

## **Telling stories with museum objects – *information noise or information with historical source value* in future.**

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### **Introduction**

Museums have long experience of storytelling. A guide often bases the tour on a historical object. Based on some historical facts, the guide tells people the extended story, the fiction. Stories are fascinating, they are told over and over again, information about an item is presented in many different ways, sometimes losing the historical truth.

Modern technical possibilities for data storage and transmission have made sending stories to a museum and adding information to museum objects very simple. Information accumulates in variable forms (of text, photos and sound). The amount of data is growing at huge pace. However, due to the shortage of trained registrars, this data cannot always be work through. A big amount of museum data currently still enables to create and tell stories, but very soon undocumented data will just be "information noise"- with questionable historical source value. Technology cannot replace the human mind, only an expert can provide an informed account of the reasons for its value, the layers of meanings associated with it, or the changes of those meanings in various contexts.

There are museum items which by their nature contain sufficient source data (such as archival documents), but there are also museum objects (for example, all kinds of utility articles that surround us on a daily basis) which primary data has to be written down by a museum employee. This is so because they are not included in the museum object itself but are related to the context of the museum object that can be written down at the collecting moment. This is the data that we, while living in the same cultural space, can easily understand/know thanks to our jointly understandable symbol language that is in use during the certain time period. But at the same time, this is also the data that keeps changing over the time, and because of changing cultural space, it will transform and become unclear for the next generations

Therefore, initial documenting has an important role, which means it is important to write down "the finding context" of an archaeological discovery. When collecting contemporary materials, particular emphasis should be put on documenting contextual data related to the museum object.

Manly based on long-term practice in museums and theoretical aspects of information communication, the presentation handles possible solutions on how to ensure the quality of content in case of massive data growth, so that it would be possible in the future to create information and tell stories on the basis of this data without losing "the original truth ", and to provide an opportunity for a range of many different, but still scientific, interpretations. To enable the data and information to be reused in many different ways and forms (using it in new analysis, organising exhibitions, writing researches, telling stories)

Possible solutions for this are:

1. Documenting descriptions and stories with background data (the framework of information flow ( sender - receiver - time - place - situation)
2. Documentation system, in which cataloguing /describing and the creation of the receipt document and of the usage documentation is presented.
3. A registrar's role in creating high-quality information/ knowledge.
4. Collecting activities as the 1<sup>st</sup> step in creation of high-quality data.

I will rely on the examples of the web-based documentation systems for museums<sup>1</sup> that we use in Estonia, since this system has been in use for 20 years and already contains enough data to make conclusions.

**1. Documenting descriptions and stories with background data**, that means sender - receiver - time place and situation must be saved. All this gives *the framework of information flow*<sup>2</sup>. It would also be important, that all the reuse of the data models (this machine-readable Open Data etc.) have to display this *information flow framework* and connections between data elements what carry on knowledge.

Why is it important?

This is because the fact that the description of any museum object is also museum specialist's or narrator's mediation of the object's „information“, i.e. one must remember that the given information is also influenced by several subjective factors.

Subjective factors are so called *“background data”* (sender - receiver – time and place, situation) Sender as a museum professional catalogues museum objects that means gives classifications to a museum object, and describes an object, so we give object *incremental information*<sup>3</sup>. From the information we get our *“knowledge”*. Describing a museum object depends on the museum professional's previous knowledge and the time and the situation where it was made.

**Time** and **situation** is important because all types of classification are valid in a certain time and space. For instance, a women's sleeveless shirt that was considered to be underwear in the 19th century has become an item of casual clothing in the 20th century. Several items of making a living have become toys or pieces of sports equipment.<sup>4</sup>

On the other side there is **the receiver**. How he/she understands or interprets data or information of a museum object depends on the reader's, i.e. his/her previous knowledge and the situation. People with different previous knowledge see various *“data”* and reach to various *“knowledge”* in the same museum object. *„Difference that makes a difference“*

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<sup>1</sup> Since 1993, Estonian museums have used electronic documentation system, named KVIS (Information System for Museums and Antiquarian Institutions). 42 Estonian museums used the same software based system, but there was no connection between different databases. In 2009, we to the new system into use, named MuIS (Museums Information System), it is a central Internet-based system. The data model of MuIS is identical to the data model of KVIS. And the data of all the museums in KVIS (used in 42 museums) was transferred to the new web-based information system MuIS, which is used in 62 museums at the moment. Museums from a very wide range of fields can work together in the same system: for example, we have museums of sports, art, agriculture and so on that all use the same system in Estonia. MuIS portal is available for the general public, see the link [www.muisee.ee](http://www.muisee.ee)

