The Knowledgeable Object

PROGRAM,
PUBLISHED ABSTRACTS

Tuesday 27th November 2018
Wednesday 28th November 2018

Macquarie University
10 Hadenfeld Avenue
Objects are often said to be sticky with meaning.

Ever since antiquity they have been a fundamental way of knowing the world. They are also a focus for transmitting our understanding of the world to others and, as such, are both vessels that embody meaning and understanding of the human experience in museum collections around the world, and primary source materials for a diverse range of learning and teaching possibilities.

Some scholars note that objects have a dual character, or contradictory nature. Their nature is definitive, observable, readily described and immutable. On the other-hand they lack fixity, are readily re-contextualised, multiply reinterpreted and ascribed highly variable values in their engagement with our ever-changing knowledge systems. Is it this tension between object and context that makes them such effective educational tools and mediators of meaning?

Over the next two days we will explore what it is that makes objects so valuable in educational and museum contexts.

This symposium is a result of a Macquarie University learning and teaching strategic priorities project about connecting museum collections with both university and school curriculum.

JANE THOGERSEN
ANDREW SIMPSON
EVE GUERRY
GINA HAMMOND
LEONARD JANISZEWSKI

The #OBLCoP Project Team
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# The Knowledgeable Object – Day 1

**Workshop: Tuesday 27 November 2018**

**From 9:00am**  

**Registration**  
*Sign up for Lunch Time activity – limited places*  
Location: 10 Hadenfeld Avenue (Y3A), Macquarie University  
Best Parking: Hadenfeld Avenue (Y1) carpark (remember to place your free parking permit on your dashboard)

## Morning Session

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00am</td>
<td>Introduction and housekeeping - What is #OBL?</td>
<td>Gina Hammond, Jane Thogersen</td>
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<tr>
<td>10:15am</td>
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**Stream 1 – Pilot Project Teachers**  
**Stream 2 – OBL Delegates**

<table>
<thead>
<tr>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>10:30am</td>
<td>Introductory Presentations - Chair: Eve Guerry</td>
<td>Crafting your Collections: creating craft activities for the big kids in your collection. Stephanie Chinneck</td>
</tr>
<tr>
<td>11:00am</td>
<td>Teacher Pilot Presentations - Eve Guerry</td>
<td>Different ways to look at a source. Gina Hammond</td>
</tr>
<tr>
<td>12:00pm</td>
<td><strong>Lunch Break</strong></td>
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*Join our local GamesGuru for some optional workshop games and networking opportunities! Limited spaces, so remember to sign up in the morning*

## Afternoon Session

### 10 Minute Targeted Presentations

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>1:00 pm</td>
<td>Release the hounds: Liberating objects (and learners) from museums (and classrooms)</td>
<td>Beverley Miles</td>
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<tr>
<td>1:10 pm</td>
<td>Case study: Making Object Collections Discoverable</td>
<td>Barbara Palmer</td>
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<tr>
<td>1:20 pm</td>
<td>Accessible Learning at the Australian Museum</td>
<td>Ashleigh Harrington</td>
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<tr>
<td>1:30 pm</td>
<td>Enabling future teachers to integrate source-based learning in the classroom</td>
<td>Alistair Kwan</td>
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<tr>
<td>1:40 pm</td>
<td>OBL in the simulated field archaeology classroom</td>
<td>Eve Guerry</td>
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<tr>
<td>1:50 pm</td>
<td>How to approach ethical concerns with sensitive collections for OBL</td>
<td>Rebecca Kummerfel</td>
</tr>
<tr>
<td>2:00 pm</td>
<td>Chaired Questions Panel</td>
<td>All speakers., Chair: Andrew Simpson</td>
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<tr>
<td>2:15pm</td>
<td><strong>Short Tea Break</strong></td>
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<tr>
<td>2:30pm</td>
<td>Group Workshops Activity</td>
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<tr>
<td>3:15pm</td>
<td>Output Presentations and Wrap-Up</td>
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<tr>
<td>4:00pm</td>
<td>Close</td>
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*See you at the Symposium on the 28th*
**Symposium: Wednesday 28 November 2018**

**From 8:30 am**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Chair</th>
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<tbody>
<tr>
<td>9:30 am</td>
<td>Introductions &amp; Housekeeping Welcome to Country</td>
<td>Andrew Simpson</td>
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<tr>
<td>9:45 am</td>
<td>Keynote: The Matter of Education: Thoughts on History, Teaching and Learning</td>
<td>Alistair Kwan</td>
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<tr>
<td>10:20 am</td>
<td><strong>Session 1: #OBLCoP Project</strong></td>
<td><strong>Chair: Martin Bommas</strong></td>
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<tr>
<td>10:20 am</td>
<td>Training Workshop summary</td>
<td>Workshop participant/s</td>
</tr>
<tr>
<td>10:25 am</td>
<td>Integrating museum objects across campus disciplines</td>
<td>Andrew Simpson</td>
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<tr>
<td>10:35 am</td>
<td>Mapping objects to learning and teaching units</td>
<td>Georgia Barker</td>
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<tr>
<td>10:45 am</td>
<td>Integrating museum objects into learning and teaching in the school classroom</td>
<td>Eve Guerry</td>
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<tr>
<td>10:55 am</td>
<td>Chaired Questions Panel</td>
<td><em>All speakers</em></td>
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<tr>
<td>11:05 am</td>
<td><strong>Session 2: Archaeological material &amp; practice in education</strong></td>
<td><strong>Chair: Eve Guerry</strong></td>
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<tr>
<td>11:10 am</td>
<td>Using Archaeology Collections in the classroom</td>
<td>Helen Nicholson</td>
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<tr>
<td>11:25 am</td>
<td>The Qubbet el-Hawa Research Project</td>
<td>Martin Bommas</td>
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<tr>
<td>11:30 am</td>
<td>Beni Hassan @ Macquarie. Co-creating a digital archive with students</td>
<td>Nicolle Leary</td>
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<tr>
<td>11:35 am</td>
<td>Parramatta Archaeology</td>
<td>Anna Namuren</td>
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<tr>
<td>11:40 am</td>
<td>An Afternoon of ceramics and <em>Stranger Things</em>: A Year 5 Inquiry Session</td>
<td>Penny Crook</td>
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<tr>
<td>11:45 am</td>
<td>Archaeometric Analysis of Museum Collection: Engaging new audiences</td>
<td>Carla Raymond</td>
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<tr>
<td>11:50 am</td>
<td>Chaired Questions Panel</td>
<td><em>All speakers</em></td>
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<tr>
<td><strong>12:00 pm</strong></td>
<td><strong>Lunch break + games &amp; activities</strong></td>
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**Afternoon Session**

