2019 CAUMAC – UNIVERSITY OF MELBOURNE SYMPOSIUM

UNIVERSITY COLLECTIONS:
OBJECT-BASED LEARNING AND TEACHING,
RESEARCH AND ENGAGEMENT

PROGRAM and PUBLISHED ABSTRACTS

THURSDAY 21 FEBRUARY 2019
University of Melbourne

Room 553 and Research Lounge, Level 5, Arts West Building,
University of Melbourne
DEMONSTRATING RELEVANCE

The University of Melbourne’s outstanding Cultural Collections have grown in tandem with the development of the University itself, which was established in 1853 and began as a cluster of buildings set in a large grassy park on the northern fringe of the city. The majority of these rich and extensive collections now sit within the faculties of Agricultural and Veterinary Sciences; Business and Economics; Engineering; Medicine Dentistry and Health Sciences; Science; and VCA and Melbourne Conservatorium of Music; others under the umbrella of Scholarly Services (formerly the University Library); while a number are the responsibility of independent departments of the University.

It may seem to the casual observer that this is a disparate and apparently cumbersome structure, and it is a valid point – these seemingly large and generally highly autonomous Cultural Collections have diverse characters and personalities, degrees of sophistication, operating methods, governance systems and behaviour. What then draws the nearly 40 collections together?

One of the key messages we have constantly promoted has been the mantra of ‘demonstrating relevance’. That is, relevance to the University’s mission and the three pillars of research, teaching and learning, and engagement, referred to as the ‘triple helix’. How do these highly significant, expansive and valuable collections further the University’s core educational function? Through the demonstration of their relevance to the triple helix, by the embedding of object-based learning in the teaching and learning agenda, by the research outputs that derive from the collections, through the relationships that are built with the advancement and alumni communities, by the furthering of the galleries and museums as destinations on campus, and through the unique experiences that we offer students, interns and volunteers, the Cultural Collections of the University of Melbourne demonstrate their relevance to the University’s life and purpose. We hope that these themes are evident in the presentations made today and that they resonate with you.

This Symposium’s keynote speaker, Dr Amanda Burritt, has been one of the leading proponents in the proactive engagement of the Cultural Collections within curriculum at the University of Melbourne. She has spearheaded the popular breadth subject Knowledge, Learning and Culture, introducing her tutorial classes to collection spaces to interrogate the objects and the collection managers. How fortunate are our students to have the experience of handling objects, researching their provenance, undertaking cataloguing and curating, and honing their writing skills, in an interdisciplinary context.

While we at Melbourne have been concentrating our efforts to demonstrate the relevance of our Cultural Collections, this Symposium also evidences the exemplary work that is happening across the continent in this field.

We have been delighted by the response to the Symposium, both the calibre of the presentations which were submitted in a competitive EOI process, and the significant numbers of our university colleagues Australia-wide who have joined us at Melbourne to interact with each other and be inspired by the ideas circulating today.

Thank you to all presenters and delegates for the great support that you have shown for today’s program, and in particularly to Jason Benjamin, Mirna Heruc, Anna Rivett and Gina Hammond, my fellow CAUMAC committee members, who have worked with us in ‘demonstrating relevance’ of the university collections sector within our eminent tertiary institutions.

Susie Shears
Cultural Collections Coordinator
University of Melbourne
CAUMAC – UNIVERSITY OF MELBOURNE SYMPOSIUM

University Collections – Object-based learning and teaching, research and engagement
Level 5, Arts West building, University of Melbourne
Thursday 21 February 2019

9.00-10.00am Registration
Location: Research Lounge, Level 5, Arts West

10.00-10.10am Welcome and introductions
Location: Room 553, Level 5, Arts West
Susie Shears, University of Melbourne and Mirna Heruc, University of Adelaide

10.10-10.50am Keynote speaker
Amanda Burritt (University of Melbourne) Learning with objects – pedagogy, literacy and purpose

Morning session (10.50am-12.30pm)
Chair, David Ellis (University of Sydney)

