walrus) and could be secured around the hatch of a kayak.  As well as protecting from the elements they were also worn by shaman for protection against misfortune. | N/A | 9.812i |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Arctic Encounter**  Clothing: the gift of animal powers | Boots  Inuit. Alaska, USA  Boots or *kamiks* are the most important article of clothing, needed to be waterproof for spring and summer use and to be sewn in such a way that no heat can escape from any needle holes pierced through the outside. | N/A | 6.12.65\_591 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Arctic Encounter**  Gift of Life | Knife  Copper Inuit? Canada  Inuit people made tools from cold-beaten native copper, which mostly came from the Coppermine River area in the Canadian Arctic. | N/A | 15.28 |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | Raven the Trickster | *It was Raven, the powerful trickster and great transformer, who made the world into a place where people could live, He stole light, which scorched his feathers black, and set it free to become the sun, moon and stars and he made the first people from clay and wood.* | N/A | Please provide accreditation |
| Anthropologist (Museum) | **Northwest Coast Encounter**  Generosity and Exchange | The Native People who inhabit this lush strip of temperate rain-forest celebrate the abundance of marine and animal life through festivals of song and dance and gift-giving. They made extraordinary monumental works of art, including totem-poles, and adorned every surface of their tools, houses and clothes with complex designs that reflect their understanding of a fluid world, full of gifts and powers. | G0140 | Please suggest an image to use for this Encounter. |
| Anthropologist (Museum) |  |  | Map of America highlighting the location of Northwest Coast people | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Northwest Coast Encounter**  Potlatch | The world ‘potlatch’ means ‘to give’ in the Chinook trade language.  A potlatch feast or ceremony marks important occasions in the lives of people on the Northwest coast: the naming of children, marriage, transferring rights and privileges and mourning the dead. It remains central to social, religious and political life on the Coast.  Enormous quantities of gifts are given away to guests who witness the event being celebrated. The more gifts given the higher the status achieved by the potlatch host. | G0141 – Indicative image | Case 1 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Northwest Coast Encounter**  Carving and Weaving | Placeholder | G0142, G0143 | Case 2 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Northwest Coast Encounter**  Transformation | Placeholder | none | Case 2 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Northwest Coast Encounter**  Trade, Travel and War | Placeholder | G0144- Placeholder image | Case 1 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Northwest Coast Encounter**  (Potlatch)  Feast bowls | Feast bowls and dishes embody the values of generosity and hospitality in Northwest Coast communities. Often elaborately decorated with formline crest designs they would be used to serve valuable fish-oil and other foods at feasts and potlatches. |  | Case 1 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Northwest Coast Encounter**  (Potlatch)  Masks | Placeholder |  | Case 1 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Northwest Coast Encounter**  Weapons | Weapons  Placeholder |  | Case 1 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Northwest Coast Encounter**  (Potlatch)  Gambling | Gambling  Placeholder |  | Case 1 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Northwest Coast Encounter**  Panel Pipes | Panel Pipes  Panel-pipes are based upon the designs of huge carved house-fronts. The complex, ambiguous and fluid interlocking figures represent the Haida shamanic – or transformational, worldview. It shows the possibilities for people and other beings to transform into different shapes and states of being. | G0145 – Indicative image | Case 2 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Northwest Coast Encounter**  (Totem Poles)  Model Totem poles | Model totem-poles are made for the tourist trade. They became especially important during the late 1800s and early 1900s as a source of income and as a repository of skills, techniques and iconography when the Haida, and other Native Peoples, were nearly wiped out by colonist diseases. |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Northwest Coast Encounter**  Halibut hooks | Halibut Hooks  Placeholder |  | Case 1 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Northwest Coast Encounter**  (Potlatch) | Raven Bowl  Raven is an important ancestral being and crest figures: wise and intelligent, but also mischievous. Here Raven holds the sun in his beak, evoking the tale of how he stole the light and set free the sun, moon and stars. |  | 1978.163; Case 1 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Northwest Coast Encounter**  (Potlatch) | Ladle  Made from steamed and bent sheep’s horn, these ladles would serve guests at great feasts. The carved Eagle or Raven’s head remains unfinished. |  | 2902; Case 1 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Northwest Coast Encounter**  (Potlatch) | Chilkat robe  **Placeholder** |  | 20.10; 1Case 1 |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Waiwai Encounter** | *I am shocked!*  *I am shocked, my brother!*  *What has happened to you?*  *Last night you said ‘I will return’.*  *You lied!*  *You will never return.*  *I am shocked!*  *I am shocked!*  *My brother has died.* | N/A | Please provide accreditation |
| Anthropologist (Museum) | **Waiwai Encounter**  Making Real People | From the moment a child enters this world, severed from its mother, and returned to her breast, the intent of all those around is to make this new one into a ‘real human:’ someone balanced and calm in experience and knowledge of the world. Through sharing food, time and love people bring each other into being. | G0164 | Case 2. |
| Anthropologist (Museum) | **Waiwai Encounter** |  | Map of America highlighting the location of Waiwai community | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Waiwai Encounter**  Sharing Food | As well as hunting, fishing and collecting food the Waiwai cultivate small gardens made in clearings in the forest. An important crop throughout South America is (cassava) manioc, a root that must be grated, washed, squeezed and cooked to remove high levels of naturally-occurring cyanide produced by the plant.  The washed manioc is then either toasted to make a rough flour, which is added to soups and stews, or baked in large flatbreads. | G0165 | Case 3 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Waiwai Encounter**  Beauty | ‘Real’ or moral humans are beautiful. Everything they make and do must also be beautiful, this is why these many things are so intricately adorned. The feathers which are so eye-catching also refer to the Waiwai understanding that ‘we are birds’ and to ‘*kapu’* (the layered universe). The feathers covering so many daily objects remind us that the human spirit can also fly to other worlds. | G0166 | Case 1 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Waiwai Encounter**  Hunting | Placeholder  Hunting | G0167 | Case 2 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Waiwai Encounter**  The Masters of Animals | Placeholder  Shamanic understanding – links hunting with beauty. | G0168 | Case 2 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Waiwai Encounter**  (Sharing food)  Cassava Sieves | Cassava Sieves  PLACEHOLDER |  | Case 3 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Waiwai Encounter**  (Hunting)  Stools | Stools  PLACEHOLDER |  | Case 2 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Waiwai Encounter**  (Masters of Animals)  Curare | Arrow Poison  Curare  PLACEHOLDER |  | Case 2 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Waiwai Encounter**  (Beauty)  Aprons | Aprons  PLACEHOLDER | G0169 |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Waiwai Encounter** | Clubs  Carried by men on ceremonial and festive occasions, they were sometimes used in fights – the spiked end was thrust at an opponent’s face, while the thin edge of the club was aimed at the shoulders and collar bones. |  | Case 2 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Waiwai Encounter** | Baskets  PLACEHOLDER |  | Case 2 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Waiwai Encounter**  (Beauty)  Hair Tubes | Hair Tubes  PLACEHOLDER | G0170 | Case 1 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Waiwai Encounter**  (Sharing food)  Cassava squeezer | The grated cassava pulp is washed and then packed into a squeezer to extract the cyanide. This basket-work cylinder tightens as it is stretched by the lever pulling down – squeezing out the water. | G0171 | Case 3  2888a |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Waiwai Encounter**  (Sharing food)  Carrying basket | General-purpose basket for carrying heavy loads, such as firewood and cassava, on the back.  Made by a Waiwai man called Eeymu. | G0172 | Case 3  2003.449 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Waiwai Encounter**  (Sharing food)  Cassava grater | The cassava root is first peeled and grated to make it into a pulp. Graters are made of hard wood with hundreds of tiny stones embedded in them. | G0173 | Case 3  1969.88 |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Plains Encounter** | *A little while and I will be gone from among you, whither I cannot tell.*  *From nowhere we came, into nowhere we go.*  *What is life? It is the flash of a firefly in the night. It is the breath of a buffalo in the winter time. It is as the little shadow that runs across the grass and loses itself in the sunset.*  The dying words of Chief Crowfoot (1830-1890), Blackfoot Nation. |  |  |
| Anthropologist (Museum) | **Plains Encounter**  Native North American Plains People: Defending ourselves? | In the 19th Century warriors on the Plains were organised into “Warrior Societies” – in many ways akin to regiments. These Societies were close knit groups of related men from a single band who would develop their martial skills through buffalo hunting together. The Plains Nations were defeated by the U.S. Army in the Indian Wars, and by around 1890 most Native People on the Plains were confined to reservations. | G0122 |  |
| Anthropologist (Museum) | **Plains Encounter** | Who are the Native North American Plains people?  When were these objects collected?  How do they live today? | Map of America Plains the location of Native North American Plains people | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Plains Encounter** Powwow | During the 20th Century the Warrior Societies revived in a number of contexts: in the organised dance competitions that gave rise to what is now the professional Powwow competition circuit; in the civil rights of Indian activism and the Pan-Indian movement; and also once again through battle honours, this time won during service in the U.S. Army. | G0123  G0124 (alternate or additional) | An expanded Primary Group object label with an extra-large picture. This to make up for lack of contemporary material. |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Plains Encounter**  Warfare | **Placeholder**  Plains warfare, though endemic and often intense, was governed by highly organised shared understandings of chivalry, honour and codes of behaviour. A warrior achieved high status through individual bravery, rather than the annihilation of the enemy. The most honoured warriors would go into battle without weapons, carrying only short decorated batons – known as coup-sticks – with which they ‘counted coup’, that is touched an enemy, thus humiliating but not physically harming them. | Possibly another historic photo – but more likely no image. Don’t want to over-do the black and white pics. |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Plains Encounter**  Ritual | **Placeholder text**  Warrior Societies’ ceremonies were an important part of maintaining the strong bonds between members. Ritual equipment included rattles and fans, and catlinite (stone) tobacco pipes stored elaborately decorated pipe bags. | No image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Plains Encounter**  Clothing/Status | **Placeholder text**  Status was clearly marked in Plains societies by beautifully adorned clothing. Complex bead and feather work, as well as painted designs all speak of prowess as a warrior and his standing in the community. | No image |  |  |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) or First Voice (Native Community) | **Plains Encounter**  Ritual  Pipes | Placeholder text  The pipes are made from a soft red stone called catlinite that is only found in the Dakota Hills – the homeland of the (Sioux) People. This stone is the sacred blood of the earth. | No image |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Plains Encounter**  Ritual  Pipe bags | Placeholder text | No image |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) | **Plains Encounter**  Clothing/Status  Bead-work | Placeholder text | No image |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) | **Plains Encounter**  Warfare  Weapons | Placeholder text  Could be just one type of weapon – probably clubs | No image |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Plains Encounter**  (Ritual)  Ceremonial Rattle | Rattle  Blackfoot People, Canada, USA    Rattle used in the ceremonies of the Brave Dog Warrior Society, one of several Warrior Societies among the Blackfoot Nations. | G0125 | 25.59 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Plains Encounter**  (Clothing)  War Shirt | War Shirt  Dakota People, USA    Shirts like these displayed the battle honours of the wearer—in the form of scalp-locks, indicating the number of enemies slain, and painted marks to show battles fought and wounds received. This one was collected by Emslie Horniman. | G0126 | 25.40i |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Plains Encounter**  Warfare  Springfield Rifle | Springfield Rifle USA, 1878  PLACEHOLDER  First standard issue breech-loading US Army. Favoured by Geronimo (NB not from Plains but maybe too good to miss out?). See photo. | G0127 | 32.125  NB Geronimo was not from the plains – he was Apache – I’m just trying to squeeze in a brilliant image |  |
| **AFRICA ENCOUNTER** | | | | | |
| Primary Text (eg Continent Level) — Max 125 words | Anthropologist (Museum) | **Africa Introduction** | Africa is many different things, from neat residential streets to bustling cities, dense rainforests to great swathes of desert, rugged highlands to open savannah. It has been imagined and reimagined many times over. | Map of the world highlighting Africa |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **South Africa Encounter** | *Thula mntwana, thula thula*  *UMama uyakubuya*  *Thula mntwana, thula thula.*  (Zulu lullaby, anonymous) | N/A |  |
| Anthropologist (Museum) | **South Africa Encounter** | Zulu lullabies’, or imilolozelo, sooth a restless child not through their meaning, but their rhythm. Women string their words together, just as they string beads, creating the patterns that bind people to one another and sit at the heart of the home. Beadwork from the Eastern coast of South Africa has a long history of creating bonds: between kings and their subjects, missionaries and traders, husbands and wives, and children and their mothers. Today beadwork has another role, weaving a new image of South Africa as a twenty-first century global power. | G0087 |  |
