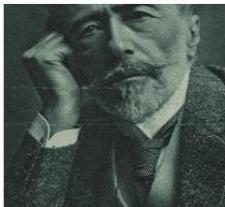
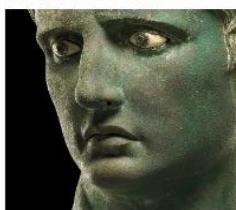


The British Museum



THE
ANDREW W.
MELLON
FOUNDATION



Moving from Documentation to Knowledge Building: ResearchSpace Principles and Practices

British Museum



My Research Question?

Thinking with Data

How can structured data be used in thinking, and how can ‘thinking with data’ inform, through collaboration, the creation of a larger but detailed, panoramic knowledge base.

shield

[Back to search results >](#) | 22/107 < | >



Object type [shield](#) ?

Museum number Oc1978.Q.839

Description Shield, undecorated, made of bark and wood. Elongated, oval form, with pointed ends, and slightly convex. Bark has rough surface and appears blackened in places with traces of white kaolin on outer surface. Thin handle attached vertically to the reverse of the shield at centre. Both shield and handle are made of red mangrove (*Rhizophora stylosa*). Pierced hole near

[+ More >](#)

Ethnic name [Made by Aboriginal Australian](#)

Date 18thC(late)-19thC(early)

Production place [Made in: New South Wales](#) [East coast, likely in an area where red mangrove grows \(?\)](#); (Oceania, Australia, New South Wales)

Findspot [Found/Acquired: Botany Bay \(?\)](#); (Oceania, Australia, New South Wales, Sydney, Botany Bay)

Materials [wood; bark \(*Rhizophora stylosa* \(red mangrove\)\)](#) ?

Technique [carved](#)

Dimensions Height: 97.3 centimetres
Width: 32.3 centimetres
Depth: 12 centimetres
Weight: 2157 grammes

Curator's comments Possibly obtained on Captain Cook's first voyage (HMS Endeavour 1768-1771) on April 29th 1770 at Botany Bay, in present day New South Wales, Australia. This is based on voyage accounts from James Cook, Joseph Banks, and Sydney Parkinson. Sketches by Parkinson and John Frederick Miller depict a shield matching this description, with the hole near the shield

[+ More >](#)

Bibliography [Nugent 2005](#) ?
[Nugent 2009](#) ?
[Attenbrow & Cartwright 2014](#) ?
[Nugent 2015](#) ?



[MacGregor 2010 89](#) ?
[Thomas 2003 Chapter 8](#) ?
[Megaw 1972 p.226](#) ?
[Megaw 1993 p.29, fig. 5 a-c](#) ?
[National Museum of Australia 2015 p.49](#) ?

Location Not on display

Exhibition history Exhibited: 1987 May- Oct, Tonbridge, Penshurst Place, Captain Cook 2010 Sept-Dec, London, BM History of the World 100 objects. 2010-2011, London, BM/BBC, 'A History of the World in 100 Objects' 2015 23 Apr-2 Aug, London, BM, G35, Indigenous Australia: enduring civilisation 2015-2016 27 Nov-28 Mar, Canberra, National Museum of Australia, Encounters

Associated names [Associated with: Sir Joseph Banks](#) (?) ?
[Associated with: Captain James Cook](#) (?) ?
[Associated with: HMS Endeavour](#) (?) ?

Acquisition name [From: Sir Joseph Banks](#) (?) ?

Acquisition date 1770 (post)

Acquisition notes Found unregistered in the collection in 1978 and registered with a Q number in that year.

Department Africa, Oceania & the Americas

Registration number Oc1978.Q.839

[Large image >](#) | [More views \(16\) >](#)

[+ Image description >](#)

Image service:
[Use image >](#) | [Request new photography >](#)

Recommend



The British Museum





Before 1770



1770



After 1770

A Shield Loaded with History: Encounters, Objects and Exhibitions

MARIA NUGENT & GAYE SCULTHORPE

This article discusses an Aboriginal shield in the British Museum which is widely believed to have been used in the first encounter between Lieutenant James Cook's expedition and the Gweagal people at Botany Bay in late April 1770. It traces the ways in which the shield became 'Cook-related', and increasingly represented and exhibited in that way. In the wake of its exhibition at the National Museum of Australia in late 2015 and early 2016, the shield gained further public prominence and has become enmeshed within a wider politics of reconciliation. A recent request from the La Perouse Local Aboriginal Land Council to the British Museum to review knowledge about the shield has contributed to a reappraisal of claims about its connection to Cook's 1770 expedition. Preliminary findings of this review are presented. In the process, the article addresses larger questions concerning the politics surrounding the interpretation of the shield as a historically 'loaded' object.