<sup>2</sup> Information is like a system with its own natural amount of relations or subjective factors of information, which form the *information architectures*. Information architectures are developing and dependent on situation and receiver (Capurro, Hjørland 2003: 359)

<sup>3</sup> Information theory separates two such concepts as *“pure information”* and *“incremental information”*. (Capurro, Hjørland 2003: 359). What is called *“incremental information”* and what *“pure information”* depends on the context in which this separation is observed. From the perspective of museum work, it is important to know that an *“object”*, reaching a museum, is so - called *“pure information”* and each record added by a museum worker is *“incremental information”*, that means also cataloguing/systematisation is adding information to the object or our understanding where the object's place is in the entirety. K. Jeaser 2013:54

<sup>4</sup> The incremental information content may be defined only with regard to „classifications“ or clusters of situations connected through channels which the information is transmitted without any reference to a receiver's interpretation. K Jeaser 2013: 54

The existence of the background of the description gives the reversibility to the information. This becomes especially necessary when it is needed to check the veracity of the data.

Background information will help the reader to link the description with the time when and where it was created. For example, it provides an opportunity to find more information about this period from newspapers and other information sources, to find out what was actual during this period, what were the beliefs and of what were the achievements of science. For example, the rapid development of genetic engineering has refuted quite a few former beliefs. It has influenced describing natural history collections.

The knowledge about the creator of the description will help the reader to seek background information on **the describer**. For example, there is a difference whether the creator of the description is recognized as a specialist in this topic or she/he is the registrar in a museum. Knowing the name of the describer is possible to see whether this person has published something more that could be important to the research related to the museum object.

Therefore, it is necessary to fix the **background data**: the person who enters it, the time- and the place-, the situation of entering and the (additional) sources used in the description, on each description and on each piece of collected information. This will form the framework of the layers of different descriptions (*so-called the information (flow) architecture*) that will also help to understand the content of the description or to interpret stories and presume that the transmitted and/or forwarded data is veritable.

Adding the *information framework* to the different layers of description will help to separate *the incremental information* from *the pure information*.

## **2. It is important to use the documentation system in which cataloguing/describing, the creation of the receipt document and the formation of the usage documentation are all presented in the same system.**

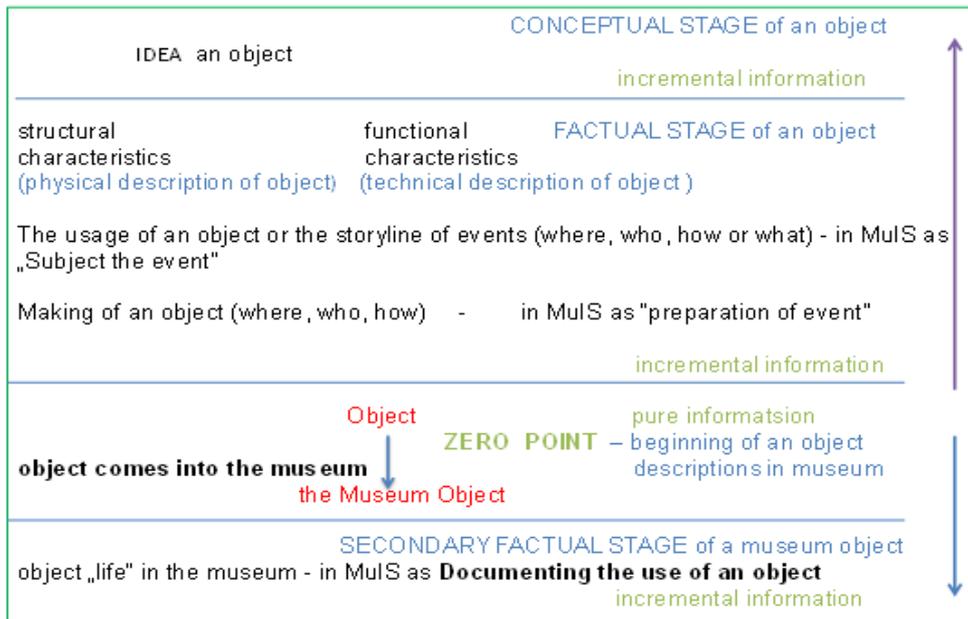
Why is it necessary that all these functions are in the same system? This is because the description of a museum object is a continuous process<sup>5</sup>.