| Anthropologist (Museum) | **South Africa Encounter** |  | Map of Africa highlighting the location of South Africa | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **South Africa Encounter**  Childhood | New life is encouraged by beadwork long before a baby is even born. In the past beaded figures were used by women to support fertility whilst today the unborn are beckoned through little bead-babies worn round the necks of prospective mothers.  Once born, a baby’s first set of beads is a simple white necklace strung by its mother during a ceremony introducing them to their ancestors. From this point onwards, a child’s journey through life will be marked by the beads they wear, providing protection from illness, bringing them good fortune, and demonstrating their growth to the world. | G0088, G0089 |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **South Africa Encounter**  (Childhood) | These little figures are said to represent a baby encircling its mother’s neck. They are worn by young women as a sign of their desire for a child and are often made for them by their mothers. |  | 25.11.63/3, 25.11.63/4 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **South Africa Encounter**  (Childhood) | This magnificent beaded Sotho figure represents an adult woman. Imbued with great talismanic power these were once used by recently married women to increase their chances of bearing a child. |  | 10.101 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **South Africa Encounter**  (Childhood) | A baby encounters a world that is full of danger as soon it is born. Nursing mothers wear medicinal necklaces to protect their young children from harm, providing health in sickness and comfort in sorrow. The precious roots are chewed to release their potency and rubbed on a baby’s skin |  | 1972.282, 1976.284 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **South Africa Encounter**  (Childhood) | This little Xhosa doll is a young child's toy. It represents a mother in traditional dress, carrying a baby on her back |  | 1972.371 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **South Africa Encounter**  (Childhood) | Traditionally young children wear very little beadwork, but they accumulate it as they grow through the giving of gifts. Girls learnt to thread beads from an early age, yet it was boys and young men who wore the most magnificent pieces as a sign of their beauty and emerging masculinity. |  | nn12799, 1969.485,1973.211,nn13356, nn13371, 1972.378,1968.385,9.695i,3.362, 1976.283 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **South Africa Encounter**  Creativity | The stringing and weaving of beads is a skilled process, learnt from an early age by young women from their mothers, grandmothers, aunts and sisters. Each piece in this case is completely unique, demonstrating a moment of extraordinary individual creativity.  The first glass beads from Italy were coveted by the Zulu king and arrived on the shores of the Eastern Cape in the early 19th Century. As trade with European visitors expanded, so did the array of colours available and thus the range of regional styles. With so much choice on offer, the possibilities of design are almost limitless as bead-workers in the past and present create masterpieces responding to new fashions and available materials, as much as they do to family traditions. | G0090 |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **South Africa Encounter**  (Creativity) | These two extraordinary waist belts were probably made between 1900 and 1950. They each combine several different techniques, including tightly winding beads around rolls of fabric, threading beads to create a flat panel, and stringing beads to create tassels. |  | 27.404, nn13366 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **South Africa Encounter**  (Creativity) | It was common for beaded pieces to include other items of foreign import alongside European manufactured glass beads, such as porcelain or shell buttons, metal curtain rings, or brass studs. The maker of this snuff container took fancy to a fine wooden box, probably made in Britain in the early 19th century. |  | nn4562 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **South Africa Encounter**  (Creativity) | Whilst many of the objects in this case could be worn by men or women, these toothed necklaces were reserved for high ranking men. Once made from lion or cheetah teeth, later versions such as this were made from what was available including teeth carved from bone or horn. |  | nn12792 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **South Africa Encounter**  (Creativity) | At first glance this Zulu neckpiece appears to be symmetrical. Take a closer look and you will see it is not, with uneven distribution of blue and white beads. This is a common feature of Eastern Cape beadwork, with patterns disrupted by the careful placement of beads in odd colours or sizes. |  | nn12797 |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Congo Encounter** | *Placeholder first voice* | N/A |  |
| Anthropologist (Museum) | **Congo Encounter** | A vast egalitarian civilisation occupies the central African rainforest; a people united by neither language nor government, but by a set of values and an enduring way of life marked by music, mobility, and making. For this resilient group of hunter-gatherers, there are no elites: everyone is equal. Since all goods are shared on demand there is no individual wealth in the forest, and so there is no individual power. Despite occupying this region for the last 40-50 thousand years, today this lifestyle is menaced by those who seek out wealth and power at all costs, as agricultural expansion, industrial exploitation and ill-informed conservation programs claim exclusive rights over the resources these groups depend upon. | G0091 -placeholder |  |
| Anthropologist (Museum) | **Congo Encounter** |  | Map of Africa highlighting the location of Mbendjele communities | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | Anthropologist (Museum) | **2nd panel- Hunting and ekila - to sit alongside bow, spears, arrows, quiver, honey pot**  **Congo Encounter** | Mbendjele people believe that success in life is not determined by how much you make, laugh, collect, or hunt, but that you share it fairly with those around you. Complex rules, called Ekila, determine how things are shared to ensure human society enjoys abundant resources for its wellbeing. There is no word for famine in their language. Ekila rules touch all aspects of life, from a hunter who relies on the proper sharing of the game he kills to guarantee his success, to a mother who most avoid eating certain animals while her child is breastfeeding to ensure her child grows well. When everything is shared, only that which can be consumed is taken, leaving the forest to replenish its stock for another day. | G0092 - Placeholder |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Congo Encounter** | *(*A woman's basket - to accompany the basket and its contents to be displayed in a way that makes the connection clear) Mbendjele share with each other, but they also share with the forest and its spirits. Walking through the forest yodeling loudly makes the forest happy so it makes its bounty available. The creator (Komba) made the forest for all creatures to share, no one can claim to own any part of it. Antelopes, birds and insects have as much right to it as anyone else. Mbendjele people love to walk and camp in different places. Women can carry their entire homes on their backs; everything they need to live and to love can fit into their skillfully woven baskets: mats for sleeping, knives for cutting, mortar for pounding, pots for cooking, resin for lighting, and skirts for dancing. | G0093 - Placeholder |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Congo Encounter** | Mbuti communities traditionally occupy land over 1500km to the West of the Mbendjele, on the border with Uganda, yet they share their distinct egalitarian values and enchanting polyphonic singing. This group of objects including a hunters bow and arrows, meat knife, mortar, and belt was collected by an anthropologist called Colin Turnbull who lived with a small Mbuti community in the 1950s and studied the changes he observed as a result of deforestation and agriculture. He wrote a book when he returned about the world that he encountered in the forest; a forest that in return for affection and trust, supplies its people with all their needs; ‘a world that is kind, and good…and with-out evil.’ | G0094 - Placeholder |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Congo Encounter** | Placeholder text: Arrows and spear label, demonstrating the way each arrow is carefully crafted and tailored to target specific animals |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Congo Encounter** | Crossbow label - for shooting small birds and monkeys  **Placeholder text** |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Congo Encounter** | Honey container label  **Placeholder text** | G0095- Placeholder |  |
| AV display |  | **Congo Encounter** | (text for audio) Keeping a society egalitarian is not only about sharing food, tools, resources and land, but also laughter, words and song. Pygmy groups across the Central African Rainforest share a distinctive style of communal singing where each voice sings out a different melodic line to create the dense polyphonic song together. They say that such music enchants the forest and all that hear it. There is no hierarchy in performance, all must contribute what they can, and no-one dictates proceedings. The music is not written or planned, but begins and ends in an instant, with all voices finishing in perfect synchrony. | AV of polyphonic song recording, camera pans round a circle of women focusing on each face for a few seconds, then pans out with the group disappearing into forest. |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Lagos, Nigeria Encounter** | Mo fe kole fun mama mi  Mo fe rale fun baba mi  Aiye ni Miami  Maserati fun iyawo mi  Ferrari for soshi  Ferragamo Bugatti  Owo lo dun to yii  Jaiye Jaiye, WizKid Feat. Femi Kuti |  |  |
| Anthropologist (Museum) | **Lagos, Nigeria Encounter** | Money changes hands at an extraordinary rate in Lagos, Nigeria’s bustling second city. On the western fringes of the oil rich Niger Delta, Nigerian farmers, weavers, carvers, musicians, designers and bankers flock into the Yoruba heartland to try their hand as entrepreneurs in the global market place. Everything can be bought at a price; cassava from Edo, plastic combs from China, adire from Ibadan, and Ferraris from Italy. Things from across the world travel to Lagos, whilst the wealthy from Lagos travel across the world. | G0096 |  |
| Anthropologist (Museum) | **Lagos, Nigeria Encounter** |  | Map of Africa highlighting the location of Nigeria | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** –  Benin, heritage, tourism | G0097 |  |
|  |  | **Lagos, Nigeria Encounter** |  |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Lagos, Nigeria Encounter** | **Placeholder text** -  Plaques - argument for their return, as historical 'documents' |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 4390 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 4391 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 4392 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 4394 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 99.224 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 99.225 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 99.226 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 99.227 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** |  | 99.229 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Lagos, Nigeria Encounter** | **Placeholder text** -Tourism and making new bronzes | G0098- indicative image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Lagos, Nigeria Encounter** | **Placeholder text** -New Oba, new era | G0099 – indicative image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Lagos, Nigeria**  **Encounter** | **Placeholder text** -  Market label |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Lagos, Nigeria Encounter** | **Placeholder text** -  Recycling - something about being industrious |  |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Lagos, Nigeria**  **Encounter** | Fashion/Woyengi label  **Placeholder text** | G0100 |  |
| AV display |  |  | Film of market October 2016. Place holder:  <https://www.youtube.com/watch?v=KyzYKcC2Zak>  <https://www.youtube.com/watch?v=GlnFCqF6NCU> |  |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Tuareg Encounter** | *And when we are tired*  *of pinching and rubbing against*  *the nerves of our horizons,*  *we know it’s time to seek the desert,*  *generation after generation,*  *astride our camels,*  *to palm trees shelter,*  *where we grow strong again.*  *(Hawad, a Tuareg poet)* | N/A |  |
| Anthropologist (Museum) | **Tuareg Encounter** | The Tuareg know themselves as the free people of the Western Sahara, an area that crosses the borders of Algeria, Mali, Niger, Libya and Burkina Faso. This vast expanse of desert encompasses opportunity and danger in equal measure. It is a void that must be travelled to be understood; marked through movement and managed by making. | G0101 |  |
| Anthropologist (Museum) | **Tuareg Encounter** |  | Map of Africa highlighting the location of Tuareg communities | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Tuareg Encounter**  *Inadan* poets and makers | The Inadan are the poets and the makers of Tuareg identity, accomplished in the manipulation of words as well as wood, metal, leather and ceramic. Known as outsiders, these skilled artisans work on the outskirts of daily life, maintaining long held traditions; whilst life in the Sahel is in constant flux as cities grow allegiances change, the stuff of life endures. Movement is central to their craft, adorning bags, knives, saddles and bodies in magnificent tassels, shimmering metals, and bright hues of indigo, turquoise and red that come alive under the bright Saharan sun. | G0102, G0103 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Tuareg Encounter** *Inadan* poets and makers | This magnificent saddle, or tamzak, is made from two carefully carved pieces of wood that are held together with the soft white skin of a cow’s underbelly. The rider of the camel is barefoot, placing his feet on the neck of the camel to carefully control its movement. | G0104 | 1971.1160 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Tuareg Encounter** *Inadan* poets and makers | A young man will traditionally receive his first sword, takuba, upon reaching puberty but before he dons the veil. The family Inadan is commissioned to forge the sword, whilst female artisans carefully emboss the leather shaft. | G0105 | 2007.230 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Tuareg Encounter**  *(Inadan* poets and makers) | This sequinned women's ensemble from 2007 was associated with the Feu de Rhissa, or Fire of Rhissa, in Agadez. It was worn as patronage to Rhissa Ag Boula, leader of the Nigerien Tuareg rebel factions in the early 1990s and, in 2007, the Nigerien Minister of Tourism. It combines traditional Tuareg embroidery from the region with sequins, said to represent the sparks of fire ignited by Rhissa Ag Boula as he campaigned for greater Tuareg political autonomy. | G0106 | 2010.16, 2007.280.1, 2007.280.2, 2007.292.1 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Tuareg Encounter**  *(Inadan* poets and makers) | Tuareg across the Sahel are known for their love of Aleshu, a heavily pounded iridescent indigo cloth. Aleshu encapsulates the historical management of trade routes across the Sahara, with indigo from the west, and cotton from east. Once favoured by nobles, today this expensive cloth can be obtained by anyone with the means to buy it. This is an outfit worn on special occasions by Malam Moussa, an Imam of Agadez in 2007. | G0107 | 2007.256.1, 2007.256.3, 2007.255, 2007.253 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Tuareg Encounter**  *(Inadan* poets and makers) | The drinking of tea is an important part of any meeting, at home or on the road; three cups are customary. The first is said to be bitter, like life. The second is sweet, life love. The third is light, like the breath of death. | G0108 | 1971.1049, 1971.1141, nn5567, nn5568, nn5569 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Tuareg Encounter**  *(Inadan* poets and makers) | Camel: There are over fifty different terms for camel in Tamasheq, the family of dialects spoken by the Tuareg, indicating age, colour, temperament, strength, gait and training. Arewaha for example is a camel who roars as he is loaded with bags, and a arennanas is a camel who neighs with joy when he is fed. | G0109 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Tuareg Encounter**  Kel Esuf, ‘people of the void’ | Busy cities like Agadez are surrounded by the vast and desolate Saharan desert, populated by non-human beings called Kel Esuf, ‘people of the void’. Kel Esuf are unpredictable, welcomed as mischievous fortune tellers, or feared as bringers of illness and misfortune. They dwell in the most remote and lonely of places; in caves, up mountains or behind huge sand dunes, encountered on travels across the desert or on the fringes of town. It is important to keep safe, and amulets offer the best protection. | G0110 |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Tuareg Encounter**  (Kel Esuf, ‘people of the void’) | These leather and embossed silver amulets contain words from the Holy Quran or inscriptions of the Holy names of the Prophet Mohamed (pbuh), offering divine protection against malevolent spirits. | G0111 | 1969.755a, 1969.759, 2007.211, 2007.216, 2007.217, 2007.220, 2007.226 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Tuareg Encounter**  (Kel Esuf, ‘people of the void’) | The number five is a common decorative feature in Tuareg jewellery, evoking the hand of Fatima or Khamsa, a powerful amulet against the evil eye used across North Africa and into the Middle East. |  | 1969.758, 2007.214, 2007.155, 2007.156, 2007.209 |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Tuareg Encounter**  (Kel Esuf, ‘people of the void’) | The men’s Tagulmust, or face veil, is a well-known and recognizable symbol of Tuareg identity. As well as being central to important values of honour and decency, it is worn over the nose and mouth to protect against penetration by Kel Esuf. Men are proud of their veils and decorate them on sepcial occasions with silver amulets for added glamour and protection. | G0112 | 2007.158, 2007.215, 2007.224, 2007.258.3, 2007.267 |