Speakers
Kelly Gellatly/Kyla McFarlane (University of Melbourne) Collection-based learning in the university museum: A Potter perspective
Fiona Salmon (Flinders University) Indigenous art in higher education: A decolonising strategy
Robyn Sloggett (University of Melbourne) Complex knowledge: Teaching Indigenous studies at the University of Melbourne 1945-1955
Heather Gaunt (University of Melbourne) Embedding a digital literacy activity in a museum environment in a 1st year doctor of optometry curriculum
Rohan Long (University of Melbourne) Rediscovered ancient Egyptian relics inspiring multidisciplinary research at the University of Melbourne
Jen Hill (University of Melbourne) The Editions de l’Oiseau-Lyre archive: A multi-faceted research resource
Naomi Mullumby/Sarah Charing/Sophie Kollo (University of Melbourne) ABP curatorial practices and design

Lunch (12.30-1.30pm) in the Research Lounge
Tours of the object-based learning laboratories, located in Rooms 254 and 255, Level 2, Arts West and the opportunity to view collections and exhibitions on campus.
The object-based learning laboratories take a maximum of 20 people. To view these laboratories, please indicate your interest on the sign-up form at the Registration desk.

The following exhibitions are currently on display at the Parkville campus.
Objects of fame: Nellie Melba and Percy Grainger, Grainger Museum
Clement Meadmore: The art of mid-century design, Ian Potter Museum of Art
The art of healing: Australian Indigenous bush medicine, Medical History Museum
The universe looks down: Kristin Headlam & Chris Wallace-Crabbe, Noel Shaw Gallery, Baillieu Library
Awaken, Arts West Gallery

In addition, you may like to visit the Henry Forman Atkinson Dental Museum and the Ed Muirhead Physics Museum. Maps are available at the Registration desk with directions to all these collections.
**Afternoon session A (1.30-3.10pm)**
Chair, Angeletta Leggio (University of Melbourne)

**Speakers**
Carole Hinchcliff (University of Melbourne) *A story about acquiring a book with a special association to Melbourne Law School*
Jon Buckingham (RMIT University) *RMIT sonic arts collection*
Kerri Klumpp (University of Queensland) *Fryer Library special collections: Providing tangible pathways to research*
Kerrianne Stone (University of Melbourne) *A macro perspective on the Print Collection: The role of printed material in teaching economic concepts*
Melanie Fillios (University of New England) *Faunal collections and 3D models (VIDEO PRESENTATION)*
Natalie Furnas (University of Adelaide) *Embedding collections within the student experience*
Jacky Healy (University of Melbourne) *Engagement: The art of healing*

**Afternoon tea (3.10-3.30pm) in the Research Lounge**
Chair, Gina Hammond (Macquarie University)

**Poster presentations**
Ben Waters (University of Melbourne/SIIII) *Virtual spaces for collection learning and engagement*
Gina Hammond/Jane Thogersen/Andrew Simpson/Leonard Janiszewski/Eve Guerry (Macquarie University) *Unlocking the learning potential of University collections*
Gina Hammond/Jane Thogersen (Macquarie University) *The art and the object: A case study demonstrating the potential of a multi-disciplinary community collaboration*
Peter Mitchelson (University of Melbourne) *Conserving the Louise Hanson-Dyer ‘book of autographs’*
Rheny Pulungan/Anita Dewi (Monash University) *Authentic learning and assessment using authentic materials: An OBL collaboration between librarian, learning skills adviser and academic*

**Afternoon session B (3.30-5.30pm)**
Chair, Andrew Simpson (Macquarie University)

**Speakers**
Andrew Jamieson (University of Melbourne) *Object laboratories: The Classics and Archaeology Collection and object-based learning*
Anne Holloway (Monash University) *Displaying cross-disciplinary learning: Exhibitions as a site for OBL and flexible curriculum engagement*
Gemma Lee (University of Melbourne) *Versatile objects: Utilising Bab Adh-Dhra’ artefacts to engage students in Near Eastern Archaeology and Religious Studies*
Katie Wood (University of Melbourne) *Engaging secondary school teachers in the archives of Australian literature*
Michael Rampe (Macquarie University/Pedestal) *Capturing context: Scanning the field as object data*
Marcelle Scott (University of Melbourne) *Object biographies: An academic coalition of interdisciplinary teaching*
Olivia Meehan (University of Melbourne) *Reading, language and visual literacy: The practice of seeing and describing a work of art*
Sharyn Volk (University of Melbourne) *Object-based learning: An aspirational educational pathway for disadvantaged students in rural Victoria*