The Gweagal shield and the fight to change the British Museum's attitude to seized artefacts

Activists say symbols of resistance taken when Captain Cook's men first encountered Indigenous people in 1770 must come home, and not just on loan



Different Perspectives

Objective Reality?



WIKIPEDIA
The Free Encyclopedia

Main page
Contents
Featured content
Current events
Random article
Donate to Wikipedia
Wikipedia store

Interaction
Help
About Wikipedia
Community portal
Recent changes
Contact page

Tools
What links here
Related changes
Upload file
Special pages
Permanent link
Page information
Wikidata item
Cite this page

Print/export
Create a book
Download as PDF
Printable version

Article Talk

Read

Edit View history

Search Wikipedia



Coordinates: 52.48°N 1.75°E

Lowestoft

From Wikipedia, the free encyclopedia

Lowestoft (/luːstɒft, ˈlouſtef/) is a town and civil parish in the English county of [Suffolk](#).^[2] The town is on the North Sea coast and is the most easterly settlement of the United Kingdom. It is 110 miles (177 km) north-east of London, 38 miles (61 km) north-east of Ipswich and 22 miles (35 km) south-east of Norwich. It is situated on the edge of The Broads system and is the major settlement within the district of Waveney with a population of 71,010 in 2011.

Some of the earliest evidence of settlement in Britain has been found in Lowestoft and the town has a long history. It is a port town which developed due to the fishing industry, and a traditional seaside resort. It has wide, sandy beaches, two piers and a number of other tourist attractions. Whilst its fisheries have declined, the development of oil and gas exploitation in the southern North Sea in the 1960s led to the development of the town, along with nearby Great Yarmouth, as a base for the industry. This role has since declined and the town has begun to develop as a centre of the renewable energy industry within the East of England.

Contents [hide]

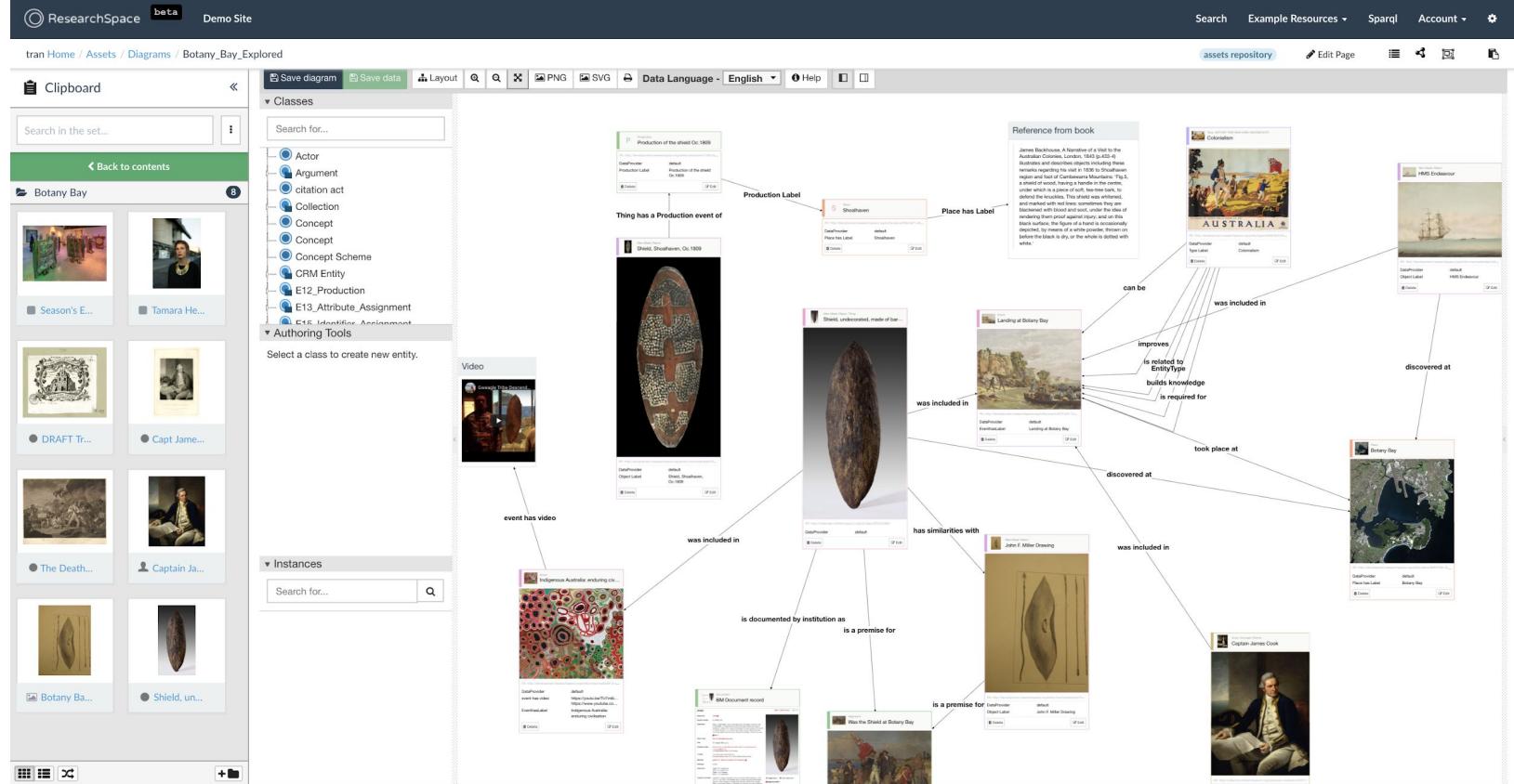
- 1 History
- 2 Government
- 3 Geography
- 4 Demography
- 5 Economy
 - 5.1 Traditional industries
 - 5.2 Modern economy
 - 5.3 Retailing
 - 5.4 Tourism
 - 5.5 Redevelopment
- 6 Culture and community
- 7 Landmarks
 - 7.1 Lighthouse
 - 7.2 Lifeboat station
 - 7.3 Town Hall