| **ASIA ENCOUNTER** | | | | | |
| Primary Text (eg Continent Level) — Max 125 words | Anthropologist (Museum) | **Asia Introduction** | The term ‘Asia’, first used by the Greeks some 2000 years ago, referred originally to the area on the eastern shores of the Aegean Sea. Gradually the term was used to include more and more lands and peoples further to the east, linked geographically but with a huge diversity of cultural traditions. In this section we get a glimpse of life in four very different landscapes. The ways of life of the inhabitants of these places, and the things they make and use, have been shaped by the local environment, as well as by religious, trading and political links across land and sea. | Map of the world highlighting Asia |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Himalayas Encounter** | **Abbreviated first voice for case front decal**  *My parents wondered about what their dreams could mean. “Could our daughter possibly be a healer?”*  **Full First Voice for Encounter panel**  *When I was forming in my mother’s womb, my mother dreamt of a beautiful flower garden, in which a beautiful girl in a white dress was walking around. My father dreamt of a big silver sword. When he took it out of the sheath it started to burn like a flame. My parents wondered about what their dreams could mean. “Could our daughter possibly be a healer?”*  Jomo Drolma, a Bhutanese healer. Recorded by the anthropologist Mona Schrempf in 2011/2012. |  |  |
| Anthropologist (Museum) | **Himalayas Encounter**  The Living Himalayas | The high plateaus and deep valleys of the Himalayas mean many different things for the Buddhist people who live in them. The great pasturelands of eastern Tibet offer nomads the chance of an existence unfettered by the bonds of town life. In Bhutan traditional healers recruit mountain gods to help rescue the souls of their patients and in hilltop temples monks vanquish earthbound demons so that all may progress towards nirvana. For those who have left the Himalayas the homeland is a memory which cannot be left to fade. | Indicative image- G0023 |  |
| Anthropologist (Museum) | **Himalayas Encounter** |  | Map of Asia highlighting the location of Himalayas | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) and First Voice (Native Community) | **Himalayas Encounter**  Jomo Drolma the shaman | Jomo Drolma is a shaman from Bhutan. For a period of her adult life she underwent what in the West would be described as severe mental illness. But for Jomo Drolma this was a time of transformation, changing her from an ordinary person into a powerful healer who became a great asset to her community.  We have reconstructed one of the shrines that Jomo Drolma makes to cure the sick. Through the shrine she summons beings which live in the mountains and valleys around her home. Falling into a trance-like state she enters the world of these beings and negotiates between them in order to restore good health to her patients. | G0022 |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Himalayas Encounter**  Jomo Drolma the shaman | This is a copy of a shrine made by Jomo Drolma to heal with the help of the warrior king Gesar, a god who is more powerful than all the deities living in the landscape around her home. Gesar has the strength to order local deities to do as he says and if necessary fight them.  All the objects in Jomo Drolma’s shrine were collected in Tibet or Bhutan in the last 80 years, or were purchased in London more recently. The only objects actually used by Jomo Drolma are the dough figures, which she made especially for this exhibit. |  |  |
| Rolodex label text - Could possibly be text that sits online if too lengthy? |  | **Himalayas Encounter**  Jomo Drolma the shaman | **1979.14** *Riknga* or ritual crown. Jomo Drolma places a special riknga given to her by another shaman on the altar when healing with the help of Gesar.  **18.7.51/2** Bhutanese basket filled with unhusked rice used for divination and a silk adorned arrow to represent Gesar. Next to the arrow is a rolled up Bhutanese bank note, touched by the patient and used to hold his or her life force.  Low table bearing six plates of ritual food. The food is cooked without tasting it so as not to pollute it and offered to low ranking deities who live in the local landscape.  **1995.25** Bhutanese basket filled with maize kernels into which is inserted incense sticks and an arrow on the tip of which Jomo Drolma places a cone of butter to hold her own life force. To one side of the arrow is **2014.9.1**, a traditional Bhutanese dagger, used by Jomo Drolma as Gesar’s sword in her healing ceremony.  Ransom representing Jomo Drolma’s patient, surrounded by food, offered to persuade the being which has taken the patient’s spirit to return it to the patient’s body.  Dough offerings or *torma* and figures made by Jomo Drolma to represent deities that live in the local environment. To recreate their home in the surrounding landscape Jomo Drolma places the deities on a bed of meringma, a locally occurring aromatic shrub. In our reconstruction, instead of meringma we have used **X**, an aromatic shrub which grows in the Horniman Gardens.  Elevated altar for the highest ranking local gods and Gesar. As in Jomo Drolma’s shrine we have represented Gesar with a figure of the saint Padmasambhava (**12.11.51/7.7**) and seated him on a throne of yellow silk. Arranged around Gesar is an ‘advisory board’ of local gods made by Jomo Drolma from dough.  **27.8.52/16** Tibetan chest, late 19the or early 20th century.  Posters of the Bhutanese royal family, including King Jigme Khesar Namgyel Wangchuck and Queen Jetsun Pema. |  |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Himalayas Encounter**  Staying a Nomad | Many Tibetan nomads have rejected the lures of town living and a salaried job to follow a way of life which has been practiced for millennia. These independently minded people face the same challenges as their ancestors, often using similar technology. The oldest objects presented here were collected at the beginning of the twentieth century, whilst the most recent are twenty first century. All might be used by a contemporary nomad. |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Himalayas Encounter**  Staying a Nomad | Nomads protect themselves from the elements with clothing like this heavy fur-lined coat, but they also have to guard against unseen forces in their landscape. This amulet offers maximum protection. Each fabric parcel contains specialised prayers and the greasy marks show that it was worn against the skin so that nothing could get between the wearer and the amulet’s power. The larger metal amulet could be placed on a shelf in a nomad’s tent to make a domestic altar, or strapped across the wearer’s body to guard against mishap on a dangerous journey. |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Himalayas Encounter**  Staying a Nomad | The life of a nomad requires very specialised equipment. Slingshots and hobbles, woven from yak hair, are essential tools for keeping livestock corralled. It’s easy to lose things when you are on the move and these little cases collected in the late 1990s or early 2000s are an ingenious way of keeping your needles safe.  Communication can be difficult across the vast distances that separate nomad groups and smart phones have enabled efficient collaboration over grazing zones and livestock movement. Of course, nomads don’t just use their phones for business and a group of nomads from Amdo, northeast Tibet have sent us a selection of their picture messages to give an idea of what they share with their friends and family. | G0001, G0002, G0003, G0004, G0005, G0006, G0007, G0008, G0009, G0010, G0011, G0012, G0013, G0014, G0015, G0016, G0017, G0018, G0019 |  |
| Text for further information online — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Himalayas Encounter**  Staying a Nomad | (*relating to Staying a Nomad social media images*) Images taken on their smart phones and sent to the Horniman by Dhunko, Dorjee, Gangyim, Jampa and Seru, Tibetan nomads from Amdo, China. Subjects include horse racing, which has been an important part of nomad culture for generations and basketball, which is becoming increasingly popular. Other images record the journey to the Laptse festival and the celebrations held at the festival in honour of a local deity. |  |  |
| Rolodex label text - Could possibly be text that sits online if too lengthy |  | **Himalayas Encounter**  Staying a Nomad | 1988.8 Yak hair ropes used as tethers or hobbles, collected from Tibetan nomads in 1986.  2013.225 Nomad’s slingshot, woven in part from yak hair. Collected in Ladakh, India in the late 1990s / early 2000s.  2013.217 Slingshot, woven in part from yak hair. Collected in Spiti Valley, Himachal Pradesh, India in the late 1990s / early 2000s.  2013.218 Slingshot, woven in part from yak hair. Collected from Tibetan nomads in the late 1990s / early 2000s.  2013.219 Slingshot, woven in part from yak hair. Collected from Tibetan nomads in the late 1990s / early 2000s.  2013.220 Slingshot, woven in part from yak hair. Collected from Tibetan nomads in the late 1990s / early 2000s.  2013.210 Needle case or ‘kab-cho’, collected from Tibetan nomads in the late 1990s / early 2000s.  2013.211 Needle case or ‘kab-cho’, collected in the Tibetan Autonomous Region in 1997.  2013.213 Needle case or ‘kab-cho’, collected from Tibetan nomads in Litang County, Tibetan Autonomous Region, in the late 1990s / early 2000s.  2013.214 Needle case or ‘kab-cho’, collected from Tibetan nomads in the late 1990s / early 2000s.  2013.215 Needle case or ‘kab-cho’, collected from Tibetan nomads in the late 1990s / early 2000s.  2013.221 Needle case or ‘kab-cho’, collected from Kaza market, Spiti, India in 2000.  2014.144 Needle case, collected in Bhutan in the late 1990s / early 2000s.  1976.75 Possible needle case, collected from Ladakh, India, probably in the late nineteenth / early twentieth century.  1988.170 Chuba coat, collected in 1988 from Barkhang village, Humla region, Nepal.  NN6605 Amulet or ‘gau’, Tibet, probably early twentieth century.  NN4416 Box amulet or ‘gau’ containing a figure of Buddha, Tibet.  19.5.48/405 Amulet made of a folded mandala and ritually bound. Darjeeling, India, 1930s.  NN3652 Printed prayers, the prayer on the left is probably for protection, Tibet.  NN3653 ‘zan par’ dough mould for use in making sacrificial ransoms, Tibet. The carved figures on one side represent some of the supernatural beings that have their home in the earth, the other side represents beings that live in the air.  NN4413 Ghost catcher, placed above entrance ways to catch evil spirits. |  |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Himalayas Encounter**  Food and Homeland | Salted yak butter tea and ground barley or ‘tsampa’ are the staple food of Tibetan nomads. When mixed together they form a nutritious and energising porridge which can be prepared in the harshest of conditions. Tea and tsampa are so iconic of Tibet that in Tibetan sign language the sign for Tibet mimics the act of mixing the two ingredients together. For Tibetans living abroad eating and preparing traditional food provides a powerful link to their homeland. | G0024 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Himalayas Encounter**  Food and Homeland | **27.8.52/3**  This container dates from the sixteenth or seventeenth century. It is a very fine example of a style of craftsmanship distinctive to East Tibet. When it was made it would have been an object of the highest status, yet this precious container may well have been used to hold tsampa, the commonest of food stuffs. |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Himalayas Encounter**  Sky burial | **Eurasion Griffon NH.Z.1804**  Many people in the Himalayas choose on death to give their bodies as food for vultures and crows. This practice, known as sky burial, reflects a wish to be as generous as possible to the creatures with which humans share the world. Sadly the use of anti-inflammatory drugs to treat livestock has led to a dramatic decline in vulture populations, threatening the relationship between these birds and people in the Himalayas. |  |  |
| AV display |  | **Himalayas Encounter**  Food and Homeland | The Swiss-Tibetan rapper Shapaley released ‘Tsampa’ in 2012. Shapaley has produced the first Tibetan-language content to ‘go viral’ on YouTube, his videos have been watched by hundreds of thousands of Tibetans, both in the Himalayas and across the world. | **AV video in part-** |  |
| Rolodex label text - Could possibly be text that sits online if too lengthy? |  | **Himalayas Encounter**  Food and Homeland | 1988.14 Hanger, for hanging pots in a tent. Collected from Tibetan nomads in 1986.  1988.5 Chinese-made cream separator kit, 1980s.  1975.509 Tea brick, packed in China for export to Tibet.  19.5.48/331 Tea strainer from Gyantse, Tibet. Collected in the 1930s.  19.5.48/364 Butter container from Gyantse, Tibet. Collected in the 1930s.  1982.321 Tea pouch collected from Tibetan nomads in Baglung, Nepal in the early 1980s.  27.8.52/10 Tea pot, East Tibet. Collected in the early 20th century.  nn4408 Ceremonial teapot, Tibet.  19.5.48/364 Bowl for milk from Gyantse, Tibet. Collected in the 1930s.  1974.13 Porcelain teacup with lid on a brass stand, Tibet.  1985.14 Wooden tea bowl from Ladakh, India.  nn1205 Tea bowl with lid, Tibet.  nn5529 Wooden bowl, Tibet.  nn2069 Wooden cup, Tibet.  nn4380 Chinese porcelain cup on brass stand (probably Tibetan-made).  nn5528 Tea churn, Tibet.  27.8.52/3 ’Tsampa’ container. 16th or 17th century.  NH.Z.1804 Eurasian Griffon |  |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Himalayas Encounter**  Dancing Away Demons | A mandala is a map of the universe. Tibetan Buddhist monks work together for serval days to make a mandala of coloured sand, which is then ritually destroyed. The left over sand is taken to a river where it is released back into the landscape.  Before a sand mandala is made, the ground where it will lay must be rid of negative forces. To achieve this, monks dance out a mandala of their own, pinning down demons underfoot and creating a protective zone that no harm can enter. | G0020 |  |
| Rolodex label text - Could possibly be text that sits online if too lengthy |  | **Himalayas Encounter**  Dancing Away Demons | 1991.95 Sand mandala, 1990s. |  |  |