It begins with the registration of a museum object and ends with deaccessing the museum object. Every research and exhibition adds new and interesting information to the object. The longer the museum object has been in a museum, the more stories that interpret the object are added to it (i.e. the context). Any of the interpretations is related not only to the object, but also to the person who interprets it, ie, the added information is subjective.

Figure 1. Documentation of museum objects is a continuous process. The description process of objects in museums - the life cycle of an object.

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<sup>5</sup> The consideration of previous documentation systems and the recorded information ensures the integrity of the information related to the museum object. Only through continuous documentation it is possible to ensure the tracking of change over time, which is vital for preservation, location, and adding information about a museum object. Jeaser, K.,Konsa, K.2014



Figuratively speaking, descriptive data is added in two directions to the objects that reach a museum. Moving from the *zero point*<sup>6</sup> upwards, the addition of data to the object as such is constant (it is cataloguing/describing process) and moving from the *zero point* downwards, the creation of new museum context related to the object takes place (it is the formation of the usage documentation).

Thus, the amount of data which is added to the museum object is vast, at the same time it is important for each of the following researcher, of course, only if it has the proof of value. The absence of the correct documentation unavoidably reduces the value of the museum object as a source of information by affecting options for interpretation and usage of the object.

The documentation system of the museum can be of help here. Alongside documenting the primary data of the museum object, it also supports documenting the later added stories together with background information, thus giving the value of evidence to the added data as well as important prior knowledge to following readers / researchers.

An Example from Estonian practice.

Estonian Museum documentation system is a system in which documenting the usage of museum objects takes place in the same information system where their receipt is documented and catalogued. As a result, the new information is added to the object description automatically at the same time when any of the usage documents is created, look at figure 2 and figure 3.

<sup>6</sup> look at reference 2

Figure 2. A description of a museum object - documents related to an object.

**Kirjeldamise I etapp a description of the museum object**

Minisaisne info Kirjeldamise I etapp Andmete parandamine

Museaali nr EKM | 31719 M 5973 Numbri täiendamine

Museumi kogu M. Meeskogu

Autor/ kunstnik Mikko, Lepo

Nimetus Kartulivõtmine

Koguse registreerimisaeg: 24.04.2009

Koolikond

Sisendvorm kunstisee

Aläine-pussukoht <5.6a.14>

Jooksev asukoht <5.6a.14>

Emane üdinfo

Tütlelegend

Objekti seisund: retropektiivselt seestatud

Teised nimetused Teised numbrid

Esti muuseumide veebivara informatsioon

Avaleik muuseumi mitte-avaliku muuseumi puhul ei kuvata muuseumi / Avaleikusta praegused andmed avalikusta muuseumi detailne

Välisviited

**Admin sündmused**

Sündmus	Aeg	Osalejad	Dok
Tagastamine	17.08.2014	Üleandja:Jeeser, Linnam,Kaie vastuvõtja:Jeeser, EKM,Kaie	Tagastamisakt nr 2014:0018 <a href="#">lao_ala</a>
Väljaandmine	17.08.2014	Üleandja:Jeeser, EKM,Kaie vastuvõtja:Jeeser, Linnam,Kaie	Väljaandakt nr 2014:0023 <a href="#">lao_ala</a>
Hoiustamine			Hoiustamisakt nr 2014:0005 <a href="#">lao_ala</a>
Retrospektiivne seestus	24.04.2009	Kajula, Liisa	

Tõhista muudatused Salvesta ja kopeeeri andmed uuele objektile Salvesta lehelte lahkumata Salvesta, lahku lehest

I etapi kirjeldaja: Jeeser, EKM, Kaie Kirjeldamise I etapi aeg: 17.08.2014 Märki kirjeldamise I etapp lõpetatuks

Muudatuste ajalugu

Here you can see documents that are related to an object and you can open these documents here

You can see the name of the project where the object was used; the reason of the usage; the name of the user; the time of the usage; the relation to the other objects used in the same way.

a Loans-out document 2014:0023

Figure 3. A description of a museum object – information added to an object from a document.