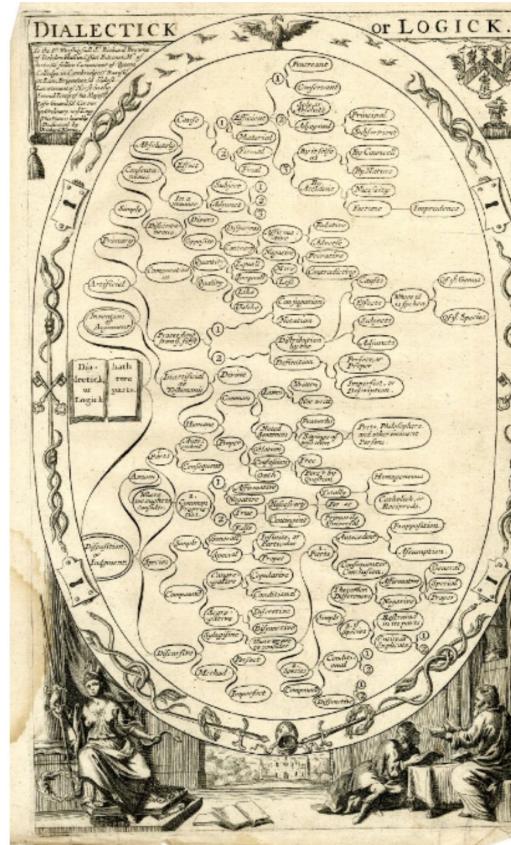
Lowestoft shown within Suffolk

Population	71,010 <small>[1]</small>
OS grid reference	TM548933
• London	110 mi (180 km) South-west
Civil parish	Lowestoft
District	Waveney
Shire county	Suffolk
Region	East
Country	England
Sovereign state	United Kingdom

Proposition - Narrative in Data



Principles



Thin Description

A history of facts organised in a linear way without interpretation or wider context

Thick Description

A history that includes wider social or cultural context and interpretation

(Clifford Geertz)

Quantitative

More associated
with datasets and
scale

‘Thin Description
at scale’

Generality

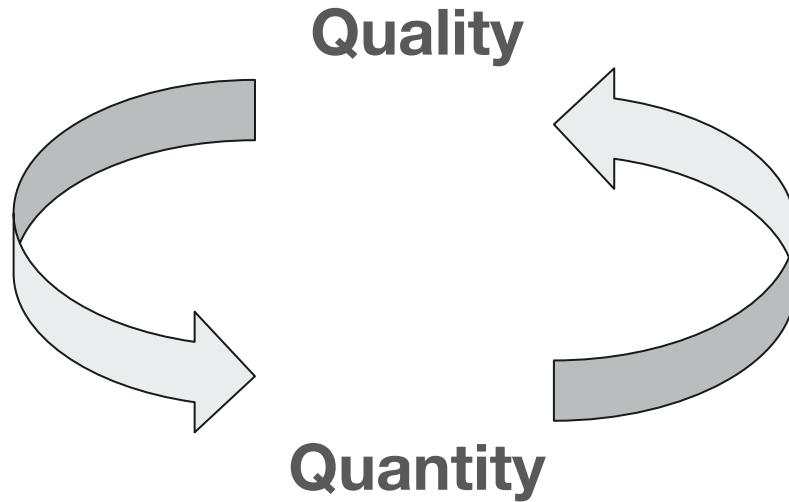
Qualitative

More associated with narrative and detail

-

‘Thick Descriptions’

Specificity



Abstraction

- **For efficiency and scale?**
- **For context and meaning?**

Research Methods

Documentation

Simple Reference
to, or helps you
find, something
that contains
information

Simple

Information

The book, article,
painting, etc., itself

Complex

Essential Records Time & Space

What was its significance originally?