| Dialogue label (also used for interactive & hands-on labels) — Max 50 words | Anthropologist (Museum) in dialogue with the visitors | **Himalayas Encounter** | Possible interactives:  A ‘smell box’ stuffed full of meringma, an aromatic herb which Jomo Drolma uses in her healing ceremonies.  Label could read: “Breathe in the purifying smell of meringma, grown in the Horniman gardens. Bhutanese healer Jomo Drolma uses this herb to make local spirits feel at home.” |  |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Thailand Encounter** | *To speak of intelligence,*  *There is only Hanuman, who has magic powers,*  *And* [*Chompupan*](http://www.seasite.niu.edu/thai/literature/ramakian/explainmask/chompoopanpage.htm) *the monkey chief,*  *And* [*Onkot*](http://www.seasite.niu.edu/thai/literature/ramakian/explainmask/ongotpage.htm)*, grandson of the magnificent Indra.*  *All three are exceptionally good.*  *Besides these three there is no one else.*  *Even if they meet a giant and fight,*  *They can be flexible in any situation.*  *Let these three officers go*  *And pay audience to Her Majesty in the city of giants* |  |  |
| Anthropologist (Museum) | **Thailand Encounter**  **Learning through stories** | In Thailand, salvation in the future is seen as dependent on living a moral life. But what is it to be good?  One way people learn how to lead good lives is by studying the life of the Buddha, or his previous lives. Many acquire virtue by becoming monks.  Another way of learning is through seeing performances of the story of the Ramakien, an epic Thai legend with its roots in the Indian epic, the Ramayana. This passes on ideas about courage and valour, loyalty and fidelity and about what it is to be a virtuous person.  As with all stories, they convey moral messages to the people who hear them or watch them being performed. | G0128 – indicative image | Plan to source from MP. |
| Anthropologist (Museum) | **Thailand Encounter** |  | Map of Asia highlighting the location of Thailand | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Thailand Encounter**  Stories of the Buddha | When people go to the temple in Thailand, they usually see an image of the Buddha touching the earth with his right hand. With this gesture he is calling on Thoranee, Mother Earth, to witness his past deeds. She herself is often depicted wringing water from her hair to drown the demon army of Mara, who are trying to distract the Buddha from his meditation. This reminds us of the need to be aware of dangerous influences and not allow them to affect us. | G0129 – indicative image | Buddha image with prayer flags hanging |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Thailand Encounter**  Betel chew containers and figures | As well as being a popular traditional stimulant, betel chew, made of areca nut, betel leaves and lime, is commonly offered in Thailand as a gift on ceremonial and ritual occasions. It is a long-standing practice: grave figures from the 14th century show servants chewing betel.  Betel is believed to be help establish contacts with spiritual forces, as well as relationships between a man and a woman.  At the annual Water Festival, which marks the beginning of the Buddhist year in Thailand, thanks are offered to the spirits of the water by floating banana leaf boats filled with betel, flowers and incense on the waterways.  The symbolic use of betel as offerings to spirits was later included in religious ceremonies. Betel is linked symbolically to the Hindu trinity: the areca-nut to Brahma, the Creator; betel leaves to Vishnu, the Preserver; and lime to Shiva, the Destroyer. | G0130 – indicative image |  |
| Primary Group object label — 100-125 words |  | **Thailand Encounter**  Thai masks | These masks were used in the performance of the Ramakien, an epic composed in the 18th century by the Thai king loosely based on the Indian epic, the Ramayana. It is the story of Phra Ram, who together with the monkey leader Hanuman rescues Nang Sida, the wife of Phra Ram, who has been captured by the wicked demon Thotsakan. All Thai kings since 1782 have been associated with the heroic figure of Phra Ram. The Ramakien shows the righteous God King in a primordial struggle against the forces of evil. The story is performed at court as a sacred masked dance and in many places as a puppet show. It is taught at school to all Thai children. Here it gives lessons about ethics, living in harmony with nature, about sibling loyalty, and about love. | G0131 – indicative image |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Thailand Encounter** | **Buddhist scroll**  This scroll was given to a temple by a woman devotee, Nang Plien, with the hope of eventually being reborn and achieving salvation. In the scroll the Buddha is seen with his two most famous disciples, Moggalana on his left and Sarriputta on his right. The two disciples were early followers of the Buddha and are known for their great piousness and power. In front of these three figures are devotees who have set out offerings. One of the most important of such offerings is the ingredients of betel chew. | G0132 – indicative image | Actual image to source from MP or possibly from Wat Buddhapadipa in Wimbledon. |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Thailand Encounter** | **Shadow puppet of Phra Ram**  Phra Ram is the embodiment of the faithful lover, who fights to rescue his beloved Nang Sida. In this Thai version of the Ramayana, true love survives. | G0133 | From FK. |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Thailand Encounter** | **Shadow puppet of Hanuman**  In addition to being a brave fighter and loyal ally Hanuman has magic powers, plays tricks and transforms himself into various forms during the drama. He is mischievous, comical and a bit of a ladies’ man. He is rewarded well for his part in rescuing Nang Sida. Moral: virtue is rewarded. |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Thailand Encounter** | **Figure of Phra Mae Thoranee**  According to legend, Buddha was meditating under the Bodhi tree when **Mara, the Evil One,** tried to prevent him from reaching his goal of enlightenment. Mara, accompanied by his daughters and his demon army, set about distracting the Buddha from his meditation. The gods protecting Buddha were driven away, leaving the Buddha alone to face his demons. Stretching down his right hand, Buddha touched the earth and summoned her (i.e. Mother Earth, or Phra Mae Thoranee) to be his witness to his previous good deeds and merit. She rose up from the earth in the form of a beautiful woman. Twisting her long hair, she created floods of water that represented the good merit that Buddha had previously earned. The waters from Mother Earth washed away Mara and his demons and freed the Buddha to attain enlightenment. |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Thailand Encounter** | **Carving of Manohra**  **The most famous Kinnaree in Thailand is Manohra, a heroine in one of the stories in "Pannas Jataka" written in Pali by a Buddhist monk around AD 1450-1470. This is a collection of 50 stories of the past lives of the Buddha.**    **Manohra is a kinnaree: half bird, half woman, the wife of Prince Suthon. While the prince is engaged in battle, the unscrupulous court advisors conspire to mislead the king into believing that he is in a desperate situation. The only means to eradicate the evil spell is by sacrificing his daughter-in- law, Manohra, by fire.**  **The ceremony is prepared. Manohra pretends to agree, but offers to delight the king with a farewell dance, with one proviso: she must have back her full dress, complete with the wings and tail which were originally taken from her. Her demand fulfilled, she dances a few circles, then flies away to her homeland.** | G0134 – indicative image | Source from Tarn. |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Thailand Encounter** | **Nang talung puppets**  Outside the court shadow puppets from the nang talung tradition are used. A key character is Ruesi, the hermit, who appears in all shadow puppet performances. He has religious and magical powers and is seen as the protector of the troupe. As well as the Ramakien characters, in nang talung there are figures of farmers, clowns, sometimes with animal heads, and even ghosts. These characters make the story more approachable for ordinary audiences. | G0135 – indicative image |  |
| Dialogue label (also used for interactive & hands-on labels) — Max 50 words | Anthropologist (Museum) in dialogue with the visitors | **Thailand Encounter** | What stories help you to think about how you should behave? Who are your heroes? Why? |  |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **China Encounter** | The Master said, *‘When your parents are alive, comply with the rites in serving them; when they die, comply with the rites in burying them; comply with the rites in sacrificing to them.’* Confucius. Analects 2:5. |  |  |
| Anthropologist (Museum) | **China Encounter**  **Children, parents and ancestors** | Obedience to your parents and reverence for your ancestors are central tenets of Chinese family life and have been central in Chinese culture for at least two thousand years. After they die, it is necessary to continue to pay respect to your parents.  The traditional belief is that the dead are judged by Yanluo, who rules the world of the dead and presides over punishment. After judgment, the dead are supposed either to enjoy an afterlife between the earth and the heaven of the gods or to endure punishment in the lower world. Eventually they are reborn on earth.  Thus in the same way that a child must be obedient and behave well or fear punishment from his or her parents, adults must behave well or fear punishment in the world beyond. | G0159 – indicative image |  |
| Anthropologist (Museum) | **China Encounter** | Traditional Chinese culture has spread across the world as traders and migrant labourers settled abroad, especially in coastal areas of Southeast Asia. Cities like London and San Francisco have their own ‘Chinatowns’. And although the Cultural Revolution, launched in 1966, disrupted traditional life in China itself, there are moves to revive it. | Map of Asia highlighting the location of China | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **China Encounter**  Ancestral shrine | After the death of a parent, respect must continue to be paid to them. Communication is chiefly through the domestic ancestral altar on which each ancestor may be represented by a wooden tablet with the name and age inscribed on it. After five generations, the tablet might be moved to a lineage hall which would include ancestral tablets of other related families.  Family members burn sticks of incense in the censer and light candles on the altar while bowing in respect to their ancestor. Above the altar there may be a painting of the deceased, of one of the Daoist deities, or, as in this case, of a family tree showing the line of ancestors. | G0160 – indicative image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **China Encounter**  Paper offerings | In the next world, parents will continue to need food, clothing, shelter and money, and these can be supplied by their children. Paper representations of these necessities are burnt so that their essence will reach the next world. As well as ensuring the continued well-being of ancestors, they may sometimes be used to ask for special favours or assistance. It is also said that such offerings may be given as a bribe to Yanluo so that he might keep someone’s ancestors for a shorter time.  An important part of the ritual is to fold the paper before it is burnt, as this distinguishes it from actual money. It may be folded into specific shapes such as the paper lotus which brings good luck. Nowadays, you can buy an Apple set, a Macdonalds set, or documents such as credit cards and passports, all for your ancestors to use in the afterlife. | G0161 – indicative image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **China Encounter**  Grave goods | While the practice of burning paper representations of luxury goods at Chinese funerals is relatively recent, the custom of burying grave goods with dead bodies dates back to Neolithic times and lasted until the end of the Ming dynasty (1644). Inevitably, most of the material which survives comes from the graves of the few with wealth and power; the lives of most people passed into history unrecorded. | No image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **China Encounter**  Protectors of the living | The boundary between ancestors and deities is indistinct. Most deities derive from prominent people who lived in ancient times; many of these become guardians of the living. Figures of such beings are displayed in appropriate places and offerings made to seek their protection or help.  Left (top): Jin Hua Furen, the Lady of Golden Flowers, is the Goddess of Child-bearing and fertility. Guan Yin, represented here in three different forms, is another deity to whom women pray if they are hoping to have a child.  Left (below): Four guardian figures which are set by a child to protect it from harm.  Right: Nine deity figures which might be found in a family shrine. Most of these are based on people who lived in the earliest dynasties and who performed heroic deeds of one kind or another. | G0162 – indicative image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **China Encounter** | **Hanging tablet**  The inscription on this hanging tablet means: 'the position of heaven, earth, ruler, parents and teachers'. It was probably hung in the main hall of a house where respects were paid to those to whom they were due. |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **China Encounter** | **Ancestral hanging**  The size of this depiction of an ancestor indicates that it would have hung in the large hall of a wealthy family. An inscription gives her name as Mrs. Qiu (邱). Some people were given a special name after they died. Mrs Qiu seems to have been given the name "Ning Guo"(甯國). |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **China Encounter** | **Sign for a seller of moon cakes**  The mid-autumn festival is linked to Chang E, the Moon Goddess of immortality. An altar is set up to her, and cakes offered on the day. The Chinese Emperor was at one time required to offer sacrifices to the sun in spring and the moon in autumn. | G0163 – indicative image |  |
| Dialogue label (also used for interactive & hands-on labels) — Max 50 words | Anthropologist (Museum) in dialogue with the visitors | **China Encounter** | What objects do you use to remember people who have died? Where do you keep them? |  |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Naga Encounter**  Baptising Tiger-men in Nagaland | “*When I ask my parents, when I ask my uncles, aunts, old people they say: ‘No, no. No need to learn about this! No need! It was really that God came and saved us, and now we have this wonderful new life. We are living in the light, so let us all be happy and move on. Why do you want to learn about the past?”*  -Young Naga woman who wishes to remain anonymous*.* |  |  |
| Anthropologist (Museum) | **Naga Encounter**  Baptising Tiger-men in Nagaland | Although the Naga people are made up of different tribes, each with its own traditions and language, they share many things in common. In the past Naga men vied with each other for status by throwing huge feasts to show off their wealth, or by demonstrating their worth through taking enemy heads. Today only a very few Nagas follow the old ways and the Christian faith unites all tribes.  Almost every object on display here comes from the era before baptism, a time which today can seem incredibly remote. But the divide between past and the present is not as absolute as it might appear, Nagaland is a place where devout Christians can share their souls with tigers… | G0026 |  |