The end result of creating documents for each museum objects is saved to the description of an object and the information is visible and usable both now and in the future.

**EKM j 31719 M 5973 Mikko, Lepo. Kartulivõtmine**

Dateering: umbes .1943

Objekti olemus: maal

**Museaaliga seotud failid**

M 5973 Mikko. Kartulivõtmine.jpg [avaik](#)



tervik  
õli  
vineer  
kõrgus: 44.5 cm, laius: 62.5 cm

**Seisukord**

Seisund  
13.08.2014 hea (hoiustamine 2014:0005)

**Kunstiese:**

**Kirjeldus:**

Museaali kultuuriajalooline kontekst:  
umbes.1943 valmistamine  
autor: Mikko, Lepo  
1942 - 1943 kartulivõtt  
Kartulivõtt toimub käsitsi. Naised korvidega kartuleid korjamas ja mees hobusega kartulivagu lahti ajamas.  
Eesti

**Administratiivsed sündmused**

17.08.2014 Tagastamine  
Tagastamisakt nr 2014:0018, aktiiv  
Üleandja:Jeeser, Linnam,Kaie  
vastuvõtja:Jeeser, EKM,Kaie  
//////////  
17.08.2014 Väljaandmine - väljaandmine näitusele: Kartulivõtt / POTATOE HARVEST  
Väljaandakt nr 2014:0023, arhiiv  
Üleandja:Jeeser, EKM,Kaie  
vastuvõtja:Jeeser, Linnam,Kaie  
ruum: 107, xxxxxxxxxxxxxxx

New information is added to an object description automatically when any of usage documents is created.

Here you can see an added document related to an object. For example, a loans-out document 2014:0023 with the name of an exhibiton, the time, the added text etc.

For example, during the preparation of an exhibition, the theme and the museum objects which are related to the theme are explored. This often entails multitude of additional information to be added to the museum objects. At the same time, we must admit that curators in the process of preparing an exhibition cannot find the time or forget to include new data to the object description in the documentation system. However, for the reason of an exhibition, long and thorough texts / catalogues, educational programs, lectures etc. are completed.

All this forms important additional information, this is also something that must reach the end-user, even when more than 100 years have passed since the exhibition was presented for the first time. In order to guarantee that additional information has the value as an evidence value, it must be saved with the background data. Entering this information separately about each museum object would be a huge amount of work. But filling out the document that regulates the usage of the museum object already in the system, background information (the date, the place, the persons who are related to this activity, the name of the exhibition or the project, and the description of the content of the exhibition or the project) will be automatically attached to many museum items immediately. This is so-called background information that is important for interpretation of the information.

To search for substantive information in future, the key words here are the name of the exhibition or the project and the people who are involved in making this exhibition, look at figure 4. For example, inserting the name of the exhibition on Internet, one/a person has an opportunity to find more information because each exhibition / project is reflected in the media, look at figure 5.

Figure 4. Exhibition page, Mängud tapeetidega /Games with wallpapers.

**Exhibition page** Mängud tapeetidega / Games with wallpapers.

Näituse passi nr: 2014/000

Nimetus: Mängud tapeetidega

Alguse kuupäev: 27.10.2014

Lõpu kuupäev: 30.04.2015

Näituse olek: koostatud

Näituse liik: ajutine ekspositsioon

Näituse asukoht: 106

Asukoha täpsustus: Näitus asub põhiliselt ruumis 106, kuid haaratud on ka õpituba (endine kohvik) ruum\_104...aal.tolmuk.kaaline.taevus.tu...