What processes were involved in its creation

What was its original function?



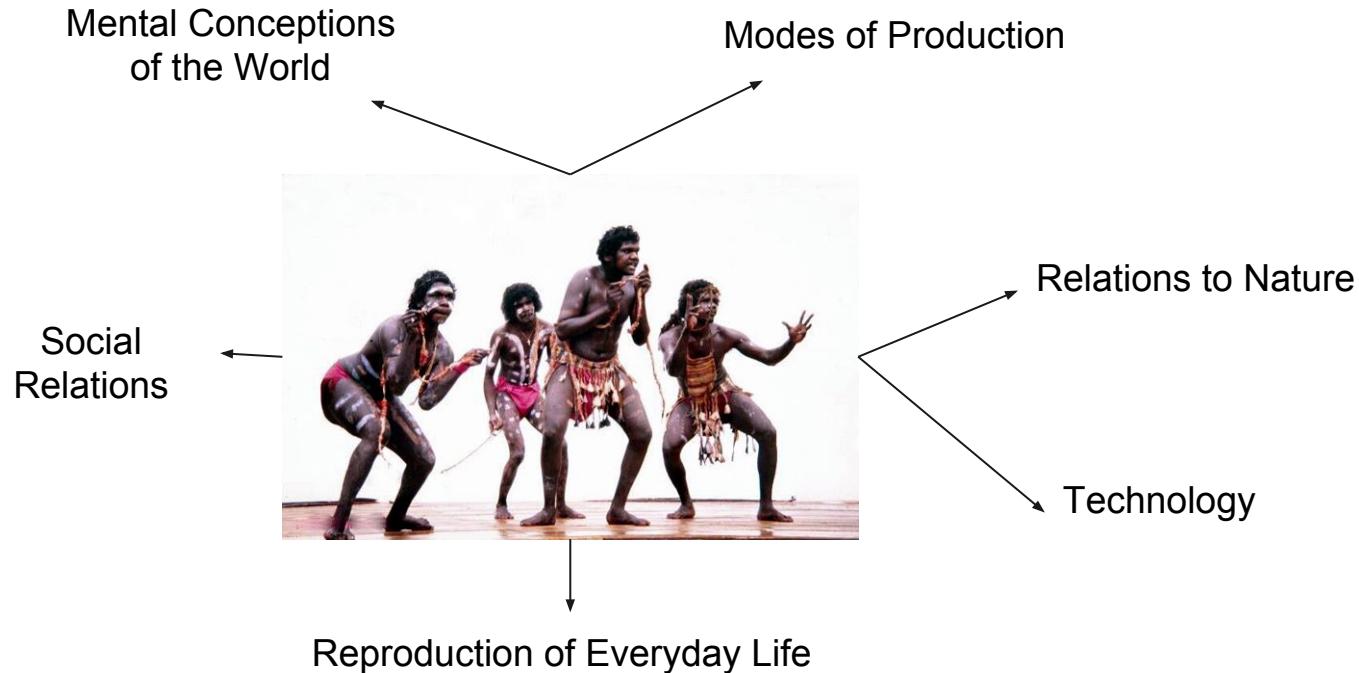
What does its presence tell us about the past generally? What are the warnings for the future



What is its significance today?

Framing Conceptions of Reality

"These ritual performances gave them an understanding of themselves in the interplay of social, geographical and environmental forces."



Practical

ResearchSpace beta Demo Site

Home / Assets / Diagrams / Botany_Bay_Explored

Clipboard

Save diagram Save data Layout Q Q PNG SVG Data Language English Help

Search Example Resources Sparql Account

assets repository Edit Page

Clipboard

Search in the set...

Back to contents

Botany Bay

Actor Argument citation act Collection Concept Concept Scheme CRM Entity E12_Production E13_Attribute_Assignment E16_Identification_Assessment

Authoring Tools

Select a class to create new entity.

Video

event has video

Production Label Place has Label

Reference from book

can be was included in improves is related to EntityType builds knowledge is required for took place at discovered at

was included in has similarities with is documented by institution as is a premise for is a premise for

The British Museum Foundation

Thought, Society & Technique



The British
Museum



What Society?

ResearchSpace beta Demo Site

Home

Clipboard

Search in the set... 

[Back to contents](#)

Reshaping the Collectibles 

Show Filter

Find: Things REFERS TO Search: actors is creator of Thing where things from Tokyo-to and created on Year 1790 AD - Year 1850 AD

Thing refers to Actor

Search: actors is creator of Thing where things from Tokyo-to and created on Year 1790 AD - Year 1850 AD

remove

Found 955 matches

Timeline Chart Table Grid


Nishimura...