| Anthropologist (Museum) | **Naga Encounter**  Baptising Tiger-men in Nagaland |  | Map of Asia highlighting the location of Nagaland | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Naga Encounter**  Tiger-men and the Church | *“We have certain beliefs like … people having a soul of a tiger. Even as a Christian, that is a very baffling thing. For instance, I have become a Christian. But I still have retained certain elements of animism. Even, you know some educated persons are having the spirit of a tiger.” - Allem Longkumer, State Museum of Nagaland.*  *The understanding that certain men and women share their souls with tigers was held by all Naga tribes as well as by many of their neighbours. Through dreaming tiger and human consciousness could unite, but by day they parted, person and animal leading separate lives until darkness fell again. The Church condemns this phenomenon as demonic possession, but many tiger-men and women find it possible to lead Christian lives.* | G0029  G0030 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Naga Encounter**  Jesus of Nagaland and Tattooed Memory | Tesmuyanger Longkumer is an artist who grew up in Nagaland but who now lives and works in London. These two artworks document Temsu’s relationship with his homeland: *Tattooed Memory* is a self-portrait in which Temsu, who is the son converts turned missionaries, wears the tattoos of his forefathers and wraps himself in a traditional head hunter’s cloak. In *Jesus of Nagaland* Temsu uses a typical ox skull trophy to represent a close friend from home. Ox skulls were and sometimes still are hung inside and outside people’s homes to commemorate a great feast or to symbolise wealth and success. | G0031  G0249 | **Photo captions***: Photographs taken by Temsuyanger Longkumer when he returned to Nagaland on a research trip whilst studying at the Royal College of Art, London.* |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Naga Encounter**  Head Hunting | Hunting enemy heads was essential if a man wanted to gain the respect of his community … or catch a woman’s eye. A warrior who had taken heads earned the right to have his face and body tattooed and to wear beautiful ornaments, especially during festivals and combat. | G0025 | **Photo captions**: *Warriors dance in Panso village. Unadministered area, Nagaland, 1936.* |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Naga Encounter**  Head hunter’s Ornaments | Head hunters were entitled to wear special headdresses, in some tribes these were standardised, whilst in others men tried to outdo each other with the extravagance of their attire. Head hunters also wore elaborate wrist bands, necklaces and earrings. In many tribes warriors wove beautiful shin guards directly onto the legs of their comrades. Successful raiders often made or commissioned carvings celebrating their status or boasting of number of the heads which they had taken. |  |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Naga Encounter**  Head hunter’s Ornaments | Bamboo beer jugs depicting successful warriors with body tattoos, representations of trophy heads, head hunter’s tallies and a depiction of a warrior with facial tattoos. |  |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Naga Encounter**  Miss Nagaland | In the past it was the elaborate ornaments made and worn by men that caught collectors’ eyes. Today most men only wear ornaments for special festivals, or when performing in front of tourists. Whilst men’s ornaments look back to the old ways, the textiles traditionally woven by women have found a place in contemporary Nagaland. Many Nagas wear tribal cloaks together with western clothing and beauty pageants provide high profile forums for weavers and designers to show off their latest creations. | G0027  G0028  G0248 | **Photo captions:** ***:*** *Top: Fashion show during the Miss Eastern Naga beauty pageant 2007. Middle: Honlei Konyak on the catwalk at the Miss Nagaland 2005 beauty pageant. Bottom: Model wearing a gown and shawl by renown Naga designer Kos Zhasa - Miss Nagaland 2005 Beauty Pageant* |
| **OCEANIA ENCOUNTER** | | | | | |
| Primary Text (eg Continent Level) — Max 125 words | Anthropologist (Museum) | **Oceania Introduction** | From the red deserts of central Australia to the lush temperate highlands of Papua New Guinea and coral atolls of Micronesia, Oceania spans some 4 million square miles and is home to over 1000 languages. The incredible diversity of rituals and beliefs across this vast continent is united by a deep respect of land and sea and a close connection to the ancestors. Contact with Europeans from the 18th century onwards had a devastating impact on local practices and beliefs. Yet there was also resilience, with many traditions remaining strong. The Oceania collections displayed here reveal these difficult histories but they also act as reflection points about the future. Across the region, there is renewed interest in the potency of these objects within contemporary cultural and political life. | Map of the world highlighting Oceania |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Pacific Ocean** | *We sweat and cry salt water, so we know that the ocean is really in our blood.* Teresia Teaiwa |  |  |
| Anthropologist (Museum) | **Pacific Ocean** | Pacific Islanders view the sea not as a boundary but as an opening into the world. Over 3000 years ago, canoes set sail from Asia, fearless sailors navigated perilous seas colonising islands across Polynesia. Trading networks that once crisscrossed the region reveal truly extraordinary feats of seafaring.  Over the generations this powerful connection to the sea has remained- nurturing both the body and creative imagination. Today, the impact of climate change and overfishing means that traditional navigation, fishing and canoe building skills have taken on whole new sense of purpose. | G0077 |  |
| Anthropologist (Museum) | **Pacific Ocean** |  | Map of Oceania highlighting the location of relevant islands | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Pacific Ocean**  Deep Treasures | From clam to pearl shell, whalebone to fish skins, the Pacific Ocean has yielded a wealth of materials inspiring generations of artisans.  Circulating as currency, adorning the body, communicating status, connecting kin and communities far and wide- these treasures speak more than just to artistic skill, they reveal deep relationships between communities and their marine environment. | No image |  |
| Secondary Group Label — 25-50 words | Anthropologist (Museum) | **Pacific Ocean**  Deep Treasures | For the Maori, whales descend from Tangaroa (‘god of the ‘sea’), inspiring awe and respect as supernatural beings. These whalebone short fighting clubs (*patu parāoa*) are imbued with *mauri* (living essence)- chiefly heirlooms (*taonga*) passed down the generations. | G0078 |  |
| Secondary Group Label — 25-50 words | Anthropologist (Museum) | **Pacific Ocean**  Deep Treasures | This ray-skin body belt and porcupine fish helmet formed part of a Kiribati warrior’s armour. It reveals a remarkable ingenuity in adapting fish skins into objects of protection and beauty. The poisonous and ferocious qualities of these species imbued the warrior with even more power. | G0079 |  |
| Secondary Group Label — 25-50 words | Anthropologist (Museum) | **Pacific Ocean**  Deep Treasures | This canoe from the South Eastern Solomon Islands is associated with bonito fishing. Catching bonito was arduous, but shifting winds during the dry season encouraged larger schools to gather and the sky filled with the sound of predatory frigate birds. Such spectacles were a sign that the deities were happy and all was well in the world.  Due to red blood and lack of scales, the bonito were believed to have human qualities and potent spiritual power. During initiation ceremonies (*marufu*) young boys had to catch and drink the blood of a bonito and in doing so they were forever transformed.  The bonito appears in various sculptural forms. The iridescence shell inlay has often been said to mimic the silvery bonito in movement.  (Much longer than allocated but I would like to have a more detailed description of the canoe (it will take up most the case!). If RAA/editor thinks way too long- I will shorten.) | G0081, G0080 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Pacific Ocean**  Deep Treasures | *Quote from Chris Charteris*  Information on the key object commissioned - the Kiribati art piece | G0082 indicative image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Pacific Ocean**  Deep Treasures | To truly know the sea is to feel it. This remarkable navigation chart (rebbilib) is largely a map of the senses. It shows the location of islands (cowrie shells) in relation to the ocean’s currents (coconut sticks) as experienced by Marshall Islanders. The patterns within the charts were carried in the minds of navigators but were also used to teach children about what theshape and feel of waves tell about the direction of land. | No image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Pacific Ocean**  Crafting a Canoe | Canoes are more than modes of transport. They are mobile markers of people and place. From the moment a tree is felled, a canoe is sung to and soothed through the many stages of carving, lashing, rigging and decoration.  Famed traders of shell valuables known as *kula* from the Trobriand Islands, Papua New Guinea carved these ornate prowboards depicting animals and plants to help woo trading partners and women.  Although European contact brought the end to most traditional trading routes. A resurgence in canoe building has transformed the canoe into an important political and cultural symbol connecting diverse Pacific communities once again. | G0083 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) and First Voice (Native Community) | **Pacific Ocean**  We are not Drowning- We are Fighting. | Text to be confirmed- soon after new acquisitions agreed.  Extra first voice quote to be written on the wall/ showcase glass:  *Stop staring at the sails and telltales, and start trusting the feel of the wind on your face, be your own telltale.* Mau Piailug 1979 | G0084 – indicative image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Pacific Ocean**  We are not Drowning- We are Fighting. | **Placeholder text** | G0085 – indicative image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Pacific Ocean**  We are not Drowning- We are Fighting. | **Placeholder text** | G0086 – indicative image |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **New Guinea** | *To Karvuvu blew the conch shell. The people were afraid and trembled. They asked the two, “What are you? Are you spirits of two of our people who have died before? What are you doing?” They pressed the two to answer, saying, “Come on tell us”.* Men and Tabarans To Logia of Tanaka, Tolai  Transcribed and Translated by Janssen, Mennis and Skinner 2012. (**Placeholder text**) |  |  |
| Anthropologist (Museum) | **New Guinea** | For generations, communities across Papua New Guinea have evoked ancestral spirits to walk and dance amongst the living. Each with their own job to do- influencing crop-growing, birth, death, marriage and initiation rituals.  Papua New Guinea has over 800 languages and even more distinct cultural groups. A nation-state since 1975 with a largely Christian population, traditional values are constantly being re-worked and re-imagined.  Here we get a glimpse of some ways in which the ancestors are made real by exploring objects from the Bismarck Archipelago and Bedamuni of Western Province.  For everything we have been told about these objects from anthropologists, travellers, missionaries and the communities themselves, much more remains unsaid. Their true meaning lies in the mutual understanding of the communities who made and used them. | G0058- indicative image |  |
| Anthropologist (Museum) | **New Guinea** |  | Map of Oceania highlighting the location of the islands | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **New Guinea**  Bismarck Archipelago, Tolai | Living in the Information Age we are continually told that the power of knowledge is in its sharing. For the Tolai of East New Britain, secrecy is equally important.  The design and construction methods of Tolai masks are heavily guarded. When danced, masks are incarnations of dead ancestors. A true master carver is someone who can both reveal and conceal their power.  The Tolai identify 5 ways of acquiring ancestral knowledge: *barawon* (dream), *buai* (school), *tinbar* (gift), *pinapa* (purchase) and *waki* (inheritance).  Tolai artists are strongly encouraged to innovate with patterns and paint, whilst still upholding tradition. | No image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bismarck Archipelago, Tolai | Each year, this immortal female spirit (*tubuan)* gives birth to a troupe of male spirits (*dukduks).* They are the law enforcers, punishing those who disobey the village elders. Fines are paid using strings of shell money (*tabu*).  This tradition only started in the early 19th century, most likely borrowed from neighbouring New Ireland. | G0065 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bismarck Archipelago, Tolai | These masks (*lor*) made by Emmanuel Mulai in 1994 share striking similarities to examples made a century earlier.  This continuity may be linked to the fact that the Tolai were so heavily colonised, whereby artistic expression became an anchor in a changing world. | G0066 (higher resolution needed) |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **New Guinea**  Bismarck Archipelago, Uvol | This spectacular headdress from Uvol, New Britain represents *Rupau*, a friendly spirit who lives on a forbidden off-shore island, underwater or on the reef. Women sing to encourage him to join the group, after which men break through a fence and start destroying old houses, making space for new ones. Dancing goes on all day until each village has taken part, after which there is a big feast.  Revealed in a dream to its maker, Charles Salé, this headdress is one of many made in 1987 for a ceremony marking generational change alongside the ordination of a local Roman Catholic priest. | G0059, G0060, G0061, G0062, G0063, G0064 (images currently being improved) |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **New Guinea**  Bismarck Archipelago, Baining | Dangerous forest spirits are invited into the village at night during the fire dances of the Baining people, New Britain. These performances are purposefully chaotic to contrast with daily life.  Through fire and sweat these spirits are brought under control- elements which lie at the heart of what it means to be human.  Fire is a nurturer, much like a mother- making gardens- turning food from raw to cooked. Sweat, an important sign that people are productive social beings.  *Kavat* masks depict spirits linked to specific forest animal and plants. Displayed here we see a pig’s vertebrae and leaf spirit. | G0067, G0068 |  |
| Key Object Label -25-50 words | Anthropologist (Museum) | **New Guinea**  Bismarck Archipelago, New Ireland | Throughout New Ireland, death is not instantaneous.  In the northern New Ireland, after mourning and burial, carvings (*marumarua*) are erected to contain the soul of the deceased. These are not direct portraits but sketches, shadows, reflections of the life-force of a particular individual.  Many months or even years later, a second funeral (malagan) frees the dead from their earthly bind in pursuit of immortality. The *marumarua* are then taken tothe forest to rot. | G0069 – Indicative image |  |