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<thead>
<tr>
<th>Time</th>
<th>Session 3: Digital object based learning</th>
<th>Chair: Penelope Edwell</th>
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<tbody>
<tr>
<td>1:05 pm</td>
<td>A Museum Made Digital</td>
<td>Kyla McFarlane</td>
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<tr>
<td>1:20 pm</td>
<td>Pedestal 3D - A Purpose built object based learning web platform</td>
<td>Michael Rampe</td>
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<tr>
<td>1:35 pm</td>
<td>Applications of the Image Matrix Online Tool in Teaching and Outreach</td>
<td>Nathan Daczko</td>
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<tr>
<td>1:50 pm</td>
<td>Chaired Questions Panel</td>
<td><em>All speakers</em></td>
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<tr>
<td><strong>2:00 pm</strong></td>
<td><strong>Session 4: Empowering the collection for engagement</strong></td>
<td><strong>Chair: Gina Hammond</strong></td>
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<tr>
<td>2:05 pm</td>
<td>Using artefacts to develop historical empathy</td>
<td>Denis Mootz</td>
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<tr>
<td>2:20 pm</td>
<td>Animation as a means to explain the biography and significance of objects</td>
<td>Ray Laurence</td>
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<tr>
<td>2:35 pm</td>
<td>In the Steps of Emanuel Ringelblum: A milk can, a silk program, a portrait of Doris Fitton, and the Sydney Opera House Architectural model on a stud farm</td>
<td>Paul Bentley</td>
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<tr>
<td>2:50-3pm</td>
<td>Chaired Questions Panel</td>
<td><em>All speakers</em></td>
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<tr>
<td><strong>3:00 pm</strong></td>
<td><strong>Afternoon Tea</strong></td>
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<tr>
<td>Time</td>
<td>Session 5: Creative discipline links</td>
<td>Chair: Leonard Janiszewski</td>
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<tr>
<td>3:20pm</td>
<td><strong>Session 5: Creative discipline links</strong></td>
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<tr>
<td>3:25pm</td>
<td>Using objects to teach students from non-traditional museum visiting subject areas: The experiences of the Nicholson Museum at the University of Sydney</td>
<td>Craig Barker</td>
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<tr>
<td>3:40pm</td>
<td>Interactivity for Identity</td>
<td>Ellie Downing</td>
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<tr>
<td>3:45pm</td>
<td>Making the Medical Accessible - An example from the Harry Daly Museum</td>
<td>Alison Wishart</td>
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<tr>
<td>3:50pm</td>
<td>Cross-disciplinary curation of rocks and art, neither rock art nor rocket science</td>
<td>Andrew Simpson</td>
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<tr>
<td>3:55pm</td>
<td>Social history OBL - breaking down barriers for lifelong learning</td>
<td>Jane Thogersen</td>
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<tr>
<td>4:00pm</td>
<td>Artist Books</td>
<td>Stephen Copland</td>
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<tr>
<td>4:05pm</td>
<td>Small Museum Big Mission</td>
<td>Penelope Edwell</td>
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<tr>
<td>4:10pm</td>
<td>Chaired Questions Panel</td>
<td><strong>All speakers</strong></td>
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<tr>
<td>4:20pm</td>
<td>Object Café panel - What is it and how could you use it?</td>
<td>Chair: Andrew Simpson</td>
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<tr>
<td>4:50pm</td>
<td><strong>Wrap-up and Thank you</strong></td>
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<tr>
<td>5:15pm</td>
<td>Join us in the Museum of Ancient Cultures for wine and cheese and networking ...</td>
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What is #OBL?
Jane will discuss the Object Based Learning approach and how it has informed the methodology underpinning this workshop.
Jane Thogersen

Crafting your Collections: creating craft activities for the big kids in your collection
Crafting activities can transform interactions with objects and lead to new experiences, responses and learning outcomes. This workshop will explore the possibilities for creating engaging activities for an adult audience with your collection. And yes, you will get to take something home with you.
Stephanie Chinneck

Different ways to look at a source
An object is a source, that source can become a window into so many different areas, including historic events, technical or economic developments, movements and people. This morning we will workshop a selection of objects and consider how they could inform an understanding of contemporary society and develop skills such as critical analysis.
Gina Hammond

Telling Stories – Objects and history with different audiences
An artefact is more than its physical form. Objects such as multi-coloured etched mirrors, badged silver-plated and ceramic tableware or gleaming soda fountain counters can give voice to multiple histories and topics.
Leonard Janiszewski