Botany Ba...


Sanjuhachi...

Hattan: Ish...


Painting, h...


Colour wo...


Hanging sc...


After the T...


After the B...


After Youn...


After Andr...


Women a...


The Correl...


Korin hyak...


Woodblock...


Painting (m...


Album leaf...


Album leaf...


Album leaf...

1 2 3 4 5 6 7 8 9 10 11 >

Download CSV Download JSON Use in Search Save As Set Save As Search

Season's E... Pawel Alt... Emeka Og... Hélio Oiti...

THE ANDREW W. MELLON FOUNDATION

The British Museum

metaphacts

Society



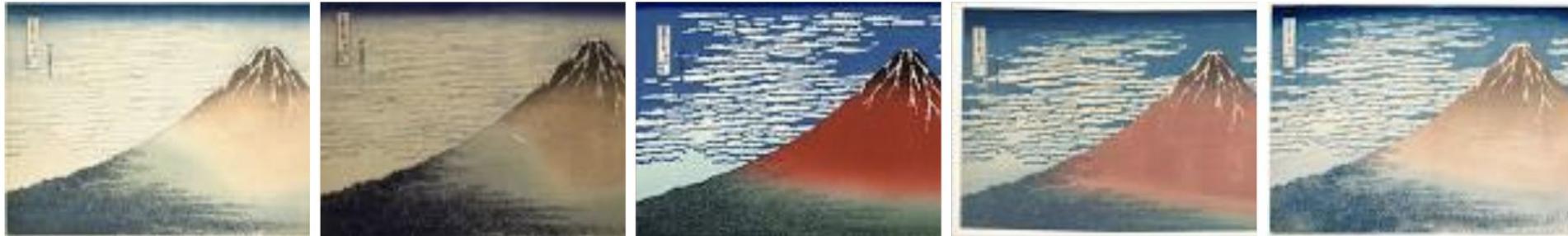
The Four Estates of Moral Purity (1823)

Demonstration of Japanese woodblock print production at the British Museum

Photo ©
Benedict Johnson Photography
(2 June 2017)



Arguments



Ontology to Interpretation



History?

*We have a number of spaces for contemporary art. The thing that I think is missing, and this might be a funny thing for a contemporary curator to say, **is that I think we have a shallow understanding of history**, and I always worry that there is always a tendency to **concentrate on the contemporary, abandoning the historical.***

If you don't look to the past then your contemporary work will look vapid.

Juliana Engberg, Curator and Maverick



Real World Politics?



Real World & Information?



Artwork Info

Artwork title	News	Date acquired	2008
Artist name	Hans Haacke	Credit	Collection SFMOMA
Date created	1969/2008		Purchase through gifts of Helen Crocker Russell, the Crocker Family, and anonymous donors, by exchange, and the Accessions Committee Fund
Classification	installation	Copyright	© Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
Medium	RSS newsfeed, paper, and printer	Permanent URL	https://www.sfmoma.org/artwork/2008.232
Dimensions	dimensions variable	Artwork status	Not on view at this time.