**5.30-5.35pm Summary and farewell**
Susie Shears, University of Melbourne and Mirna Heruc, University of Adelaide
ABSTRACTS

LEARNING WITH OBJECTS – PEDAGOGY, LITERACY AND PURPOSE
University museums and collections are rich assemblages of diverse objects, artefacts and specimens. Object Based Learning, however, is much more than providing students with access to objects. Effective educators working with objects need to have clearly articulated learning outcomes in mind and to draw on research based pedagogical frameworks, as they explore ways of ‘reading’ objects with their students. Literacy theories from the discipline of Education, while developed with reference to reading and writing of written and visual texts, can make a significant contribution to learning and teaching with objects in the context of university museums and collections.
Amanda Burritt

COLLECTION-BASED LEARNING IN THE UNIVERSITY MUSEUM: A POTTER PERSPECTIVE
Established in 2010, Academic Programs at the Potter connects academics and students in all disciplines at the University of Melbourne with the Museum’s exhibitions, collections and programs. This joint paper touches on history of object-based learning and academic programming at The Potter, and looks boldly to the future – what are the possibilities for collection-based learning in the university museum of the future?
Kelly Gellatly and Kyla McFarlane

INDIGENOUS ART IN HIGHER EDUCATION: A DECOLONISING STRATEGY?
This paper examines a recent collaboration between the Flinders University Art Museum (FUAM) and the discipline of History in the teaching of Australian Indigenous-settler relations. The impetus for this collaboration was the need to better equip students to understand and engage constructively with the history and consequences of Indigenous dispossession. It sought to increase the representation of Indigenous perspectives in the classroom by augmenting the use of Indigenous scholarship with works from FUAM’s contemporary Indigenous art collection. We argue that this is an effective strategy for decolonising the curriculum and giving students the tools to better contribute to processes of reconciliation.
Fiona Salmon and Catherine Kevin

COMPLEX KNOWLEDGE: TEACHING INDIGENOUS STUDIES AT THE UNIVERSITY OF MELBOURNE 1945 – 1955
For ten years in the middle of the twentieth century the University of Melbourne offered subjects and research opportunities for students to work with Indigenous cultural material from around the world. Framed by the strong belief that cultural material could provide evidence for art historical development within Indigenous communities as well demonstrate the strength of Indigenous contemporary art production, Dr Leonhard Adam used objects as texts for students at the University and beyond. In doing so he amassed an extraordinary collection of valuable objects and influenced a number of significant university alumni including Max Charlesworth and Greg Denning. He failed, however, to penetrate the pedagogical pillars that fortified text-based Western knowledge against new forms of object-based, cross-cultural learning.
Robyn Sloggett

EMBEDDING A DIGITAL LITERACY ACTIVITY IN A MUSEUM ENVIRONMENT IN A 1ST YEAR DOCTOR OF OPTOMETRY CURRICULUM
This project aims to explore student personal and professional learning and reflection in ethics via engagement with artefacts in Grainger Museum at the University of Melbourne. It seeks to explore students’ understanding of ethical concepts and skills in health professional contexts, including teamwork, communication and collaboration. Optometry students experienced activities in the
museum that focused on ethical dilemmas, including dealing with present or future ‘moral distress’ in health professional contexts. A total of 143 Optometry students took part in the study between 2017-2018. In 2018, to promote inter-disciplinary communication within a peer-to-peer learning and teaching environment, five students from Arts Management and five students from Animation were recruited. The Arts Management students assisted Optometry students in providing insights and ways of connecting to the selected objects, while the Animation students supported the production of the final video. Together, 90-99% of the students reported that this task increased their understanding and awareness in digital literacy, professionalism and health ethics. They reported it has helped in identifying strengths and weaknesses in communication and inter-personal skills. 85% of the students recommended incorporating activities involving digital literacy and museums into the program in future. Overall, students appreciated incorporating Humanities in a clinical discipline as it encouraged lateral thinking and allowed more personal growth.