Release the hounds: Liberating objects (and learners) from museums (and classrooms)
Object-based learning (OBL) occurs in daily life, at all education levels, and across industries – though it is not always recognised and acknowledged as such. Disciplines are embedded in objects, both physical and digital, however OBL usage tends to centre in the tactile humanities, science disciplines with associated collections, or the creative arts, design, and engineering. The future of work narrative prompts all educators to challenge traditional methods in order to achieve new skills and literacies to address complex and global problems. This paper discusses: a spectrum of approaches to utilise OBL in curriculum, a variety of examples, the benefits, and the future-focused imperative for liberating learners through OBL.
Beverley Miles

Case study: Making Object Collections Discoverable
Collection managers are working hard behind the scenes to make their objects available for teaching and research. Although object catalogues are primarily used to record what we know about objects, the way the data is structured within those catalogues can make it easier for people to find things that are useful to them. When the data is shared with aggregation services, it’s possible to explore a number of collections at the same time. Skills are then needed to construct a search, and filter the results. In the best cases, you can copy or download information to use in teaching and learning. Let’s start a discussion about how teachers and students can find useful information, and what they would like to do with object information when they have it.

Barbara Palmer

Accessible Learning at the Australian Museum
Access and inclusion practices are often developed in isolation, applied as an afterthought rather than integrated into everyday practice.
The Australian Museum’s Science Engagement and Events (SEE) team (lead by Ashleigh Harrington) have been actively working over the past three years to make their education events, like the Science Festival, as accessible as possible, with the aim of the Festival being an accessible event by 2020. Hear about what we have been doing, who we’ve been talking to, how we’ve been adapting our practice, and everything we still have left to do!
Ashleigh Harrington

Enabling future teachers to integrate source-based learning in the classroom
Empowering our educators through innovative ways of accessing sources to facilitate experiences that extend beyond the traditional classroom walls means that our education system needs to embrace the tech futures that will power these possibilities.
Alistair Kwan

OBL in the simulated field archaeology classroom
How can we best move archaeology out of a textbook and into students’ hands? Eve will discuss recent innovative approaches and examples of field archaeology experiences for students. Digital technologies create virtual reality experiences of real archaeological digs, while simulated archaeological research sites allow a hands-on experience of archaeological field methods, encouraging student-led discovery and interpretation.
Eve Guerry

How to approach ethical concerns with sensitive collections for OBL
The Sydney Jewish Museum houses a collection of images and objects that represent Holocaust and Australian Jewish history. The collection has been donated by the Sydney Jewish community and includes many artefacts that hold incredibly sensitive memories. This session will explore the ways educators facilitate interactions with these artefacts, taking into consideration the ethical issues and the ways they share these stories with dignity and respect.
Rebecca Kummerfel
Keynote: The Matter of Education: Thoughts on History, Teaching and Learning

"History is written by the victors," they say. Historians are of course concerned about addressing that perspectival bias, and hope to find archives that let us retell the story as the vanquished experienced and understood it, if not also the stories of those ignored or oppressed on both sides; the women and children, for instance, the servile, the imprisoned. Their records have, for much of history, either never been written, or have been largely, indeed often systematically, destroyed. Or have they? Here is a place where material culture might help out.

Consider the history of education. Nearly all of it is about institutions or reformers or social process. Little, surprisingly, is about teaching or learning. A trip to the university archives finds very little evidence for either teaching or learning, in fact. Our finest universities keep extensive records of grades awarded and degrees conferred, but the boxes of medical student revue programmes, literary student doggerel and law student dinner menus strangely exceed the evidence that anyone actually studied. Student documents do survive — mostly lecture notes and assessments, so they seem to tell us about situations driven heavily by the teachers. As for what students at other ties — their struggles, for instance, or their gradual development through practice — material culture might tell us what texts do not.

The students’ material traces might tell us not only different things, but different kinds of thing. Matter is special in this way: it records things that no one writes down. Wear and dirt in books show which parts were read. Scratches and dents on apparatus shows how it was used, or abused. Where material culture takes us is down to everyday details that, like mouse-clicking in our day, seems insignificant when it is commonplace but might later become a powerful indicator of how ordinary learners once went about the ordinary business of ordinary learning.

Research is part of the educational enterprise, too, and the textual record tends to preserve the products of research much more than its process. The apparatus, however, can sometimes tell us something else, something different. Focussing on the chair beneath a telescope, for instance, shifts the story from optics and mechanics to bodily discomfort, and to painstaking looking and listening. The telescope speaks to ideals and skillful manufacturers; the chair speaks to what astronomers actually do.

Approaching education in this way takes us, I hope, towards a history of how people practice the living knowledge-arts, actively and critically, rather than merely having, storing, and retrieving old information. We educators tend to find this doing of knowledge much more appealing than just receiving and regurgitating it, or, worse, administering that receiving and regurgitating. It is about time to write history that reflects those values, and to shift at least some of our teaching back off our screens and books, back towards the rich experiential learning of doing the work rather that skimming just the little bit that text can represent. My bet is that that material culture might just help to get us there.

Alistair Kwan

Integrating museum objects across campus disciplines

Objects have always been associated with knowledge. Their contradictory nature of immutability through observation and measurement, and variability through a capacity for re-contextualisation, gives them power and poignancy as tools in education. Their central role in teaching and learning is a higher education tradition that extends back to the Renaissance and beyond particularly for academic disciplines historically grounded in observation methodologies. The capacity for re-contextualisation, however, gives most objects innate cross-disciplinary characteristics.

Our pilot Learning and Teaching project at Macquarie University has shown much untapped pedagogical potential for objects in the university’s own museum collections. This presentation outlines the new uses of collection objects from the Faculty of Arts two museums across the university’s five faculties. New digital technologies mean that these new applications for museum objects in teaching programs (both face to face and on-line) can be captured and shared among teaching staff, thus integrating museum collections into the central university business activity. The project can be extended beyond the pilot phase to incorporate all material collections on campus. This model of maximising the potential of museum collections is readily transferable to any higher education institution that maintains material collections.