The Promise of the Digital



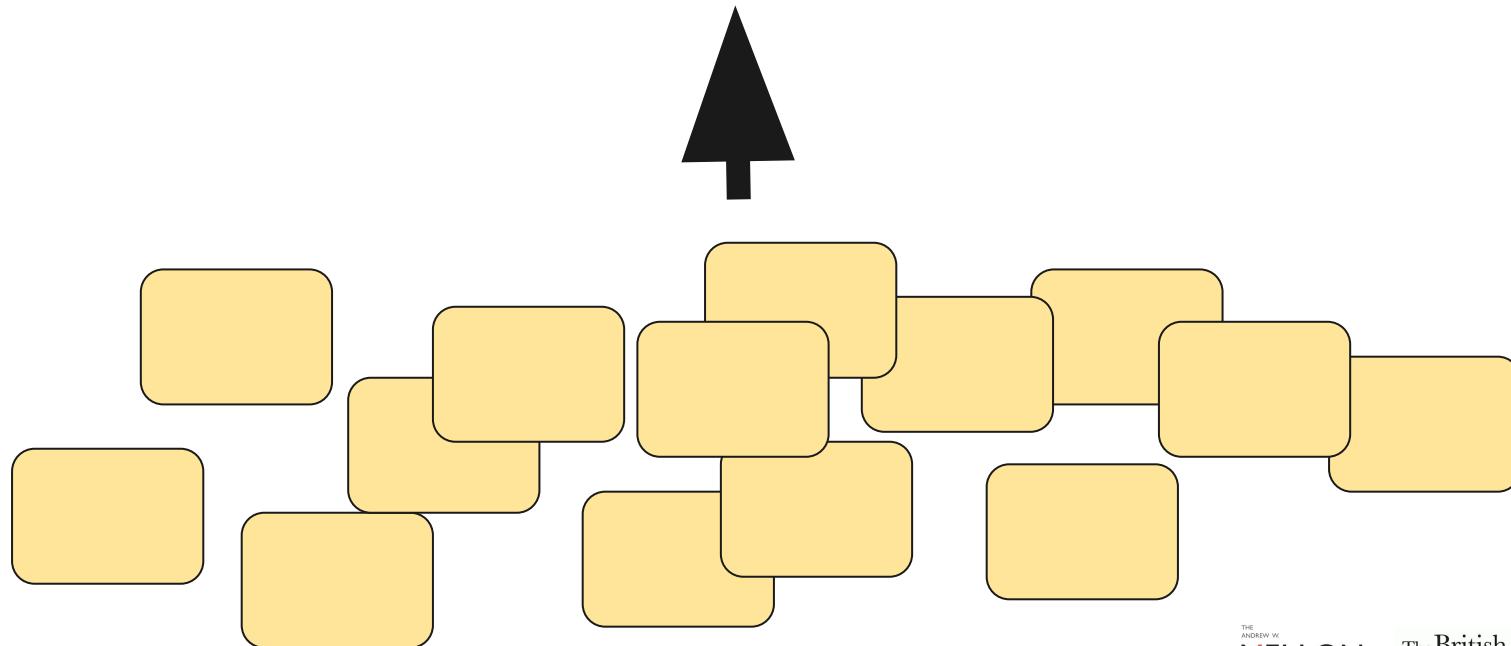
Edward Fry, Andrew W. Mellon
Distinguished Professor of Art History

A vision for computer systems in Cultural Heritage (Museum and Computers, 1968)

- Flexible representations
- Unify knowledge across disciplines
- Enable discoveries
- Integrate biographical materials
(biographies of places, people, objects, etc.)

Problem of Thick Description

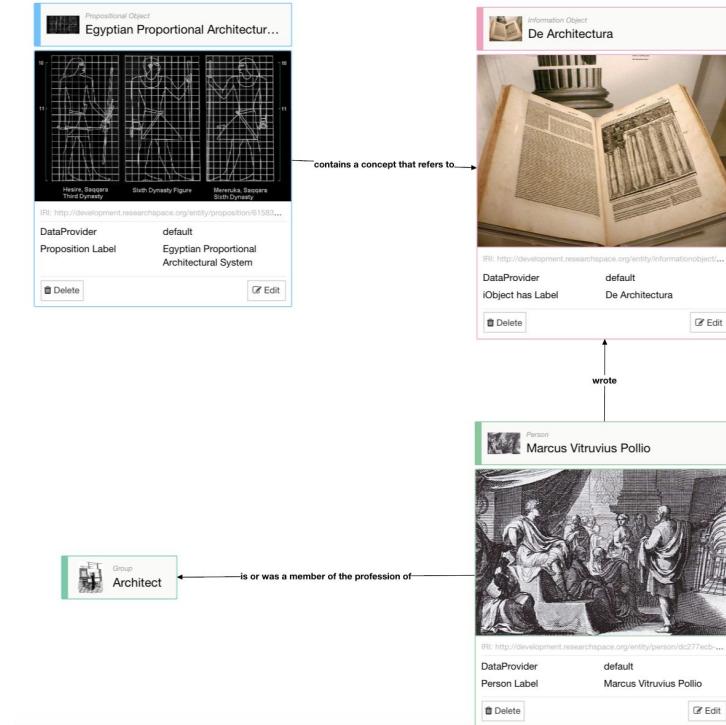
- Thick Description = Better Generalisations and better questions?
- How are they brought together?



Thinking with Data - Not Grunt Work!