Kwang Cham and Heather Gaunt

REDISCOVERED ANCIENT EGYPTIAN RELICS INSPIRING MULTIDISCIPLINARY RESEARCH AT THE UNIVERSITY OF MELBOURNE

Recently, two mummified Ancient Egyptian specimens of Ptolemaic age were rediscovered within the collections of the Harry Brookes Allen Museum of Anatomy and Pathology. These specimens comprise a preserved head and hand wrapped in bandages. Their provenance is unknown, but it is thought that they were acquired by Frederic Wood Jones, head of the Anatomy Department from 1930-7 and a fieldworker of Ancient Egyptian sites. The specimens have inspired both scientific research and artistic collaborations. By scanning the specimens with computed tomography (CT), 3D models were created which can be manipulated digitally and physically printed. In the case of the head, a 3D print was used for the basis of pathological analysis and forensic reconstruction. In 2018 the mummified hand was the subject of a similar research project. In addition to 3D scanning, samples of the bandage were taken and analysed by scanning electron microscopy and dated by radiocarbon techniques. These projects have illustrated the startling amounts of information that can be derived from museum objects, particularly when approached collaboratively and with multi-disciplinary teams.

Rohan Long

THE EDITIONS DE L'OISEAU-LYRE ARCHIVE: A MULTI-FACETED RESEARCH RESOURCE

Louise Hanson-Dyer, a Melbourne woman resident in Paris, then Monaco from 1929 until her death in 1962, established and ran her own publishing house—a pre-eminent scholarly publisher of “early” music—and a record label. In 2013 the Editions de l'Oiseau-Lyre archive arrived in Melbourne where it was re-housed and catalogued. This paper charts the diverse research interest in the collection by students and scholars. In 2018 this included an art history project, undertaken as a student internship and resulting in an on-line exhibition; and a two-day international symposium, Louise Dyer and Editions de l’Oiseau-Lyre: The Establishment of a Music Press, featuring papers by four University of Melbourne current, or immediate past students together with concerts of music published by L’Oiseau-lyre. The materiality of collection items has also been utilised in object-based learning and displays. In 2019, heavy reliance on the archive characterises PhD projects in London and Melbourne; and ‘in-house’ a data visualisation project now in development will allow new conceptualisations of Hanson-Dyer’s vast professional creative network to emerge.

Jen Hill

OBJECT BASED LEARNING AND TEACHING—CURATORIAL PRACTICES AND DESIGN

This session explores how OBL is integrated into a Master of Design studio subject. ‘Critical & Curatorial Practices in Design’ runs over an entire semester, during which the students engage deeply with archival collections to develop and curate an exhibition. Each class has used material that was previously uncatalogued. As the students select and analyse the work, we have harnessed their efforts to shape our digitisation projects. The students’ exploration involves both working together as a class...
to create a shared understanding of the context and history of the collection and working individually or in small groups to undertake research on a facet of the collection. Their focus is an object or theme, and they curate an exhibition that both displays the objects and demonstrates their understanding of the context in which the objects were created. Through this work they develop a deep understanding of the subject, but they also develop archival and curatorial skills.

Ongoing collaboration with the students, professors and curatorial advisors of this subject has enriched our knowledge of the collections and the students’ learning process, developed networks with other cultural institutions and given us the opportunity to improve metadata.

Naomi Mullumby, Sarah Charing and Sophie Kollo

A STORY ABOUT ACQUIRING A BOOK WITH A SPECIAL ASSOCIATION TO MELBOURNE LAW SCHOOL

A presentation about how the Law Library acquired a book with a special association with Melbourne Law School. The book has a story that delights students in Dr Amanda Burritt’s undergraduate breadth subject Knowledge, Learning and Culture. This is an object-based learning class that includes a tutorial using items from the Law Rare Books Collection. The story of this book has also been used to engage Melbourne Law School alumni because it reveals a bit about the history of the university and the law school, and how books (apart from their content) can have interesting stories about people, connections and generosity of spirit.

Carole Hinchcliff

THE RMIT SONIC ARTS COLLECTION

RMIT University maintains a modest collection of some 2500 artworks, but until recently, these were limited to traditional media – primarily painting, sculpture, and works on paper. However, in 2012 the RMIT Art Collection was expanded to incorporate a Sonic Arts collection, wholly dedicated to acquiring sound-based artworks – a first of its kind for Australia. Since its inception, the Sonic Arts collection has been utilized in exhibitions both locally and internationally, but equally importantly has opened multiple avenues of cross-disciplinary teaching, learning and research in the fields of sound design, architecture, fine art and curatorial studies. This takes place at both under- and postgraduate levels: from example, works commissioned for the collection are used by BA Sound Design students to experiment with spatialisation techniques; by MA Curatorial students to develop innovative modes of exhibition and concert design in a live industry setting; PhD projects in Architecture have used the collection have been developed to test sound delivery platforms; and works from the collection have been used to further doctoral studies in musicology and performance. This presentation proposes to deliver several case studies illustrating the success of this collection as an object-based learning tool despite the objects having no physical properties.