Andrew Simpson

Mapping objects to learning and teaching units

The Object Based Learning Community of Practice project has involved the integration of objects from the Museum of Ancient Cultures and Australian History Museum at Macquarie University into both undergraduate and postgraduate units from across all five faculties. This has comprised mapping a range of object-types to a wide variety of topic areas. This paper outlines the stages involved in the project, spanning the initial identification of the teaching units, the investigation of the museum collections to determine the relevant objects, the mapping of these collections to the units through the museum’s database eMu, and informing and guiding the convenors on methods of engagement with the provided objects. Some of the problems encountered during this process and how they were overcome are addressed, as well as some hopes for the ongoing development of the project in the future. It is desired that a presentation of this methodology will provide some ideas on how similar projects may adopted by different institutions.

Georgia Barker
Integrating museum objects into learning and teaching in the school classroom

Artefacts from museum collections are powerful teaching tools. The kinesthetic experience of handling an artefact opens a window for a school student of any age to connect with the humans who made, used and disposed of the object and then to engage in assessing to what extent the objects or ‘material culture’ can represent the living culture that produced them. This phase of the project focused on how best to support and empower school teachers to access our museum collections by linking objects to the school curriculum and test-driving methods of making those objects available to school classrooms in the most effective, accessible and sustainable model.

Eve Guerry

Using Archaeology Collections in the classroom

School students love archaeology and this can range from being able to spell such a big word in early years to understanding what archaeology can tell us about the past in later years of school. Archaeology and artefacts are usually associated with the teaching of History but with the current emphasis on STEM subjects they have a place in the Mathematics curriculum too. From Australia’s engagement with Asia to measurement and geometry this presentation provides suggestions and examples for engaging primary and secondary students with archaeology collections and STEM subjects in the classroom

Helen Nicholson

Beni Hassan @ Macquarie. Co-creating a digital archive with students

In 2017, the Beni Hassan Research Group (BHRG) was established in the Department of Ancient History to develop employability skills in Ancient History students and enable active, authentic and collaborative engagement with current research undertaken at Macquarie University. The BHRG, where staff and students work and learn collaboratively by successfully marrying teaching and research, is developing an online visual archive to showcase current research on Beni Hassan, a site in Egypt that Macquarie University holds the concession to record and publish. The research involves high profile industry partners and is part of a current ARC Discovery Project ‘Measuring Meaning in Egyptian Art: A new approach to an intractable problem’ involving researchers from Macquarie and the Metropolitan Museum of Art, New York (2016-2018). A project based and learning in partnership methodology is applied to create an inclusive knowledge-building community to engage students and build capacity in 9 key areas to prepare students for a variety of professional pathways. The present paper will provide a brief overview of the: 1) goals of the BHRG; 2) digital resource in benihassan.com; and 3) impact of the learning in partnership methodology on student motivation, engagement and self-identity.

Alex Woods, Brian Balsun-Stanton, Nicolle Leary, Lilia Mantai

Parramatta Archaeology

The current rate of development within the central business district of Parramatta is bearing witness to a number of archaeological dig sites. It is unknown how many object will be dug out of the ground or what the quality and meaning of these objects will be. The City of Parramatta is keen to implement some parameters around the results of these dig sites and ensure that the material it receives will be available to the greater community. In addition, the Parramatta Heritage Centre has recently undertaken a project identifying the significant archaeology material it currently holds and would like to engage with a range of groups in object based learning - this can be in either physical or digital formats. The expectation is that school groups (primary, secondary, and tertiary levels), community groups and professional archaeologists would be the main beneficiaries of the engagement.

Anna Namurene, Alison Lykissas

An Afternoon of ceramics and Stranger Things: A Year 5 Inquiry Session

This is a brief recount of an ‘Inquiry’ lesson I was invited to lead at my daughter’s school earlier this year. The brief was loosely to share some archaeological knowledge while talking about Australian identity which was the core topic that term and bring in objects that students could see and preferably touch. I used my own reference collection to introduce students to the murky area of regional styles in ceramic decoration, particularly the imitation and recreation of European motifs in Chinese export porcelain and oriental style in European ‘Chinoiserie’. The conversation diverged and connections were made between late-18th-century ceramics and other aspects of the history syllabus, and most surprisingly the cult Netflix show, Stranger Things.

Penny Crook

Archaeometric Analysis of Museum Collections: Engaging New Audiences

Modern day archaeology collaborates with scientific disciplines to better understand the context and significance of ancient artefacts. The use of techniques and methods from geology, physics, and chemistry encourages and facilitates new directions in object analysis and engagement with different audiences. Improvements in non-destructive analysis methods has allowed for a variety of artefacts to be analysed and evaluated in a new context. The Archaeological Research Group (ARGO) has recently analysed a group of artefacts from the Museum of Ancient Cultures at Macquarie University to shed light on hidden aspects of ancient artefacts and engage the greater community. We will discuss how we have employed a suite of analytical techniques that are available at Macquarie University to help us better understand the material culture of past civilisations. We will present case studies on the use of optical and X-ray imaging of lead objects and biological remains, and compositional analysis of ceramics and pigments. The application of these analytical methods has enabled curators and historians to explore new aspects of the museum collection. The output of these techniques is highly visual and interactive and are therefore suitable for engaging wide audiences.