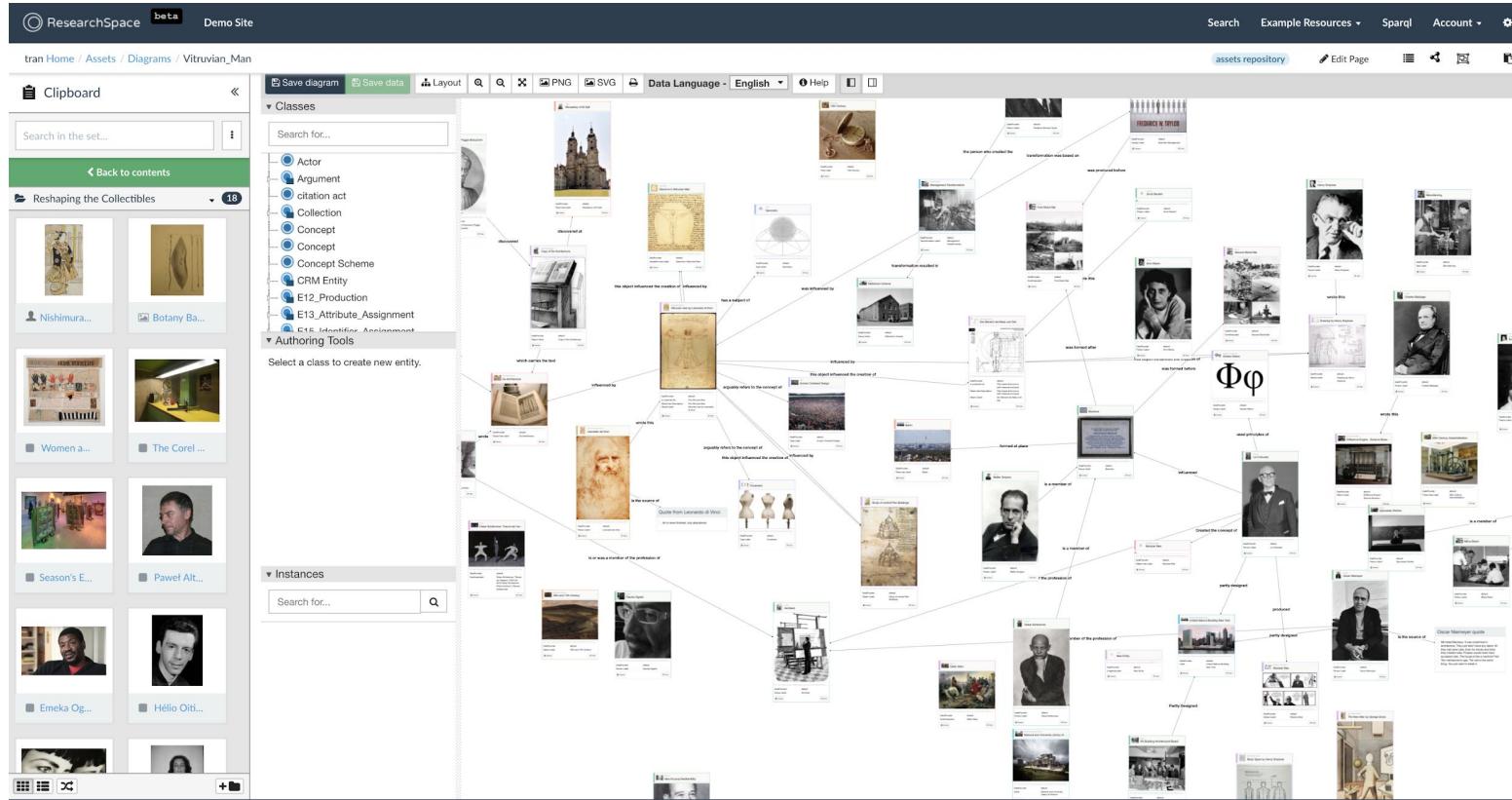
“Architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance.

But those who have a thorough knowledge of both, like men armed at all points, have the sooner attained their object and carried authority with them.”



Marcus Vitruvius Pollio

More Narrative in Data



The Joan Jonas Knowledge Base

Technology Research Questions and Objectives:

With each artist or research model, we explore software environments and data structures to support these goals:

1. To capture the complexity of the works in contemporary art
2. To capture the complexity of the relationships among the components of the work(s), the variable media, collaborators, and other aspects of contemporary art.
3. To build an easy-to-use interface
4. To support long-term preservation of the resource
5. To provide for low development and maintenance costs
6. To build a model that can be readily shared with others wanting to create similar resources



Technology Mindsets

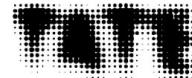
*The whole notion and system of "archive" should be reconsidered beyond cultures and countries, and there will be no one, universal state of "archive", but there will be more **de-centralized, multi-perspective approaches** to the archive.*

The digitally networked archive with social tagging by people's participation would be one of the actual, significant forms of archives.

Yukiko Shikata



Re-evaluating Museum Structures

[ART & ARTISTS](#)[EXHIBITIONS & EVENTS](#)[PLAN YOUR VISIT](#)