| Key Object Label -25-50 words | Anthropologist (Museum) | **New Guinea**  Bismarck Archipelago, New Ireland | In southern New Ireland, memorials carved of chalk limestone (*kulap*) were erected in purpose-built shrines. Housing these figures was vital- to stop spirits doing harm to the living.  These stone figures were also likely used in marriage betrothal-reminding us how the rituals for the dead can create new bonds for the living. | G0070 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Being a Child | For the Bedamuni, everything that happens in the material world is inseparable from the spirit world or kaa sogé (the far-away forest). As children grow they are continually reminded of the power of their ancestors. Objects crafted out of the landscape and gifted to the young mark important milestones and help guide boys and girls into living a fully-fledged adult life.  Collected by Gosewijn Van Beek in Gofabi village (1978-79), many of these objects reveal what life was like for a Bedamuni child and speak to us of the close bonds between parents and their children. | G0071 – potential placeholder image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Being a Child | This remarkable skirt is made from the cocoons of the guimibè caterpillar. They were typically worn by baby boys until the age of 2. Despite the delicate nature of these garments, many boys kept hold of them as heirlooms, passing on to their sons as their first clothing. This skirt was owned by Hauabi. | No image | 1982.93 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Being a Child | This delightful netbag (*ésa*) marks Marome’s (age 6) first effort in net bag making. They were often given to little boys as playthings. Larger *ésa* are used to carry a range of things from garden produce, babies to personal possessions. | No image | 1982.13iii |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Being a Child | Bedamuni boys start practicing hunting skills from very young. This bow and arrow set (agi taadi) was used to try to shoot birds, lizards, grasshoppers, and small marsupials. Look closely at the arrows- they are decorated with python vertebra. This set was made for Sagai by his father Kakanabia. | G0072 – indicative image | 1982.4i-viii |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Becoming an Adult | Making the transition from boyhood to manhood is one of the most important events in Bedamuni society. From about the age of 14 boys are segregated from the rest of the community. Initiations are elaborate, complex affairs when a boy learns about the workings of spirit world, the powers of hunting and explores ideas on gender that will govern his future life.  The objects we see here were either worn or gifted to boys or worn by men during the various stages of initiation. | G0073 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Becoming an Adult | During the final initiation dance (*kafoi)*, meticulous attention to detail is given to a man’s costume. Even the hornbill feathers on the top of this headdress had to be exactly placed so they danced effectively in the wind. | G0074 – indicative image | 1982.8ii |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Becoming an Adult | A properly tuned drum (*iribu*) produces the voice of Awamuni- a culture hero who gave the Bedamuni their identity-calling *a-ta* ‘father-son’. |  | M13-1986 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Becoming an Adult | In an earlier part of the initiation ceremony, guests dress up as outsiders, Westerners and members of the opposite sex. Such disruption of Bedamuni dress code allows the beauty of the initiates to be more acutely appreciated.  This ornament (*kiwaari*) is worn by men who disguise themselves as women during the ceremony*.* |  | 1982.86 |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Becoming an Adult | The arrow (left) was not designed to shoot anything. Presented to initiates, this *samoègi* (‘to steal a woman’) signifies that a boy is ready to marry. These arrows are then exchanged between the boys- sealing the bonds between them.  The arrow (right), normally used in warfare and hunting small game was presented to Van Beek as a sentiment of brotherhood. | G0075 –indicative image | 1982.28vii (right) 1982.28xiii (left) |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **New Guinea**  Bedamuni  Personal Possessions | Bedamuni men keep their most valued possessions wrapped in bark cloth stored next to their bed. At first glance this assemblage might just look to us like some samples of natural materials. But on closer inspection, we see that these objects enable men to carry out an extraordinary range of activities that help them to be successful members of their community. | G0076 |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Australia** | *Life started when a creator woman called Warramurrungundjui came out of the sea and gave birth to the first people and gave them the languages. She carried with her a digging stick and a dilly bag holding yams, waterlilies and other important plants. She planted the food and created waterholes with her digging stick on the ground. Other creator beings appeared...After completing her creative act, Warramurrungundj turned herself into a rock.*  S. Breeden and B. Wright, *Kakadu, Looking After the Country - the Gagadju Way.* |  |  |
| Anthropologist (Museum) | **Australia**  Caring for Country | A deep love and respect for Country lies at the heart of Aborigine living and thinking.  Dreaming stories pass on cultural values, knowledge and beliefs that enable people to best care for Country. They tell of ancestors as they move through the landscape and how the land has its own laws that need abiding to.  Upon contact, Europeans failed miserably to grasp or respect this remarkable connection to place. Dislocation from Country remains painful for many communities and song, dance, painting and storytelling remains central in keeping cultural knowledge alive.  The objects on display here express a few different negotiations with Country. Some employ traditional materials, others use new mediums which reveal the innovation and creativity of Aborigine communities in re-working long-held ideas into new forms. | G0039- indicative image |  |
| Anthropologist (Museum) | **Australia** |  | Map of Oceania highlighting the location of Australia | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Australia**  Managing Country | Aborigine men mostly held the fire knowledge to do with the landscape whereas women specialised in methods of burning for specific tasks such as foraging or basketry.  Generations of fire-lighting shaped the Australian ecosystem we see today. It is well known that indigenous patterns of fire-lighting are most effective in land management and controlling bushfires.  Fire-lighting often called for on the spot resourcefulness. Look closely at this beautiful shield from Rockingham Bay, Queensland which shows signs of fire-starting. | G0040 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Australia**  Moving through Country | When moving through Country careful planning was required in terms of how and what you carried. Baskets and bags were expertly engineered to have multiple uses.  When not used to carry or cradle a baby, this ‘dish’ from the Nyulnyul People, Kimberley Region, North West Australia doubled up as a winnowing pan.  Although this painted basket (*jawun*) from Queensland was likely used by a man to carry his ceremonial and personal belongings. Plain versions carried food, young infants and even were used to fish or to leach toxins out of food. | G0041, G0042 (together or near each other) |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Australia**  Reworking waste | Through weaving and knapping waste materials take on bold new meanings.  It is not clear whether these 19th century glass spear points from the Kimberly region, Northwest Australia were ever used. Their main purpose may have been to trade with Europeans, who had a thirst for exotic and unusual objects.  These ‘story bags’ of recycled plastic wrappers were made by a women’s weaving cooperative in Far North Queensland in 2015. They are an environmental statement on the excesses of domestic waste and waste washed up beaches along the coast of the region. | G0043 –indicative image | Possibly including a quote from Hannah Swee |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Australia** | It was often sitting on a mother’s knee- a child first learns about Country and their Dreamtime heritage.  Women hold their own knowledge and expressions of Country. This *Ngapa Jukurrpa* or Rain Dreaming was painted by Lynette Nampijinpa Granites (b.1945), a Warlpiri artist from Yuendumu, Northern Territory.  This dreaming is about the wet season that gives new life to Country. The concentric circles indicate waterholes and some of the U or C shapes show women sitting at such waterholes.  It is only the women of Nampijinpa and Nangala kin groups, and Jampijinpa and Jangala men who are authorised to tell this story. | G0044- indicative image |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Fiji** | *Placeholder first voice* |  |  |
| Anthropologist (Museum) | **Fiji** | *Mana* is many things. A power, a potency, a miracle, a force. Across Polynesia people shared a similar understanding of *mana* as a divine entity, most often bestowed upon and controlled by the chiefly elite.  *Mana* can also adhere itself to material things. The chiefly regalia, kava-drinking and barkcloth objects on display here from Fiji speak to different ideas and experiences of *mana*.  Since 19th century anthropologists first tried to grasp the concept of *mana*, it has retained currency. For some Fijians *mana* is at odds with their Christian beliefs for others it sits comfortably. Many political leaders still draw upon their access to *mana* to legitimise their power whilst others lament upon its absence. | G0045- indicative |  |
| Anthropologist (Museum) | **Fiji** |  | Map of Oceania highlighting the location of Fiji | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Fiji**  Consuming Mana | The first bowl is drunk by the 'sky spirit', the second the 'eye of the land'.  Kava or *yaqona* as it is known in Fiji is made from mixing the root of the *Piper methysticum* plant with water. When drunk it produces feelings of calm to mild euphoria and encourages contemplation and conversation. *Yaqona* has its own power, its own *mana*.  Strict protocols have long governed *yaqona* drinking in Fiji, descending in order of chiefly rank. Urbanisation and its popularity with tourists has created new drinking patterns and rituals. | G0046 – indicative image |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Fiji**  Consuming Mana | Words are more effective when spoken over these whales tooth ornaments (*tabua)*. Held not worn –they were at heart of politics, passed up through the chiefly line during formal gatherings. |  | Object number- 14.85 |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Fiji**  Tapu and Mana | *Mana* interrupts the flow of everyday life and setting down restrictions- things that are taboo (*tapu*).  As a chief’s head was scared, much attention was given to its decoration. Upon contact Europeans were fascinated by the variety of elaborate hairstyles in Fiji. Headrests (*kali*) also prevented a chief’s head touching the ground.  It was *tapu* for chiefs to touch food with their hands so they were required to use special skewers and drinking vessels. | G0047 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Fiji**  Tapu and Mana | This exceptional chief’s breastplate (civavonovono) from the mid-19th century expresses both tradition and innovation.  Tongan boatbuilding techniques were used to tie the pearlshell and the whale ivory together using invisible fixings. Steel saws and drills, imported by Europeans helped carve the intricate patterns of stars, moons and arrow darts we see here- all symbols of chiefly splendour. | G0048 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Fiji**  Masi and Mana | Barkcloth is infused with the maker’s *mana* and care. Making it creates lasting bonds between the women and communities who produced it.  The inner bark of the mulberry tree is soaked in water and beaten with mallets to form sheets of varying sizes. Remarkably versatile, Fijian barkcloth (*masi*) was used for clothing, swaddling, funeral shrouds, wall decoration, room dividers and mosquito protectors.  Looking at barkcloth flat, conveys little of its dynamic nature- how it can be wrapped, pleated, and folded. Wrapping a ritually charged body such as that of a paramount chief helped retain his *mana,* enabling him to be a more effective leader.  Fijians still exchange and wear *masi* during important ceremonial occasions. New styles and methods and changing gender politics are creating new matrixes of meaning for *masi* in the 21th century | G0049- indicative image, G0050 (positioned together or nearby) |  |
| Secondary Group Label — 25-50 words | Anthropologist (Museum) | **Fiji**  Masi and Mana | Great precision and care is taken in the decoration of *masi*, done either by stencilling, rubbing or freehand painting.  The use of rubbing boards shows a Tongan influence but stencilling is uniquely Fijian. Originally made from pandanus leaves- stencils (*draudrau*) favoured today are those made from x-ray film which is durable and reusable. | G0051, G0052 |  |
| Secondary Group Label — 25-50 words | Anthropologist (Museum) | **Fiji**  Masi and Mana | Plain *masi* was not a blank canvas. White was a sign of vitality and was worn by men as scarves, sashes, or turbans, often for religious purposes.  The dramatic orange *masi* seen here was also worn by men of high status. The colour was achieved by encasing the cloth on a frame and smoking it over a fire of burning roots.  Commercial dyes have now replaced this process, but orangestill remains a dominant colour worn by men on special occasions. | G0053 – indicative image |  |
| Secondary Group Label — 25-50 words | Anthropologist (Museum) | **Fiji**  Masi and Mana | Fijian artists continue to develop new *masi* designs. Thriving tourist markets since the 1950s produced many smaller ‘take-home’ pieces.  *Masi* patterns increasingly influence contemporary fashion and tattoo design. Whilst much of this innovation is encouraged it can also be root of much tension about ownership of these designs.  In 2012, a controversy erupted when Air Pacific rebranded as Fiji Airways attempting to patent *masi* patterns on its new fleet. | G0054, G0055 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Fiji**  1st and 21st dresses | Quote from Marie Kaurasi  Text collaboratively written | G0056, G0057 (both indicative images) |  |
| **EUROPE ENCOUNTER** | | | | | |
| Primary Text (eg Continent Level) — Max 125 words | Anthropologist (Museum) | **Europe Introduction** | The idea of Europe emerged in ancient Greece, the term suggesting a notional divide from Africa across the Mediterranean in the south and Asia across the river Don in the east. And it is to ancient Greece and later Rome that modern Europe has tended to look for the roots of its culture, but Europe has never been a unified entity, though there has been much interchange of ideas in many languages between its different peoples. In the twenty first century old divisions have been further blurred. Some deeply held values, beliefs and practices are still held dear as markers of national or cultural identity. | Map of the world highlighting Europe |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **England**  Charmed England | *In St Thomas’s Hospital every [soldier] had some mascot. It might be a baby doll with “thumbs up,” a woolly cat, a Teddy bear, or perhaps a “Chilly Billy,” but some sort of toy every man had in bed with him. And no baby in the children’s ward played more assiduously with its gifts than did these huge, bandaged fellows.’ (Daily Mirror, 27 December 1915).* |  |  |
| Anthropologist (Museum) | **England**  Charmed England | Carrying a charm is as English as milk in tea or Sunday league football. A walk in the countryside a hundred years ago might have led to an encounter with a farmer who kept a dried mole’s foot in his pocket to ease a toothache or a traveler who had hung a holed stone in his caravan to guard against witchcraft. If these men had joined the millions who fought and died in the First World War they would have done so carrying a charm, an object which could offer hope in the face of appalling odds. Today, despite huge advances in healthcare and technology, people in England still keep charms, testimony to the remarkable power which we invest in objects. | G0034 |  |
| Anthropologist (Museum) | **England**  Charmed England |  | Map of Europe highlighting the location of England | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **England**  Lovett’s Collection of English Charms | Edward Lovett was a Croydon-based folklore expert who crisscrossed England on the hunt for traditional healing and protective charms. Lovett did most of his collecting around the turn of the twentieth century and more often than not he bought charms directly from the people who used them. Lovett’s charms reveal a shared understanding of the power which certain objects hold. For example, in many different places across England, Lovett found that stones which have a naturally occurring hole through them were considered to be magical. The beliefs which Lovett uncovered were the last vestiges of a tradition that stretched back hundreds if not thousands of years. | No image |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **England**  World War One Soldier’s Charms | Our World War One charms were carried by soldiers in a world where death or disfigurement could be expected at any moment. Often these charms took the form of everyday objects like a playing card or a uniform button, whilst at other times they were made from materials found in the trenches, especially the metal of exploded shells. Each charm is evidence of a soldier’s inspiring ability to create hope in the face of extreme adversity. | No image |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **England**  Charms and Wellbeing | Recent research has suggested that handling and discussing museum objects can have a positive effect on wellbeing. In 2016 the Horniman played host to a series of experiments which aimed to investigate the wellbeing effects experienced by visitors handling a selection of our English healing charms. | G0036 | **The final section of the encounter will be an LCD screen (or if not possible a series of photographs)** with film of a charm / special object held in a visitor’s hands. Each shot is accompanied by a couple of lines of text explaining the significance of the object to the visitor. The images and quotes above were taken from the following blog - <http://www.horniman.ac.uk/get_involved/blog/whats-this-a-charmed-life>  **Sample images:** G0035, G0037, G0038 |