Carla Raymond, Michelle Whitford Michael Alderson Timothy Murphy

A Museum Made Digital

In 2018, Academic Programs and Collections staff at the Ian Potter Museum of Art have been collaborating with studio leader Ben Waters on a Master of Architecture studio taught in the Melbourne School of Design (MSD). ‘IMG.IMG - a Museum Made Digital’ engages The Potter as site and selected items from the University’s Classics and
Archeology Collection as an object-based learning opportunity. Critically engaging with image capture technology throughout the studio, (3d scanning and photogrammetry) students make representations of both site and objects. Students then design and curate ‘real’ and ‘virtual’ exhibition spaces for objects selected from the Collection. In tandem, they are introduced to collection management, curating, object handling and archaeological contexts from Potter staff and Andrew Jamieson, Associate Professor, Classics and Archaeology. This presentation will consider this collaborative endeavour from the point of view of the Museum, as a way of engaging higher education students with the Collection, building interdisciplinary collaborations across faculties, and integrating practice-based disciplines with the Museum and its Collections.

Kyla McFarlane

Pedestal 3D - A Purpose built object based learning web platform

This talk will focus on the development and utility of the Pedestal 3D (pedestal3d.com) web based platform for delivering rich object based learning opportunities for anyone through the internet. Examples will be drawn from a wide variety of disciplines and museum contexts with a specific focus on how different pedagogical outcomes can be achieved. Michael will use his background as a Senior Learning Designer to showcase real and deployed projects from the various academics he -has worked with. Michael will also give some solid tips and advice for developing digitisation roadmaps in this area which will help all of the attendees work out a strategic plan for embracing the digital side of object based learning in a pragmatic and scaffolded way. This element will be co-presented as a poster containing a holistic workflow.

Michael Rampe

Applications of the Image Matrix Online Tool in Teaching and Outreach

‘Image Matrix’ is a flexible web-based learning and teaching platform that enables educators to provide authentic learning experiences outside of the laboratory that are inclusive, stimulating and rigorous. The project is funded by a 2018 Learning and Teaching Strategic Priority Grant and brings together a cross-faculty and interdisciplinary Science-Arts team with 16 team members. The platform will use clustered 2D image data sets to simulate experiences like microscopy, comparing spatial data that changes with time, interrogation of medical images, exploring multi-element chemical maps, etc. The project will have an initial focus for simulating microscopy-based activities and supersedes the free desktop software, Virtual Petrographic Microscope (VPM; http://eps.mq.edu.au/vpm/). The new technology decouples the difficulty of learning to physically use a microscope from the interpretation of data sets while maintaining the same educational outcomes. A prototype will be demonstrated with example applications in teaching across primary–secondary–higher education and as used in outreach. The final online platform will be available for general use in classes in 2019.

Nathan Daczko

Using artefacts to develop historical empathy

An essential prerequisite for the development of historical consciousness is historical empathy. Research since the 1960s suggests that this awareness of the past for its own sake usually begins as a deficit view of the people of the past but develops with maturation. Research however also suggests that maturation may be accelerated by appropriate teaching and learning experiences. The experience of a ‘Socratic’ process of artefact or object study can provide opportunities for promoting historical empathy. This presentation will discuss the development of historical empathy and demonstrate some classroom applications of the process by which the objects and artefacts can be ‘read’.

Denis Mootz

Animation as a means to explain the biography and significance of objects

This paper explains how animation can capture an object’s meaning through story-telling in just over 80 seconds. This was undertaken to explain the value of objects to local politicians, who had plans to close the Canterbury Roman Museum in 2010. Objects were valueless for them. To explain the value of the objects, a clay figurine of the Dea Nutrix – a Roman nursing goddess was selected. With the help of Andrew Park at Cognitive (an animation studio) a 90 second animated film was co-produced as a pilot study for an animated platform for virtual labelling in museums. The film was sent to the local council to reveal the stories that can be told about objects and their value. There is a happy ending, the Canterbury Roman Museum remains open with higher visitor numbers. The film will be shown as part of the paper.

Ray Laurence

In the Steps of Emanuel Ringelblum: A milk can, a silk program, a portrait of Doris Fitton, and the Sydney Opera House Architectural model on a stud farm.

What are objects? What’s their value? How do we capitalise on their worth? Paul Bentley will explore these questions drawing on his experience with several objects. Paul developed the Dennis Wolanski Library and Archives of the Performing Arts at the Sydney Opera House from 1973-1997. He has been involved in managing the collection transferred by the Sydney Opera House to other institutions. Since 2016 he has been assisting the Performance Memories Project, a collaborative enterprise of the UNSW Library, UNSW Theatre and Performance Studies, Wolanski Foundation and AusStage. He is working on a book about Australian cultural history, the Sydney Opera House and cultural heritage management.

Paul Bentley

Using objects to teach students from non-traditional museum visiting subject areas: The experiences of the Nicholson Museum at the University of Sydney

The Nicholson Museum was established at the University of Sydney in 1860 specifically to be a teaching museum of Classical, Egyptian and...
Middle Eastern antiquities. In the intervening time the Nicholson Museum has developed numerous educational activities for both visiting school students and internal undergraduate and postgraduate learners based around object-handling and critical interpretation. The majority of these students, whether secondary or tertiary, however, have come from traditionally-related subjects of the museum collection, especially archaeology, ancient history, classics and art history. In more recent years we have begun developing programs and activities for students of non-traditional museum visiting academic subjects, from both school and university communities. This has included medical students, language students and creative students. This presentation will review the Nicholson Museum’s experiences with object-based learning for both traditional users and our more recent non-traditional users, and review successes and opportunities for improvement. The talk will also explore the increased educational opportunities for the collections of the University of Sydney that the creation of the new Chau Chak Wing Museum in 2020 will afford, and outline some of our aspirations for object-based learning for students of a variety of disciplines in a multidisciplinary way.