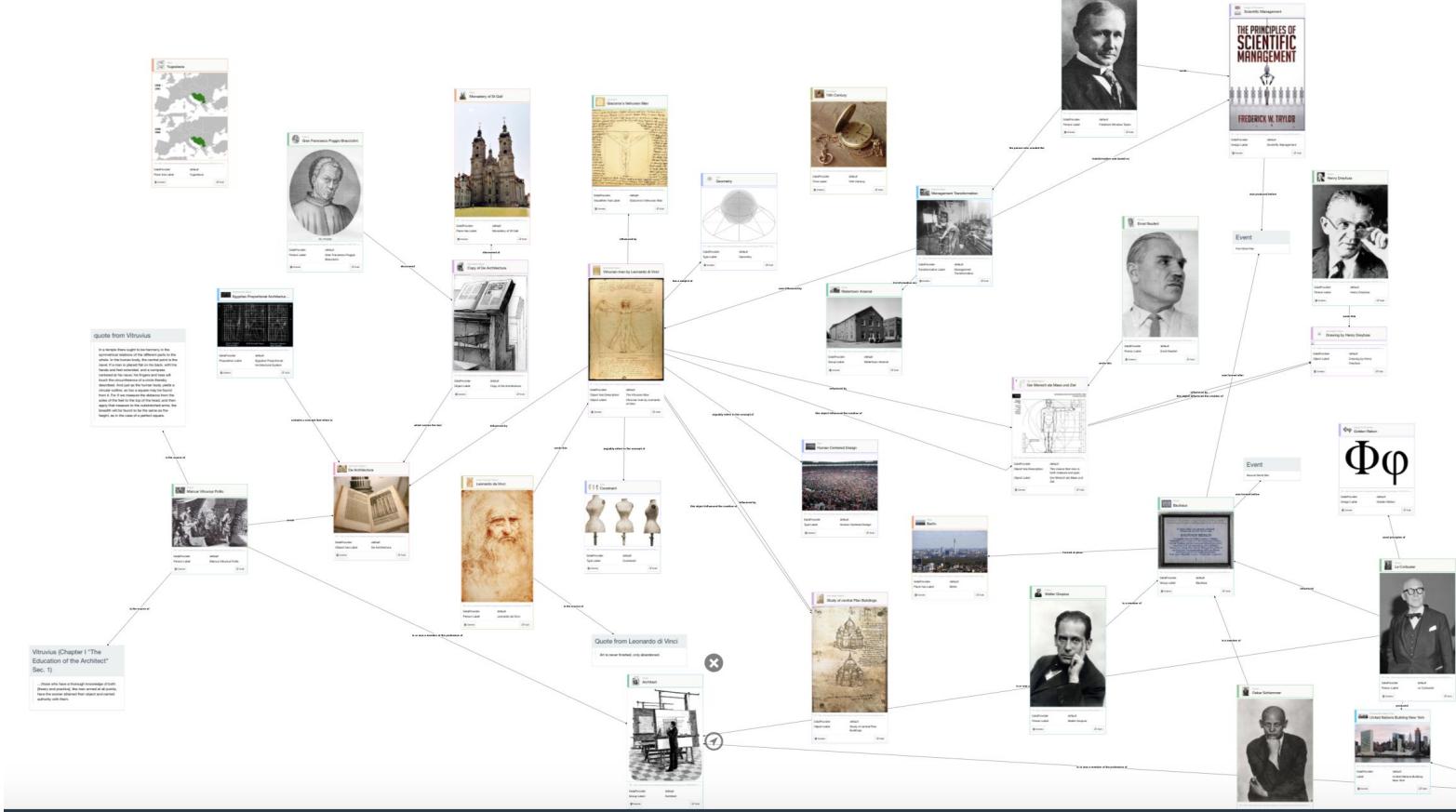
PROJECT

Reshaping the Collectible: When Artworks Live in the Museum

January 2018 – June 2021

It will contribute to theory and practice in collection care, curation and museum management, and will focus on recent and contemporary artworks which challenge the structures of the museum with a particular focus on time-based media, performative, live and digital art.

Knowledge Maps



Gallery Discourse versus Digital Data



Agenda Initiatives Reports Events About

English ▾

TopLink



Global Agenda | Davos 2016 | Arts and Culture

Why art has the power to change the world



A nighttime photograph of a modern architectural complex with large glass windows reflecting the city lights. In the foreground, a minimalist sculpture on a circular base is visible on a dark surface.



Art helps us identify with one another and expands our notion of we – from the local to the global

Olafur Eliasson
Artist

"Art can motivate people to turn thinking into doing."

“Giving people access to data most often leaves them feeling overwhelmed and disconnected, not empowered and poised for action. This is where art can make a difference. Art does not show people what to do, yet engaging with a good work of art can connect you to your senses, body, and mind. It can make the world *felt*.”

[Olafur Eliasson](#)



What is the Curatorial?



Rembrandt's depictions of women | Curator's Corner

- Less object orientated
- Collaborative and Participatory
- Conceptual (Ideas and theory)
- Process, knowledge and research
- Social and political discourses
- Interdisciplinary
- Understand the changing world

Eszter Szakács
(<http://tranzit.org/curatorialdictionary/index.php/dictionary/curatorial/>)



Questions?

Get in touch: *researchspace@britishmuseum.org*