Kommentaar: Näituse kurator Kadri Kallaste ja kujundaja Tuuli Auli. Näituse idee alguse Tartus 1986 aastal leitud 19 sajandist pärineva Põrgepi stiiils tapeedifragmentid. Leitud tapetid konserveerimiseks püüti leida raha juba 1986 aastal, kuid tulemusteta ja nii otsustati anda tapetid hoiule Ülikooli raamatukogule. Seal seisid antud tapeedifragment kuni 2013. OÜ "Mandragora" (endine TU raamatukogu restaureerimisiosakond) algatusel aabi (2012-2013) aastal otsima vahendeid tapeetide konserveerimiseks. 2013. aastal oli Tartu Linnavalitsus valmis raha eraldama, kui tapetid eksponeeritakse linnarahvale. Tartu Linnamuseum oli meeldi selleks valmis, kuid kuna muuseumi puudus tapeediajaloolane, siis leiti näituse kuratoriks Kadri Kallaste, kes oli just kaitsnud oma doktoritööd teemal

Osalejate nimi Osaleja roll

Paris, Siya	osaleja	Muuda osalejat	Kustuta
Jesser, Kale	korraldaja	Muuda osalejat	Kustuta
Toomas, Merike	korraldaja	Muuda osalejat	Kustuta

Liisa osaleja

Information presented here, including the name of the exhibition etc, will automatically remain attached to each object, which is listed on this page.

The name of the exhibition must be entered in a special data field. The name of the exhibition is visible and available in all borrowing and lending documents. It starts the linking of various loan documents based on the name of the exhibition by summing all the museum objects in the exhibition page.

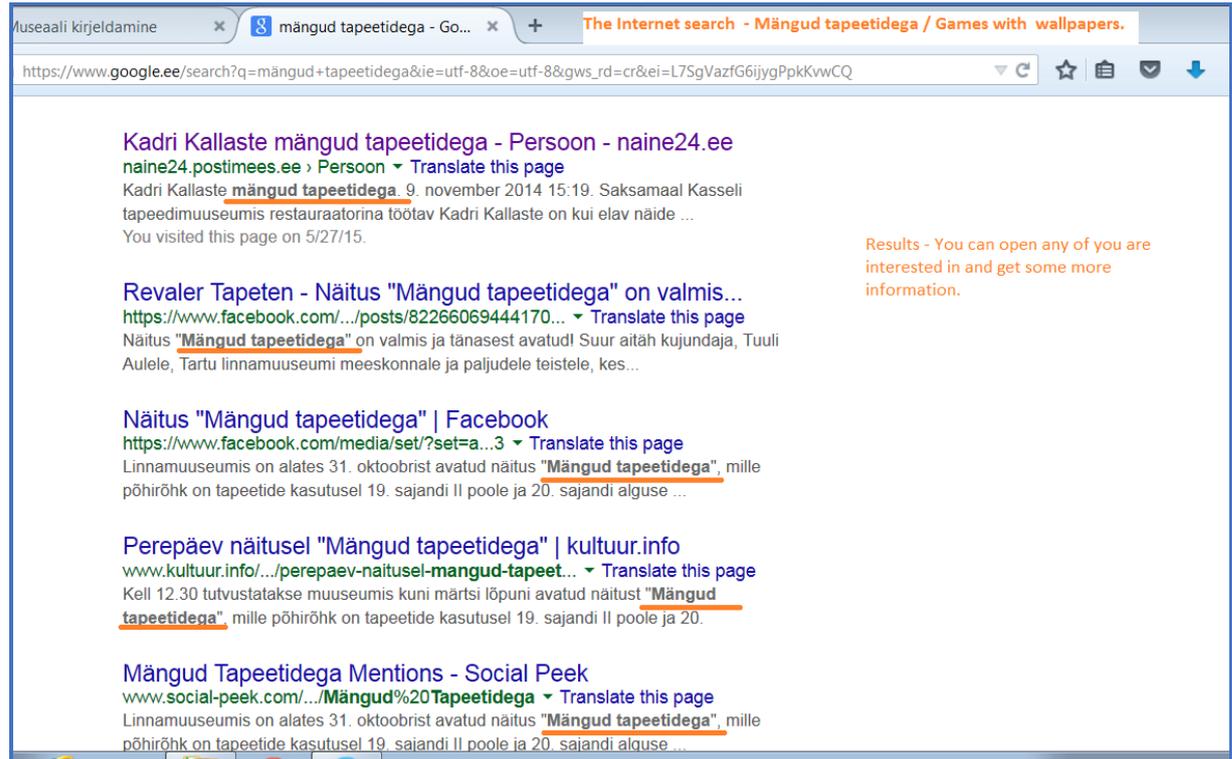
A comment field where you can add a description of the exhibition, such as the idea of the creation of an exhibition etc.