Craig Barker

Interactivity for Identity
Object based learning isn’t actually about the object itself: it is about the interaction between the visitor and the object. The importance of interactive content to keep audiences engaged is well known but we often miss the link with its role in identity formation. For subjects that can be difficult to get people to feel confident in, like science, it is a great way to start conversations and establish a safe learning environment all while showing off your collection! Rip through five years’ worth of evaluation data with us to look at the role of interactivity in positive identity formation as we share the findings of the Science Festival with you.

Ellie Downing

Making the Medical Accessible - An example from the Harry Daly Museum
Medical museums are often full of strange looking objects that are hard for a general audience to relate to. The difficulties encountered in trying to understand technical equipment from the past are even more pronounced when visitors approach a specialist medical museum. The Harry Daly Museum is a specialist medical museum which tells the history of the development of anesthesia. The discovery of modern anesthesia, with its ability to prevent pain in surgery, is one of the greatest developments in the practice of medicine. This story is told through the equipment and drugs which are on display in the Harry Daly Museum. However, many of these objects have scientific names and uses which are only understandable to someone with a medical or anatomy degree or knowledge of anesthetics. How do we encourage these objects to ‘speak’ to a general audience with minimal medical knowledge, students of anesthetics (be they doctors, dentists or veterinarians) and professional anesthetists, who support the museum through their membership of the Australian Society of Anesthetists? These questions will be addressed by examining one object in the Harry Daly Museum: the Stephen’s Tissue Perfusion Monitor.

Alison Wishart

Cross-disciplinary curation of rocks and art, neither rock art nor rocket science
Neil Frazer is an Australian artist who has exhibited extensively in Australia and New Zealand since the mid-1980s and is recognised for his large scale canvases, encompassing abstraction and figuration. A common theme in his works is coastal landscapes. A donation of several works to the Macquarie University Art Gallery provided an opportunity to match works with items selected from the university’s geology collection. After contact with the artist it was established that works were not situated geographically but were instead evocative of multiple places and the artist was seeking emotive and spiritual engagement with the landforms represented. Rock specimens were selected and interpretive text written so they would complement the nature of the landscapes represented in Frazer’s work. Text was written to explore ideas surrounding landscape formation from a geological perspective regardless of an audience’s pre-existing knowledge. The exercise shows the value of juxtaposing unlikely types of objects to promote new ways of conceptualising an understanding of the environment.

Andrew Simpson

Social history OBL - breaking down barriers for lifelong learning
There seems to be a stigma in this country around the value that should be placed on the preservation and appreciation of our own social history collections and cultural heritage. Projects run through the Australian History Museum (AHM) aim to support a better appreciation of social history collections as more than just car-boot-sale bric-a-brac, through the development of targeted life-long learning opportunities. We challenge students to breakdown short-sighted barriers that undervalue our social history just because it is familiar and part of living/recent memory. It is this relatable & familiar nature that allows collections like the AHM to adopt effective and sometimes non-traditional approaches to object based learning (OBL).

This presentation will briefly explore examples of the AHM’s integration with school curriculum; the cross-disciplinary use of the collection on campus; as well as the use of the collection in the community engagement and creative aging space.

Jane Thogersen

Artist Books
Massimiliano Muraro in his essay on the different meanings of the word “Fango” wrote, “Mud brings to mind something ancestral and in the myths belonging to the creation of many peoples we often find references to it. For example, according to the Ugaritic and Phoenicians it is from the watery mud, called Mot, that all living beings were generated.”

His profound essay weaves a narrative that touches on mythology, religion, metaphysics, geography, scientific meanings and sport. As he explains Mud leads to different interpretations.

The creations of artist books are the perfect vehicle to explore visual ethnography. The research based investigation into cultural heritage and identity using photography, collage and text explores historic techniques such as painting, drawing, writing, abstraction, metaphors
and symbols. The works evoke memories and become form of visual journalism. The exhibition Acqui e Fango curated by Italian artist Roberto Gianinetti begins an exciting collaboration and bi lateral agreement with the prestigious Albertina Academy of Fine Arts, Turin Italy.

Stephen Copland

Small Museum Big Mission

Changing perceptions of the value of the object beyond an intrinsic economic one to individuals who may remove items from their archaeological contexts, to one of empowerment for the local community is indeed a big mission for one small museum. Penny will explore how community engagement involves more than providing a means of understanding the historical and cultural value of keeping objects in situ, it must all benefit it in more tangible ways.

Penelope Edwell

Object Café

A great way to relax after two days of #OBLCoP academic rigour! Mystery education staff talk about the educational value of a selection of mystery objects - what could possibly go wrong? Not just a place for unexpected encounters and unintentional insights but also a possible ongoing project...
Come and see what’s on the menu.

Chair: Andrew Simpson

Mu3947 Museum of Ancient Cultures collection (photo: Effy Alexakis)
Craig Barker
Dr Craig Barker is the Manager of Education and Public Programs for Sydney University Museums. He is also a classical archaeologist serving as the Director of the Paphos Theatre Archaeological Project in Cyprus. Craig has extensive fieldwork experience and publication interests in Mediterranean archaeology and public archaeological education.

Georgia Barker
Georgia Barker is a PhD candidate in the department of ancient history at Macquarie University. She is also a member of the OBLCoP team where her role has involved mapping objects in the museum collections to undergraduate and postgraduate units across all faculties of the university.

Paul Bentley
In addition to his role as director of the Wolanski Foundation Project, Paul manages a portfolio of services to other organisations. As director of Paul Bentley & Associates, he has provided consulting services on information management and the arts to a range of clients including the NSW Department of Housing, Flinders University (for the AusStage performing arts gateway project), Inspire Press, Social Change Online, Catholic Education Office, Goethe-institut and the National Institute of Dramatic Art. From 2006-2012, he also served as executive officer of Museums Australia (NSW).