| Dialogue label (also used for interactive & hands-on labels) — Max 50 words | Anthropologist (Museum) in dialogue with the visitors | **England** | Interactive text for cloutie tree: For centuries people have tied scraps of fabric to tress which grow around special wells called cloutie wells. Each piece of fabric holds a wish for wellbeing or says ‘thank you’ for something good that happened. Why don’t you write a wish and add it to the tree? You never know, it might come true… |  |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Italy and the Mediterranean** | *Mare nostro,*  *Che non sei nei cieli,*  *E abbracci i confine dell’isola e del mondo,*  *Sia benedetto il tuo sale,*  *Sia Benedetto il tuo fondale,*  *Accogli le gremite imbarcazioni,*  *Senza una strada sopra le tue onde.*  *I pescatori usciti nella notte,*  *Le loro retti tra le tue creature.*  *Che tornano al mattino*  *Con la pesca dei naufraghi salvatti.*  Erri de Luca, Preghiera Laica  [This is an adaptation of the Lord’s Prayer. It plays on the structure of the prayer to praise not the Lord, but the sea to save migrants/refugees. In Latin Mare Nostrum was used by the Romans to designate the Mediterranean] |  |  |
| Anthropologist (Museum) | **Italy and the Mediterranean** | Italy has long been shaped by the sea surrounding it, a crossroad of cultural encounters, conflicts and trades for millennia. These exchanges have left a legacy in many aspects of Italian culture, from people’s relation with their natural environment to their sense of the sacred and the secular. Today the *Mare Nostrum* (‘Our Sea’), as the Romans called the Mediterranean, is more than ever a space of crossing and Italy a destination of perilous journeys undertaken by people fleeing persecution, poverty and natural disasters. | G0137 |  |
| Anthropologist (Museum) | **Italy and the Mediterranean** |  | Map of Europe highlighting the location of Italy | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Italy and the Mediterranean** | Sea Crossings  Placeholder text  [waiting to confirm info about the about the boat +archaeologyThe text will juxtapose ancient and contemporary travelling in the Mediterranean] |  | On the background, there will be a stylised map of the Mediterranean highlighting maritime routes and seafaring people between 5th- 8th century BC.  A final decision on the size of the case can be made once the boat is cut. Possibly early June 2016. We still need a final decision from conservation about archaeology being in the same case. |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Italy and the Mediterranean** | Boat- Placeholder text |  | AV: rescue operation of the boat, with the process of cutting and interviews with the locals. |
| Rolodex label text - Could possibly be text that sits online if too lengthy |  | **Italy and the Mediterranean**  Sea Crossings | Mediterranean archeology |  |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Italy and the Mediterranean** | The glass trade  According to a legend reported by the ancient Roman historian Pliny, some merchants accidentally discovered glass while cooking on a beach. Glass has been one of the most valuable materials traded in the Mediterranean since 2000 BC. It was originally produced in Egypt and the Middle East and consumed by elites of the Eastern Mediterranean and Western Asia. Through the centuries glassmaking technologies spread around sea. The Phoenicians, among the greatest seafarers of their time, reached Mediterranean ports trading glasses such as those exhibited here. In Italy, these maritime routes and knowhow were instrumental to the development of tin-glaze pottery and the Venetian glass industry of the late medieval period. | No image needed |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Italy and the Mediterranean** | Glazed pottery  This example of archaic maiolica from the centre of Italy was produced in the 13th century, when the technology of tin-glaze pottery arrived from the Islamic world. By the 17th century more refined examples, such as this vase from Sicily were commonly traded around the peninsula, also exported to the nearby island of Malta. | No image needed |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Italy and the Mediterranean** | Venetian pipe- Placeholder text  [Waiting for V&A glass curator Reino Lefkies] | No image needed |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Italy and the Mediterranean** | Between the sacred and the secular  Nativity scenes are common in Christmas celebration all around the world. The birth of Jesus is represented often adjusted to local folklore. This Presepe made in Naples is not set in Palestine, at the time when Jesus is believed to be born, but in 18th century Naples at the height of the presepe tradition. The characters and scenes depicted are full of irony and symbols, merging local customs with themes adapted from earlier Mediterranean religions. In the last decade celebrity culture also made its way into the presepe driven by tourism and commerce. Every year new characters appear, commemorating popular culture icons and mocking politicians and the show business. | G0139 – Indicative image | AV could be included: interviews with the makers of the presepe.  Size of the case: the presepe was commissioned and we should get it by June. The case needs to be at 70-80cm deep. The presepe cannot be less than 60cm deep.  We also need a plug for electricity for the case.  Picture of makers to be sent at a later stage |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Italy and the Mediterranean** | The ‘Opera dei Pupi’  Sicily is the largest island of the Mediterranean, being conquered for centuries by whoever intended to control the region. These heroic battles left a mark in art forms such as puppetry and storytelling that had the function to circulate history among the lower classes. This marionette depicting a Saracen is likely to have performed in small Sicilian theatres in the 19th century, at the height of the Opera dei Pupi. On stage marionettes recalled the deeds of the Norman conquest of the island when Sicilian Muslims were converted to Christianity. Saracens were characterised by turbans, pointed helmets and big moustaches, a sign of virility. Shows were not particularly suited for children and the public attending were mostly adult males, with women largely left out. It is not entirely clear why the Opera dei Pupi recalled events that happened seven centuries earlier, but these stories became so popular that they started to be transferred to Sicilian carts. The puppet theatre survived the Second World War, but not the opening of cinemas and the advent of television in the 1960s. Today there are only a handful of pupari (puppeteers) scattered around the island. | G0138 |  |
| Secondary Group Object Label — 50 words | Anthropologist (Museum) or First Voice (Native Community) | **Italy and the Mediterranean** | The cart market.  During the 1950’s Sicilian carts became very valuable. They were often dismantled and pieces such as those exhibited here were sold separately. Like the marionette above, carts also told stories of knights and courteous love. However, this miniature model of a Sicilian cart is quite unique. It was probably commissioned by a well-off person and it depicts tarantella, a dance of courtship stemming out of the ritual of tarantism. | No image needed |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Italy and the Mediterranean** | The spider’s safety net.  For centuries the popular dance of pizzica was used in Salento, the southernmost part of Italy’s heel, to cure those who were- or were said to be- bitten by the tarantula spider. Women were particularly afflicted, alongside those who were more socially excluded. One of the symptoms was detachment from social activities, which would be considered today a form of depression. The bitten person would undergo a complex healing ritual lasting for days and often repeated every year, believed to have its roots in ancient Greece and later on associated with the cult of Saint Paul. The ritual offered relieve through music, colours, images, scent and most importantly dance. In the last few decades, local identity movements have sparked a revival of interest in the music of tarantism, which is now been exploited by dance festivals and a bourgeoning tourist industry. | G0032 – indicative image  G0033– indicative image | Indicative examples of possible AV  <https://www.youtube.com/watch?v=E6fB4oInT7A>  https://www.youtube.com/watch?v=JeYlYmMMVvY |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Italy and the Mediterranean** | Mastering Animals  Winter is the time when herdsmen and farmers across the Mediterranean mostly need the power of masks, as it is essential to cast winter away and foster the coming of spring. In mid-January the two masks of the Mamuthones and Issohadores take the streets of Mamoiada, in the heartland of Sardinia. In a daylong parade Issohadores tame the Mamuthones around the village, reminding the crowds of the supremacy of the man over the beast. Strengths hangs in the balance when it comes to pick the costumes: Mamuthones march at a lumbering pace bearing a load of over 25 kilos, while the Issohadores gracefully throw their lazoos to the public in the hope to catch women, a good omen and a symbol of fertility. | G0136 | AV will be produced editing the video of the performance and interview with celestino. An indicative example    https://www.youtube.com/watch?v=6hpvYmSrnW0  in the case, we need a mirror behind the Mamuthones to emphasise the bells at the back |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Sweden** | Night walks with a heavy tread  Around farms and cottages;  Over earth that sun forgot, shadows are falling.  Then our dark house grows bright,  She comes with candle light:  Santa Lucia! Santa Lucia!  Natten går tunga fjätt, runt gård och stuva  Kring jord som soln förlätt, skuggorna ruva  Då i vårt mörka hus, stiger med tända ljus  Sankta Lucia, Sankta Lucia! |  |  |
|  | Anthropologist (Museum) | **Sweden** | In Scandinavia light plays a key role in how people think about the yearly cycle. In winter the dark nights are longer the further north you go; in midsummer the sun scarcely sets before dawn has arrived again. Family feasts mark some of the important changes of the year, especially the candlelit feast of St Lucia in December and the crayfish party which marks the end of summer. The movement of the sun, stars and moon are all features of Swedish festivals marking the annual round.  The agricultural cycle and the plants harvested at different times of the year have influenced what people use to make things they need. Natural materials and craftsmanship retain their emblematic importance in the objects used and treasured in daily life. | G0154 |  |
| Anthropologist (Museum) | **Sweden** |  | Map of Europe highlighting the location of Sweden | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Sweden**  Festive table 1 | People mark the yearly cycle by a range of festivities; in Sweden summer light and winter darkness measure the turning of the year. The annual crayfish party marks the end of summer. It occurs when the moon is at its largest, often taking place outdoors by moonlight, but when indoors lit by small lanterns and candles. The drinking of snaps is a key component and helps people to bond together. | G0155 | Source via EW |
|  | Anthropologist (Museum) | **Sweden**  Festive table 2 | The mid-winter festival has its roots in pagan feasts but now follows dates in the Christian calendar. There are always candles on the Christmas table. The tablecloth and napkins are often decorated with figures of tomte, a mythological creature usually depicted as a little bearded man dressed in red. Other motifs are the Christmas goat, candles and hearts. | G0156 | Source via EW |
|  | Anthropologist (Museum) | **Sweden**  Light | For the festival of Saint Lucia in early December, one girl wears a crown of candles. She is accompanied by the Star Boys, a reference to Advent. Around this time the birch bark Advent star or the four candles of Advent are set in the windows of houses. Each of the four advent candles is lit in turn for a short time in the weeks leading up to Christmas, so that they are in a row at different heights. Straw is the most common material used to make pendants to hang in the window above the Advent candles. | G0157 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Sweden**  Christmas goats | The Yule goat predates the arrival of Christianity, and is probably connected with the Norse god Thor, who rode across the sky in a chariot pulled by two goats. It was once associated with the custom of wassailing, passing a cup around one's neighbours and family to share good luck. At harvest time the last sheaf gathered was thought to have lucky properties and was saved for making into the goat for Christmas festivities. During the 19th century one of the men of the family would dress up as a goat, knock on the door and distribute gifts to the children. By the early 20th century, another dwarf-like figure, Tomte, had taken over this role, but the goat is still used for decoration. | G0158 – indicative image | Source via EW |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Sweden**  Shelves | Whereas people in peasant households used natural resources to make nearly all the things they needed in everyday life, today the world is full of everyday objects, some of which we select to arrange new worlds, to reflect ourselves. Many of the items on display here recall the past. Snaps glasses recall celebrations; toys recall the childhood of family members. Hand-made items may be worth preserving because someone in the family made them, or they may speak of a wider Swedish past when everything was made of natural materials available locally, including copper which is a key mineral mined in Sweden. The hand-made aesthetic lives on in Sweden, where industrialisation came more recently than in many other parts of western Europe. |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Sweden**  shelves | **Spinning wheel**  A key household item in most Swedish houses until well into the 20th century was a spinning wheel. Handwoven linen fabrics with traditional weaves are still used as tablecloths, emblematic of the Swedish aesthetic of hand-made, natural materials. |  |  |
| Dialogue label (also used for interactive & hands-on labels) — Max 50 words | Anthropologist (Museum) in dialogue with the visitors |  | How do you measure your year? What celebrations happen every year in your family?  OR What special objects do you put on display on your shelves? What governs your choice? Why might you take them down again? |  |  |
| Secondary Text (eg Encounter Level) — max 100 words (not including Museum Narrator script) to 125 words total | First Voice (Native Community) | **Poland** | There once lived three brothers, Lech, Czech, and Rus. One day they each set off in a different direction to search for a new home. Lech rode straight ahead, down the mountain and across vast plains.  One day Lech saw a great white eagle flying overhead. As the eagle spread its wings and soared into the heavens, a ray of sunshine from the setting sun fell on its wings, so that they appeared tipped with gold.  ‘This is where we will stay!’ declared Lech. ‘We will call this place Gniezno (the eagle's nest)’.  Gniezo became the centre of the territory of Lech and his followers. They called themselves Polonians, which means "People of the Field". |  |  |