**Eksponaadid** The list of the items that have been chosen for the exhibition.

Nr	Kujutis	Haseaali nr	Museum	Autor	Nimetus	Asukoht	Olek	Märkused	Objekti ID	Kustuta
1		TLM_11891 KA 2737	Talinna Linnamuseum		Pildiraam	106	tagastatud	museaal on originaal	Objekti ID	Kustuta
2		TLM_23166:3 KA 7799	Talinna Linnamuseum		Pildiraam	106	tagastatud	museaal on originaal	Objekti ID	Kustuta
3		ERM A 706:15	Eesti Rahva Muuseum		tool				Objekti ID	Kustuta
4		KMM GR 7522	Tartu Ülikooli kunstmuseum	Steffen, L	Sein Casa de' Bronzi majast Pompeis	106	tagastatud		Objekti ID	Kustuta

Opens (by pressing the button „Objekti ID“) a description of the museum object.

Figure 5. The result of the Internet search - Mängud tapeetidega / Games with wallpapers.



Consequently, with little effort, the description of a museum object in the museum and the additional information that is added to this object through exhibition activities and media coverage are joined/connected. The information that is found from there provides directions for further information search.

Yes, the system does not submit automatically all of this, but our common sense (*human mind / intellect*) should help us here. I am of the opinion that in a situation where a good technical solution is completely absent or too complex/laborious, it is reasonable to use the human reasoning power. In addition, the museum object description that is documented in this way can always be supplemented later.

As there are several museum objects in one document, the amount of data is added to all of them at simultaneously. The added information is displayed individually at a museum object, as well as the whole in the document.

It's important that all this will save working time and additional information is automatically recorded along with background information which guarantees the accuracy of data and avoids human error, which still can happen when some information will be re-written later. Our goal is to guarantee that we have enough veritable data and it is usable in different formats. To ensure that, all work in a museum (not just describing a museum object, but also document preparation (or preparing documents), is carried out on the basis of the same information system.

### 3. Documenter's significant role in creating high-quality information.

The base for high-quality data is the correct model for describing it, but it is not the only aspect because what is written in a data field depends on the describer.

For example, filling in documents ensures data addition only if they are filled in correctly. The system can make certain precepts and requirements can be given for the entry of data, but always a part of information will be added through the free text field because it is exceptional – i.e. related only to this particular case. For example, it is the story that 'characterizes the project or the idea of the exhibition and its creation. In Estonian Museum Information System we enter that story into the free text field named "Comment", look at figure 6 and figure 7.

Figure 6 - A loan document with a comment field that is filled in. You can write down the loan related context in this field. In the comment field, the text will remain independently related to each item in this document.

**Valjaandeaakt** A loan document with a comment field that is filled in. You can write down the loan related context in this field.

Akti nr: 2014:0016 Eesmärk: väljaandmine süsteemi välisele näitusele  
 Vormistatud: 26.09.2014  
 Kinnitatud: 26.09.2014

**Alusdokument**  
 Leping nr: [ ]  
 Garantikiri: [ ]

**Comment field:** Esemed on eksponeerimisel näitusel "Tartu-vabaduse saar? Narva versioon" Näitus osaleb Narvas Muuseumide festivalil. Samanimeline näitus toimus Tartu Linnamuuseumis, kuid Narva viimine ja olemas olev näituseruum Narva Muuseumis nõudis väikeste muudatusi esemete valikus. Seega on sisult näitus küll sama mis oli Tartus, kuid vormilt veidi erinev. Näituse aukoht: Narva Muuseum, Narva kindluse peatom 4. korrus. Lisaks õhukogu materjale on näitusel ka TA 466 ümmargune laud ja...

**Tagastamise tingimused:** Vastuvõtja tagab esemete nõutekohase eksponeerimise ja kahju tekitamise korral katab kulud.

**Tagastamise tähtaeg:** Kuupäev: 19.12.2014

**Museumide nimistu details:** Kõik muusealid | Tagastamata muusealid | Tagastatud muusealid | Näita autoreid muusealide nimistus

**Museaalid:** In the comment field, the text will remain independently related to each item in this document.

Olek	Museaali nr	Nimetus	Väärtus	Elem.arv	Seisund	Kahjustused	Märkused	Sihtkoht
Tagastatud 18.03.2015	TM_1895:10 Aj 1113:10	Teekann, emalitud		1	hea			Narva Muuseum nr. 1
Tagastatud 18.03.2015	TM_2444:1 Aj 1393:1	V.I. Lenini büst, kipsis		1	rahuldav			Narva Muuseum nr. 1
Tagastatud 18.03.2015	TM_2884:2 Ar	Loosung, Armastage raamatut!		1	rahuldav	määratud, kulumud		Narva Muuseum nr. 1

Figure 7 – Comment field with non-existent information in the loan document.