Martin Bommas
Prof Martin Bommas is the Director of the Museum of Ancient Cultures at Macquarie University. Since 1989 he excavates in Aswan, Egypt and is the Director of the Qubbet el-Hawa Research Project. In addition to Egyptology, his research focus is on Cultural Studies.

Stephanie Chinneck
Stephanie is a freelance writer and curator with an interest in social history and visitor engagement. Museum promiscuous, you’re likely to find her at pretty close to all of the cultural institutions around Sydney. We’ve let her loose on the program and can’t wait to see what she comes up with!

Stephen Copland
Dr Stephen Copland studied at the National Art School, Sydney (ASTC Diploma in Painting). He was awarded a Graduate Diploma in Education (UTS) and a Masters of Fine Art, UNSW (1995). In 2013 he was awarded a Doctor of Creative Arts, UOW. In February 2018 Stephen conducted a workshop at the Albertina Academy of Fine Arts which considered the topic of migration as an Art Museum project and the issue of reconstructing cultural roots through the narration of art.

Penny Crook
Dr Penelope Crook is a Post-Doc at La Trobe University in Archaeology. She has a Bachelor of Arts (Honours) from the University of Sydney and a PhD from La Trobe University. Her research interests include 19th-Century material culture, assemblage analysis, consumer studies, urban archaeology and digital data management.

Nathan Daczko
A/Prof Nathan Daczko is a metamorphic petrologist who combines field and laboratory studies to examine metamorphic processes. He addresses multiple scales, from microstructure to the evolution of large orogens. Inverting this information provides constraints on the geodynamic and metasomatic processes involved in the history of metamorphic rocks, and advances understanding of crustal evolution and geodynamics. Current research is focused on the microstructural and microchemical changes that occur during melt-rock interaction.

Ellie Downing
Ellie manages the Science Engagement and Events unit at the Australian Museum, co-producing the city-wide Sydney Science Festival, delivering on-site science education events for the Museum, and a series of outreach events throughout the year. Her research focuses on expectations and experiences, and she likes dogs and plants a lot.

Penelope Edwell
Penny Edwell is both curator and historian. Penny has worked for the Australian War Memorial and the Australian National Maritime Museum as well as further afield in the Museum at the Lowest Place on Earth, Jordan. She has a BA in Ancient History from Macquarie University and is a current manager of the Museum of Ancient Cultures at Macquarie University.

Eve Guerry
Dr Eve Guerry is manager of the Museum of Ancient Cultures and head of the museum’s education programs. She is also the Roth Fellow for Ancient Israel School Outreach at Macquarie University. Eve has a PhD in Egyptology focusing on Ancient Egyptian religion and expertise in the archaeology of Egypt and the Ancient Near East. Eve loves to teach and to enhance the teaching and learning interactions between the secondary and tertiary education communities.
Gina Hammond
Dr Gina Hammond is Manager of the Psychology Test Library collection, Macquarie University; Her PhD was in Museum Studies (MQU 2013); and has a BA (Hons 1) in Indigenous Studies. As well as being a member of the #OBLCoP team, her research interests include university collections as sites for interrogating and interpreting / re-interpreting cultural power and the transmission of meanings through objects.

Ashleigh Harrington
Ashleigh Harrington has a background in ancient history, museology, education and dance. She works for the Science Engagement and Events unit at the Australian Museum as an educator and content producer. She is passionate about accessible learning environments and practice and is currently undertaking her second degree in primary education.

Leonard Janiszewski
Leonard Janiszewski is a socio-cultural historian and curator. His research, publication and exhibition output spans fine arts through to transnational (particularly Greek diaspora) history. He is also an Honorary Associate Researcher in Dept. Modern History and a member of the Australian History Museum Management Committee. Leonard and documentary photographer Effy Alexakis have been researching the historical and contemporary Greek-Australian presence, both within Australia and overseas, since 1982. Their ongoing project, In Their Own Image: Greek-Australians, is recognised as one of the largest collections of Greek-Australian material in the country.

Rebecca Kummerfeld
Dr Kummerfeld is the Head of Education (Susan Wakil AO Chair of Education) at the Sydney Jewish Museum and has a Master of Teaching and a PhD in history and education, focusing on the history of public art education in museums and galleries. She has experience working with cultural heritage and teaching in schools, universities and museums and prior to joining the Sydney Jewish Museum, managed the Learning Team at North Lincolnshire Museum Service in the UK.

Alistair Kwan
Dr Alistair Kwan is an historian of science, working on the history of education. His interest in material and architectural culture comes from an earlier period as a laboratory physicist, and was developed over several years in the company of art historians. Alistair has taught history of science through both the examination and replication of material culture, and sees material culture as a path to equity in educational engagement and epistemic values.

Ray Laurence
Ray Laurence is Professor of Ancient History at Macquarie University. Prior to his appointment in 2017, he was Professor at the University of Kent (UK) – where he worked closely with Canterbury Roman Museum and Cognitive (an animation studio) to co-produce films on themes of Roman History and Archaeology.

Nicolle Leary
Nicolle Leary is a PhD candidate and academic tutor in the Department of Ancient History, Macquarie University. Nikki’s doctoral research is based on the canon of proportion and animal figures in Egyptian art from the Old and Middle Kingdoms. At Macquarie University, Nikki is involved in teaching Egyptology, with a focus on Egyptian art, culture and society. Nikki’s research interests centre around visual culture in the mortuary context, particularly during the Old to Middle.

Alison Lykissas
Alison Lykissas has been with the Parramatta Heritage Centre since 2013. She is responsible for managing the cultural collections which comprise Artworks, Archaeology, Civic & Ceremonial material and Culturally Significant material.