| Anthropologist (Museum) | **Poland**  **Identifying with a group** | In Poland, as in all parts of the world, people express their identity through the objects they use, especially those which are on display. In the past when most of the population of Poland led an agricultural life it was easy to tell where people came from, sometimes even which village, by looking at the clothes they wore, which were hand-made and hand-decorated. This helped to develop a sense of belonging and to differentiate insiders from outsiders. After the communists came to power in 1947, while regional traditions still continued, objects were also used to develop a sense of national identity. Competitions were held to encourage the production of ‘folk art’, or ‘national art’, which built on existing traditional practices. | G0146 | Source via National Museum of Ethnography, Warsaw |
| Anthropologist (Museum) | **Poland** |  | Map of Europe highlighting the location of Poland | This is where you can add the ‘need to know information’ into three categories. We have suggested some titles, but please update as necessary |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Poland**  Costume | Folk costumes in Poland are not worn in everyday life but at village folk festivals, folk weddings, religious holidays, [harvest festivals](https://en.wikipedia.org/wiki/Do%C5%BCynki) and other special occasions. The costumes vary from region to region and sometimes reflect social or marital status. |  |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Poland**  Costume | **Man’s costume, Zakopane**  The traditional man’s costume of the Tatra mountain region consists of a distinctive coat of undyed felted wool, worn as a cape, and trousers of a similar fabric embroidered at the front. The hats would originally have been trimmed with a band of cowrie shells, but the examples on this hat are artificial replicas. The walking stick with axe-head is also typical or the region, and might have been used for dances. | G0147 |  |
| Key Object Label — 25-50 words | Anthropologist (Museum) | **Poland**  Costume | **Woman’s costume, Łowicz**  The skirt and aprons of the woman’s costume from Łowicz is also of home-processed fabric, but the yarn has been dyed in bright colours, an expression of the comparative wealth of this area. Although the waistcoat is of plain black fabric, it is of velveteen, market-bought, again suggestinga moresophisticated context than the highland clothing. This one dates from the first half of the 20th century. | G0148 | HM archive. |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Poland**  Puppet theatre | In the Middle Ages, Polish artisans created elaborate puppet theatres called *szopka* to stage morality plays. Each region developed its own unique design, but it was in Kraków that it developed into a high art. Allegorical figures such as the devil and *smierc* (death) carrying a scythe appeared, along with Biblical figures such as the Holy Family and King Herod.  In 1736, performances in church were banned and they moved to houses and public spaces.  The present day form is inspired by the architecture of Kraków, the two towers resembling the Kosciól Mariacki (St. Mary's Church) and the central Renaissance dome echoing Wawel Castle's Zygmunt Chapel.  After Poland regained independence in 1918, szopkas started to be made as souvenirs of Kraków. The city's municipal authorities supported this tradition by announcing the first competition in December 1937. Since 1945 it has been held every year. This model won third prize in the 13th competition in 1955. | G0149 – indicative image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Poland**  Papercuts | In Poland spring was traditionally the time when village houses were redecorated. The walls were freshly painted, and in some areas new papercuts were fixed to the walls. In the Kurpie area, papercuts based on the tree (leluje) or star (gwiazda) design were pasted in rows on the walls. In the Łowicz district long brightly-coloured cutouts with several layers of designs pasted over one another were placed along the beams below the ceilings. These depicted scenes of village life such as weddings, flax preparation and animals in the barn. | G0150 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Poland**  Turon masks | Men wearing masks representing the head of the wild bull (tur), used to perform in villages in various parts of Poland around Christmas or mid-winter, and was in some places associated with fertility. They would have been worn with a costume covering the whole of the wearer’s body. Carnival masquerades held in villages helped to bind the community together. | G0151 |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Poland**  Wood carvings and ceramic figures | In the past, village craftsmen would make devotional sculptures for their local church or household altar or to provide the religious figure in wayside shrines. The sorrowful Christ, in which Jesus is depicted suffering as a human does, was a frequent subject. So too were figures of the Virgin Mary. But in the early 20th century cheap factory-made substitutes became available and traditional wood sculpture produced by village people for their own use was largely forgotten. A revival began under communist rule in the 1950s, largely aimed at collectors from the city, or produced for competitions encouraged by museums and government institutions, to promote a sense of a traditional national art. Ceramic figures were then also produced showing similar subjects. | G0152 – indicative image |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Poland**  Food | Food is a marker of identity almost everywhere. In the village, brown Polish bread is eaten at every meal. But on certain occasions and in certain parts, special figures are made of dough, cheese or gingerbread. ‘Nowe latko’ from northeastern Poland were baked at New Year to bring good luck. They depict a householder surrounded by geese, set on a magical ring to protect against evil. In the Zakopane area, Redykolka cheese figures were given to family members when shepherds brought their flocks back from the mountains to the villages. Moulds began to be used for gingerbread in the 19th century, the cakes traditionally given to children at Christmas by their godmothers. Such shared traditions help to hold communities together. |  |  |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Poland**  Easter eggs | In Poland the tradition of decorated eggs, pisanki, dates back at least a thousand years, and has been associated with a range of religious occasions. Several techniques are used: drawing on the design with wax, which is removed after dyeing; dyeing the eggs first and scraping off the colour to make the design; covering with layers of coloured paper; and drawing on a raised pattern with pith from a bulrush. Although the techniques have now spread, they originate in different parts of Poland. | G0153 – indicative image |  |
| Dialogue label (also used for interactive & hands-on labels) — Max 50 words | Anthropologist (Museum) in dialogue with the visitors | **Poland** | What groups do you belong to? What objects show that you are a member of the group? |  |  |
| **PERSPECTIVES** | | | | | |
| Perspectives Introduction Text — Max 125 words | Anthropologist (Museum) | **(Perspectives**) | At the Horniman we look after around 80,000 manmade objects, but only 6,000 of them are on display in this gallery. We simply don’t have enough space to put everything on show, so we have chosen to select things by particular criteria: what objects can we use to tell stories of life in Lagos, Thailand or the Bismarck Archipelago?  Our stores contain things from thousands of different places, the newest might have been made last year, whilst the oldest date from the end of the Ice Age. Here we have used one word headings to drill down into our collections, revealing a tiny fraction of the objects which didn’t make it into the rest of the gallery. |  | We don’t need the Perspectives title in the graphic |
| Primary Group object label — 100-125 words | Anthropologist (Museum) | **Perspectives**  Batik Textiles | There are a number of ways in which textiles can shed light on human lives in all their variety; the batik traditions of Java in Indonesia are a case in point. Aspects of social organisation, cosmology, the way gender is perceived, ideas about status, protection and family may all be articulated through textiles. The Horniman collection contains a range of examples of batik which relate to aspects of Javanese society. [70]. | G0174 – indicative image | Central island case |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) | **Perspectives**  Batik Textiles  Technique and materials | Batik is produced by covering a cloth with a design drawn or printed on in hot wax and then dipped in a dyebath. A multi-coloured design can be made by repeating the process. Wax came from rain forest bees; indigo and other dye plants were native to Java. Other materials were obtained through trade [53]. | G0175– indicative image | Central island case |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) | **Perspectives**  Batik Textiles  Fabrics | Most batik made today is produced on machine-woven cotton fabric. Some produced in the Kerek area is still worked on locally made handspun, handwoven cloth. The shawls traditionally traded to Bali for dancers and to Sumatra for ceremonial wear are of silk, a fabric increasingly commonly used for fashion items for the well-to-do. [53]. | G0176 | Central island case |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) | **Perspectives**  Batik Textiles  Colour, design and meaning | In Central Java special patterns are worn at weddings by the bride and groom, like the ones on the magnificent skirt cloth worn known as a dodot, which echoes royal costume. The patterns painted on the skirt cloths of the ceremonial dolls representing the couple on their wedding day are also appropriate for a wedding. [55]. | G0177– indicative image | Central island case |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) | **Perspectives**  Batik Textiles  Design formats | Different uses lead to different designs, such as the lozenge in the centre of the man’s square headcloth. Tube skirts have a vertical panel usually composed of opposing triangles, and the altar cloths used by Java’s Chinese community are divided into a main square section with a narrower rectangular strip above. [51]. | G0178– indicative image | Central island case |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) | **Perspectives**  Batik Textiles  Courtly textiles | Some designs, like the diagonal ‘parang’, were once only allowed members of the royal families at court. But with hundreds of wives or courtesans, a high proportion of the population of court cities could claim descent from royalty. Court designs from Central Java were nearly always dyed in indigo blue and deep brown [53]. | G0179– indicative image | Central island case |
| Secondary Group Object Label — 50-60 words | Anthropologist (Museum) | **Perspectives**  Batik Textiles  Regional variations | Other designs developed in particular centres. The blue and red cloud motif is from the city of Cirebon, for example. Pekalongan on the north coast made batik commercially. Pastel colours and bouquet designs were popular with their Chinese and Indo-European clients. Today batik is widely used in the fashion world. [50]. | G0180,  G0181 – indicative image | Central island case |
| Collectors Perspectives – 100- 125 words |  | **Collector’s Perspectives**  Introduction | The Horniman’s stores are steadily growing, every year we take in new objects. Like many museums in the UK our older collections include objects brought back by people whose lives were in some way linked to the empires of Britain and other colonial powers. However, we are unusual in that from the foundation of the museum onwards we have regularly acquired collections made by anthropologists on fieldwork. These collections tell us about the thinking of both the anthropologist and the people that they were studying. Today more than ever we value the insights of both collectors and those from whom they collect. [105] |  |  |
| Collectors Perspectives – 100- 125 words |  | **Perspectives**  A.R. Brown | Arthur Radcliffe-Brown is considered to be one of the fathers of social anthropology. He attempted to explain stability in societies by discovering how practices fit together to sustain that stability. The Andaman Islands were of interest because the inhabitants were thought to have remained isolated from the outside world for so long; the way they lived was thought to have remained unchanged for thousands of years. They had extremely simple technology based entirely on the natural materials available in the islands.  Radcliffe-Brown conducted extensive fieldwork in the Andaman Islands between 1906 and 1908. The book based on his research, ‘The Andaman Islanders’, includes a lengthy appendix about the technical or material culture of the islanders in which he discusses their housing, basketry, fishing apparatus and so on.[127] | G0182 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  A.R.Brown | Placeholder text | G0183, G0184 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  A.R.Brown | Placeholder text | G0185, G0186 | Central island case |
| Collectors Perspectives – 100- 125 words |  | **Perspectives**  Marilyn Strathern | Placeholder text | G0187 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  Marilyn Strathern | Placeholder text | G0188 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  Marilyn Strathern | Placeholder text | G0189, G0190 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  Marilyn Strathern | Placeholder text | G0191 | Central island case |
| Collectors Perspectives – 100- 125 words |  | **Perspectives**  Woodburn | Placeholder text | Placeholder images x 3 needed | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  Woodburn | Placeholder text | G0247 (indicative) | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  Woodburn | Placeholder text |  | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  Woodburn | Placeholder text |  | Central island case |
| Collectors Perspectives – 100- 125 words |  | **Perspectives**  RAI Collectors Introduction | Placeholder text  One panel explaining history of fieldwork at the Horniman and RAI Initiative |  | Central island case |
| Collectors Perspectives – 100- 125 words |  | **Perspectives**  RAI Collectors-  Tsang | Placeholder text | G0194 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  RAI Collectors-  Tsang | Placeholder text | G0195 | Central island case |
| Collectors Perspectives – 100- 125 words |  | **Perspectives**  RAI Collectors-  Giovanna Capponi | Placeholder text | G0192 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  RAI Collectors-  Giovanna Capponi | Placeholder text | G0193 | Central island case |
| Collectors Perspectives – 100- 125 words |  | **Perspectives**  RAI Collectors-  Dalia Iskander | Placeholder text | G0196 | Central island case |
| Key Object label – 25- 50 words |  | **Perspectives**  RAI Collectors-  Dalia Iskander | Placeholder text | G0197 | Central island case |
| Community Perspectives interpretation | Community Voice, Museum Voice? | **Perspectives**  Community Perspectives | (Structure of the interpretation to be decided) |  | Central island case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Blades | Blades |  | Back wall case;  Perspectives to have one word graphic to announce the theme of each assemblage |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Strangers | Strangers |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Masks | Masks |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Basketry | Basketry |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Danger | Danger |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Miniatures | Miniatures |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Protection | Protection |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Colours | Colours |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Shell | Shell |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Beauty | Beauty |  | Back wall case |
| Perspectives Labels – Max 25 words |  | **Perspectives**  Unidentified | Unidentified |  | Back wall case |