**Valjaandeaakt** A loan document | A comment field with non-existent information in the loan document.

Akti nr: 2014:0013 Eesmärk: väljaandmine näitusele  
 Vormistatud: 22.10.2014 Näitus: Mängud tapeetidega  
 Kinnitatud: 28.10.2014

**Alusdokument**  
 Leping nr: [ ]  
 Garantikiri: [ ]

**Comment field:** [Empty]

**Tagastamise tähtaeg:** Kuupäev: 31.03.2015

**Museumide nimistu details:** Kõik muusealid | Tagastamata muusealid | Tagastatud muusealid | Näita autoreid muusealide nimistus

**Museaalid:** Here, the opportunity to add general information to all museum items through the common data field has not been used.

Olek	Museaali nr	Nimetus	Väärtus	Elem.arv	Seisund	Kahjustused	Märkused	Sihtkoht
Tagastatud 07.04.2015	ÜAM_664:97 Ar	Vergleichende Untersuchungen der wichtigeren zum Nachweise von Arsen in		1	rahuldav	koiteselja kattepaberil roostetanud metallidambrite jäljed		106 Objekti ID
Tagastatud 07.04.2015	ÜAM_798:1 AJM	Mapp tapeediproovidega, nr. 1-182		1	rahuldav	tapeediproovide sisenurgad murdejoontega, esineb kadusid, kaaned kulumud, kattepaberi kaod		106 Objekti ID

However, the scientific value of the content of the comment field depends solely on the concrete museum employee.

Documenter's role in creating a description to a museum object plays an equally important role also in creating high quality data to an object. The way how they fill in data fields, what kind of content they enter, what kind of data they use to create information to be transmitted to the others are all the aspects of this topic. This, however, is a separate and broader issue and will remain out of the focus of the presentation.

#### 4. **The creation of high-quality data begins already with collection activities.**

More attention than before should be paid to the fact that the creation of high-quality data already begins with collection activities. Nowadays, when the collection activity is often related to large themes and projects, preservation of background information on collection activities of each of a museum object that was collected in a such way is important, because the material collected in this way is affected by setting the collection target. Who finances the project? Is the project a part of another project? Who were engaged in the collection: was it the museum staff who visited and collected the material, or the people themselves sent the material, or was additional staff/help (for example students) used for collecting the material? The material which is gathered in a project where people have been called upon to record their day (to take photos) and to send them to the museum presents meaningful differences from the material which is gathered in a project where a museum employees themselves were engaged in collection

Pictures sent by people are the pictures on how people see themselves or want to see. Pictures collected by a photographer working for a museum are the photos about things seen by the photographer, also seen through the perspective of the target of the project. Both ways are important to record historical information, but only when it is clear whose views are presented.

As a lot of museum objects (particularly digital images) are usually collected during one collection activity, it is quite essential that the documenting system, where the collecting activity of objects is documented where the museum object later is described, lays the basis which guarantees that the information obtained during this collection activity will be easily added to each of the museum object existing in the system.

The document named „The information pre-registration page“ existing in our system (MuIS) enables adding collected information into the system in the pre-described way. It is primarily meant to be filled out by an employee in the museum. However, the simplicity of this document enables anyone from outside a museum to use it when needed.

