

# digital cultural heritage: FUTURE VISIONS

Edited by Kelly Greenop and Chris Landorf

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The Conference Convenors received a total of 44 abstracts. Abstracts underwent a double-blind peer review by two members of the Conference Organising Committee. Authors of accepted abstracts (32) were invited to submit a full paper. All submitted full papers (18) were again double-blind peer reviewed by two reviewers. Papers were matched as closely as possible to referees in a related field and with similar interests to the authors. Sixteen full papers were accepted for presentation at the conference and a further 6 papers were invited to present based on submitted abstracts and work-in-progress. Revised papers underwent a final post-conference review before notification of acceptance for publication in these conference proceedings.

Please note that papers displayed as abstracts only in the proceedings are currently being developed for submission to a digital cultural heritage special edition of an academic journal.

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# Teaching memory: digital interpretation at the Shrine of Remembrance, Melbourne

## Abstract

*This paper investigates how digital formats are reframing collective remembrance, commemoration, and history telling at Melbourne's Shrine of Remembrance. The Shrine's recently completed redevelopment includes new gallery spaces containing digital interventions and 'interactives' on display. With these additions to the suite of on-site interpretation experiences, longstanding issues encompassed in places of public commemoration become amplified. These include tensions between education, personal and collective commemoration, and tourism, but also issues including regimes of bodily experience and movement shaped by the digital mobile technology; evolving expectations of social behaviour in a place that is understood to hold some sense of shared respect; continuing expectations that such sites challenge the world view of the visitors, and the sense of custodial voice and authority which is evident in digital applications. This paper examines the interaction between various 'technologies of remembrance' (Jones 2003), the active participation of the material world in eliciting remembrance, which includes the digital, and also the architectural spaces through which visitors engage with the digital. We argue that these technologies, aiming to 'teach memory', are an attempt to position the visitor as a 'witness', an active participant in the ongoing work of memory, with the potential to create spaces for critique.*

**Keywords:** Commemoration; digital heritage; monuments; digital curation



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