

Engaging Collections and Communities: Technology and Interactivity in Museums



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Australia

1. Digital Technology in Museums

2. Virtual Interactions

3. Engaging the Public

4. The Museum as Database

5. Conclusion

“Man [sic] has seen the agricultural revolution, the Renaissance, the Industrial Revolution and is now on the threshold of an information revolution which is likely to shape his mind in the next century. Massive assimilation of information, systematic storage, quick retrieval and unobtrusive dissemination of knowledge may lead man to a new understanding of life and values that may mark the beginning of a new era in human civilization in AD 2000.”

– Saroj Ghose, in *Museums 2000* (1992)

YIWARRA KUJU THE CANNING STOCK ROUTE



WARNING: Readers should be aware that this website includes names and images of deceased people that may cause sadness or distress to Aboriginal people.



Yiwarra Kuju: The Canning Stock Route tells the story of the Canning Stock Route's impact on Aboriginal people, and the importance of the Country that surrounds it, through the works of senior and emerging artists and the stories of traditional custodians. This groundbreaking exhibition reveals the richness of desert life today.

It is a story of contact, conflict and survival, of exodus and return, seen through Aboriginal eyes, and interpreted through their voices, art and new media.

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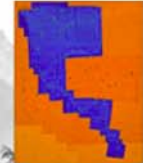
Refresh Annotations

Artifact Information

Inv. No.: 80.010
Provenance: Palmyra
Date: 2nd-3rd century AD
Height: 153mm
Width: 154mm
Depth: 104 mm (maximum)

A male high relief frontal head with neatly carved and simplified features, including large almond-shaped eyes. These traits show the influence of Parthian art. The eyes have clearly defined lids and shallow depressions are used for the irises while the eyebrows are depicted with curved shallow grooves. The mouth is small and closed and the hair is arranged in three rows of tight curls

Please preview the low quality version temporary as the system is processing the "high quality 3D object".
Stuttering while processing is normal. Please be patient.



Virtual Museum of Canada

With more than 500 virtual exhibits, the Virtual Museum of Canada (VMC) is the largest source of online content and experiences shared by large and small Canadian museums and heritage organizations. These online exhibits explore history, culture, science and the arts, and feature fascinating stories and treasures from communities across the country. A wealth of learning resources is also available to teachers.

Investment Programs

The VMC helps museums and heritage organizations share their stories and collections online through two investment programs :

- The [Virtual Exhibits](#) program is for large multi-year projects.
- The [Community Memories](#) program is for smaller local history projects.

Under these two investment programs, eligible applicants are invited to submit proposals to produce digital content. [Calls for proposals](#) for new content for each program are normally issued once a year.

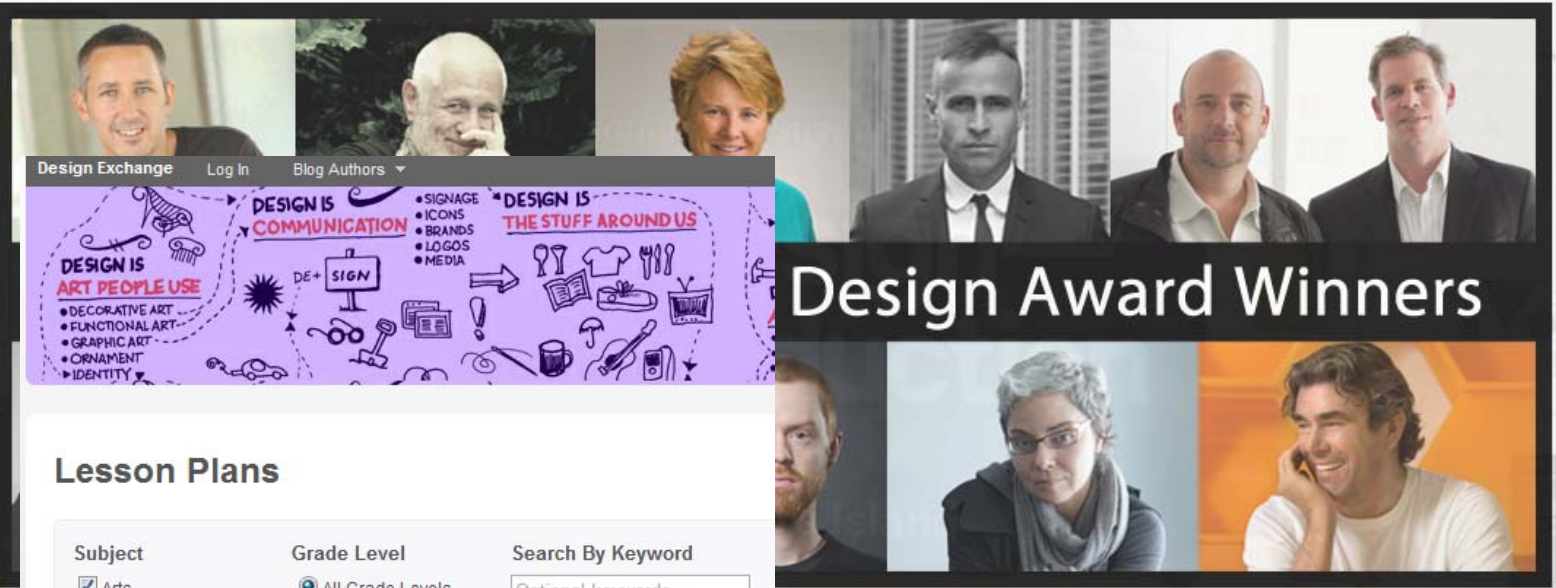
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Lesson Plans

Subject

- Arts
- Language Arts
- Mathematics
- Science
- Social Studies
- Technology

Grade Level

- All Grade Levels
- PreK-1
- Elementary School
- Middle School
- High School

Search By Keyword

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“Museums, like computers or any other information tool, teach man to look back at his past heritage, to assimilate information in a systematic mode, to analyse gathered experience in the context of present understanding, and ideally to predict the future based on such assimilated information.... Richness of museum collections symbolizes richness of data storage in an information system....”

– Saroj Ghose, in Museums 2000 (1992)

“The database itself has become profoundly iconic for [the museum]. It has done so in a way similar to how other ‘new technologies’, in history, have become iconic to other institutions and ages. This is the concept of a particular technology coming to exemplify (through its form and its impact) both the operations and values of a particular historical or cultural locality.”

– Ross Parry, in *Recoding the Museum* (2007)

“At present, the museum’s notion of ‘collection’ is not only structured to accommodate the tools of automation, but is imagined (and frequently presented to its publics) as a database. The logic of the database is now embedded within museums’ management of their collections.”

– Ross Parry, in *Recoding the Museum* (2007)

“...we are reminded not just of how the museum is increasingly being conceived through the language and structure of the database, but how the database itself (as a framed collection of digital objects, through which users can build their own narratives) is being endowed with the qualities traditionally associated with the museum.”

– Ross Parry, in *Recoding the Museum* (2007)

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