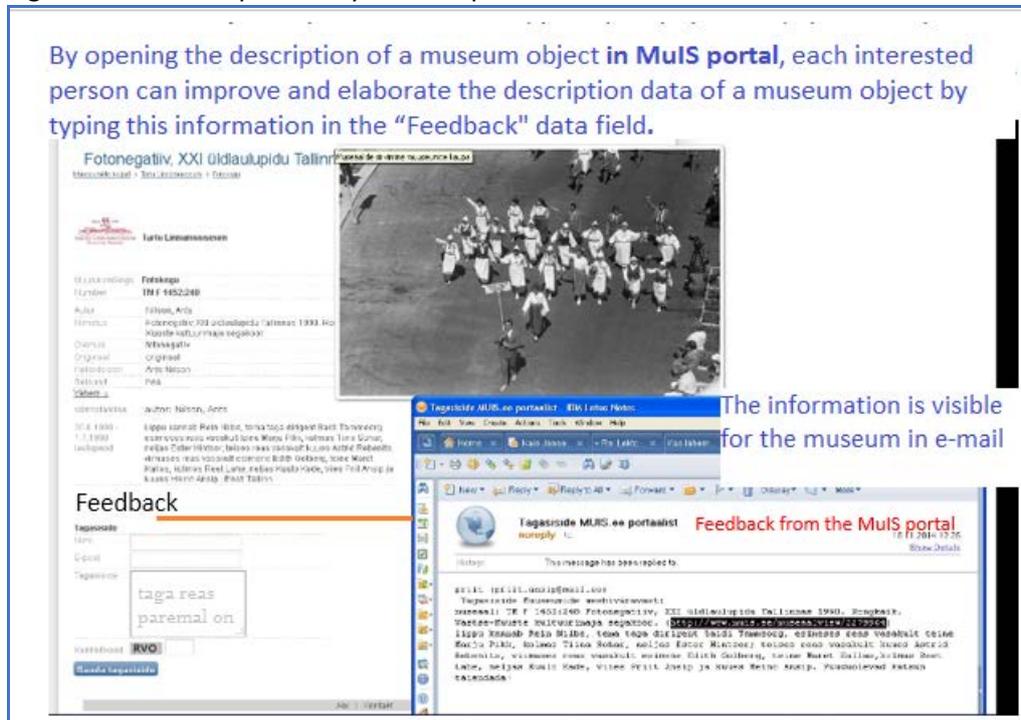
Modern technical facilities allow the community to 'actively participate in the collection, therefore we should think about the solutions how the museum could receive the material (objects, stories and information) so that they are documented already by the sender. That means the senders themselves would add relevant background information.

Another option that works well for us, is using **feedback possibility in MuIS portal**, look at figure 8.

The web-based information system MuIS not only enables to communicate, but also co-operate with the community.

We have MuIS portal where you can find a very wide range of information about museum objects and every person interested can give their feedback. All can supplement descriptions of museum objects by adding their own personal stories or experiences. So we enable people to take part by adding and correcting information about museums objects.

Figur 8 - Feedback possibility in MuIS portal.



In MuIS portal, opening up a museum object description, each interested person can improve and elaborate the description data of a museum object by typing this information in the "Feedback data" field. After that, the information is visible for the museum (on the e-mail), and the museum staff adds this description according to the description requirements.

Yes, unfortunately, there is no sense to dream that every person understands the requirements of a museum object description and can use the different description fields in accordance with the requirements. But our web-based information system provides an opportunity to collect data and stories related to the museum object from the relevant persons i.e. the ones who have given it to a museum, used it themselves, or participated in the event shown in the photo etc.

**Summary:**

The problem today is not collecting data, information, stories etc., but creating quality data, with which quality information and knowledge that would have a true value both now and in the future, could be established.

Nowadays, when museums are not only open for all of us, but along with professional museum workers, local communities, and ordinary people they are also involved in the creation of the content of the museum, it is possible for people to supplement museum objects along with adding their own personal stories or experiences. This way the amount of data is growing at huge pace.

It would be important that a museum would use such a documentation system which enables both filling in documents and describing objects in the same system. The aim is to find solutions with which a technical aspect starts supporting the human mind, and vice versa, i.e. solutions which are not labor-intensive, which support recording background data of information and stories related to a museum object. These solutions should facilitate collection of the accurate information in the museum, and enable to co-operate with community at documenting data. By using modern technical solutions, museums should involve people from outside a museum in collecting and recording of high quality data. Boundaries of a museum do not equal to its concrete walls, but reach far beyond – a museum is everywhere!

This way, we are able to collect and record the material that would lay the foundation for creating information and telling stories in future, without the fear to lose “the original truth”, and also to provide an opportunity for a wide range of different, but still scientific, interpretations.

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