Kyla McFarlane
Dr Kyla McFarlane is Curator of Academic Programs (research) at The Ian Potter Museum of Art, where she connects academics and students in all disciplines at the University of Melbourne with the Museum’s exhibitions, collections and programs. Kyla has a particular interest in practice-based research and learning.

Bev Miles
Beverley is a Senior Learning Designer in the Faculty of Business and Economics at Macquarie University currently contributing to the new Global MBA degree offered via Coursera starting May 2019. She has a background in ancient history and archaeology, and is passionate about active learning, educational technology, and learning science. Beverley is a thought-leader and practitioner of students as partners, widening participation, and transition pedagogy.

Denis Mootz
Dr Denis Mootz currently works as an education officer at the Museum of Ancient Cultures at Macquarie University. Denis taught History in NSW secondary schools for 40 years. Concurrently with teaching Denis coordinated and lectured in History Method in the Education Faculty at UNSW for nearly 20 years. Denis is also an education consultant including 20 years as education advisor to the Australian History Channel History Classroom. Denis is active in Education as a Director of the History Teachers’ Association of NSW and Secretary of the History Teachers’ Association of Australia. Denis is also President of the Professional Teachers’ Council of NSW. Denis’s PhD is in History pedagogy.

Anna Namuren
Anna Namuren is the Co-ordinator for Research and Collection Services at the City of Parramatta Council. The team provides research advice on family, building and community histories, oversees historic Council archives from 1861 and manages the cultural collections which include artefacts from numerous archaeological excavations.
Anna has previously worked at NSW State Archives, the Australian Museum and various media companies including the National Geographic Channel.

Helen Nicholson

From archaeology course coordinator and lecturer to Playschool’s archaeologist through the round window Helen Nicholson has spent the last 25 years sharing her passion for archaeology with wide ranging and diverse audiences – tertiary and school students, adults, museum and professional. She currently works as an archaeological consultant in Sydney.

Barbara Palmer

Barbara Palmer trained in Information Science and Museum Studies, and worked as a Registrar at the Powerhouse Museum for 18 years. She is currently helping Macquarie University to document its teaching and research collections and make them available both within the University and to the wider world.

Michael Rampe

Michael Rampe has research interests in media, education, innovation and entrepreneurialism. He is at the cutting edge of 3d scanning, printing and display technologies and is always looking for new projects and collaborators to further push the boundaries.

Carla Raymond

Carla Raymond completed her Ba BSc in Ancient History and Geophysics (2015), and MRes (2017) at Macquarie University. She is in the 1st year of her PhD in the Earth and Planetary Science department. She recently begun to collaborate with academics from the department of Ancient History and the Museum of Ancient Cultures to investigate provenance, age, materials and methods manufacture for a series of unusual and questionable museum pieces. Her aim is to use 3D imaging and non-destructive analysis to better understand artefacts, and make information more accessible for everyone from academics to interested members of the public.

Andrew Simpson

Andrew Simpson has worked as a museum curator and in professional and academic staff positions in higher education. He is an Honorary Fellow at the Department of Ancient History at Macquarie University with research interests in university museums, natural history and science. He is currently the editor of the University Museums and Collections Journal.

Jane Thogersen

As well as being lead investigator on the #OBLCoP project, Jane has over a decade of experience in the University Collections area, she is Manager of the Australia History Museum, and holds a BA HIS (Hons), and a MA MusStudies. Research interests include: museum outreach, social responsibility and impact within the community (local, national and international), including developing programs for visitors with dementia; primary, secondary and tertiary education design; embedding of collections into research across multiple disciplines.

Chris Tobin

Chris Tobin is a senior Darug man who is a traditional custodian in the Blue Mountains region and shares some of the local stories via his artworks. He also works with National Parks and Wildlife Service to deliver cultural presentations as well as teaching large groups of children about ochres, weapons, Darug language, painting, dancing and Aboriginal games.

Michelle Whitford

Michelle Whitford completed her BABSc in Astrophysics and Ancient History in 2014 and her MRes in Physics in 2016 at Macquarie University. She is currently pursuing a cross-discipline PhD in Physics and Ancient History. Her current research project focuses on understanding the physical and chemical properties of ancient materials using a multi-analytical approach. Michelle analyses ancient samples like glass, faience, ceramics, and metals. She hopes to use her skills to better understand deterioration mechanisms in artefacts, and develop provenancing methods for glass-like artefacts.

Alison Wishart

Alison Wishart has worked in the GLAM sector for over 15 years as a curator and collection manager. She has a B.A. (Hons) in history and a masters in Cultural Heritage and Museum Studies.
THE KNOWLEDGEABLE OBJECT TEAM

Researchers
Jane Thogersen, Andrew Simpson, Eve Guerry, Gina Hammond, Leonard Janiszewski

Project Officers
Georgia Barker, Jacinta Carruthers, Laura Hickey, Vicki Michael

Sincere Thanks
The OBLCoP team would like to thank the following people for their support on this project throughout the year and those who contributed to this event, including: Sherman Young, Effy Alexakis, Georgia Barker, Rachael Van Den Broek, Jacinta Carruthers, Penelope Edwell, Laura Hickey, Peter Keegan, Alistair Kwan, Vicki Michael, Bev Miles, Yanru Ouyang, Barbara Palmer, Chris Tobin, and the wonderful unit conveners and teachers who gave their time (and enthusiasm) to work on this pilot project with us.

Photography
Effy Alexakis, Photowrite. The artefact images included in the Published Abstracts are of objects from the University collections taken by Ms Alexakis. In addition Effy will be documenting the Knowledgeable Object workshop and symposium days.

Front Cover Image

More Information


Symposium and Workshop presenters are invited to submit a paper expanding on the topic of their abstract by 31st January 2019, for consideration for inclusion in a peer reviewed publication.

JANE THOGERSEN
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