Jon Buckingham

FRYER LIBRARY SPECIAL COLLECTIONS: PROVIDING TANGIBLE PATHWAYS TO RESEARCH

This paper discusses the teaching and research potential of library special collections material for student internship programs and curriculum support within the university environment. Two recent case studies from the Fryer Library at The University of Queensland serve to demonstrate how object-based learning engages students by providing context and evidence for theoretical concepts while sparking curiosity and inquiry. This ultimately leads students to pursue individual research at a deeper level.

The first case study discusses the relevance of the Julian Burnside and Kate Durham Collection for teaching object-based classes to Anthropology and Law students. In collaboration with course coordinators, librarians selected asylum seeker material such as letters, or hand-made objects, for students to read, view, and touch. The power of the original letters and documents provided unique insights for Anthropology students studying borders, and Law students studying asylum seeker law.

The second case study looks at records in The University of Queensland Press Archive and the associated papers of its writers. For student interns pursuing a project on writing and publishing, the
correspondence, minutes, editorial files and draft manuscripts provided a wealth of research potential. The source material in this collection was drawn upon, as the students collaborated on a digital story, which included written research, and digital surrogates taken from the original items.

Kerri Klumpp

A MACRO PERSPECTIVE ON THE PRINT COLLECTION
The Baillieu Library Print Collection comprises over 9,000 individual prints. It was established in 1959 through a gift of over 3,000 European old master prints by Dr J. Orde Poynton. Poynton was a medical practitioner, a bibliophile and also a student of the economist John Maynard Keynes, founder of modern macroeconomics. This paper presents a brief snapshot of how prints may be used to teach economic concepts.

Kerrianne Stone

FAUNAL COLLECTIONS AND 3D MODELS: A CASE STUDY IN VIRTUAL OBJECT-BASED LEARNING
Faunal collections are a valuable resource for teaching and research alike, but their efficacy is often limited by access. In response to this limitation, numerous photographic atlases have been produced to provide ‘access’ to collections. However, 2D images are constrained by their inability to be ‘handled’ and measured in the same way as a physical specimen.

The UNE Archaeology virtual bone project was developed as a pedagogical tool to teach off-campus students bone identification in an online environment. Drawing on UNE’s vast osteological collections, we used photogrammetry to create 3D models of human and animal bone that could be virtually ‘handled’ and measured by anyone – anywhere. In this talk, I present our virtual bone project – and address the burning question – ‘does it work?’ I discuss its ability to facilitate robust identification of osteoarchaeological remains through the results of student assessments. I then compare the ability of students trained the traditional, hands-on way to those trained in the virtual classroom, in their ability to accurately identify material from an archaeological faunal assemblage via a two-week, advanced zooarchaeology field school in Cyprus, in which students from both walks of learning went head to head testing their identification skills.

Melanie Fillios

EMBEDDING COLLECTIONS WITHIN THE STUDENT EXPERIENCE
This paper outlines the results of research conducted throughout August – October 2018 at the request of the University of Adelaide Collections department and provides recommendations for enhancing public programs to increase student engagement with the collections. Throughout this research, I utilised a theoretical framework of ‘new museology’, as discussed by Tranter (2012) and Hautio (2011). In the context of curatorial and arts academia, new museology is used to describe the shift from traditional museum structure to a focus on audiences, community, and public education, with emphasis placed on the importance of visitors as active participants in the production of knowledge. Objects within a collection can encourage the expression, appreciation, and affirmation of various forms of identity rather than a single dominant narrative. In addition, objects as learning tools can break down cultural, scientific, historic, and artistic divides, revealing an interconnectedness of human thought and action. Through content analysis, this research highlighted that object-based learning is being utilised both nationally and internationally in university collections strategy. I discuss specific recommendations for the University of Adelaide Collections around object-based learning as a way for the University Collections to enhance, support and provide programs that would enhance the overall student engagement.

Natalie Furnas

ENGAGEMENT: THE ART OF HEALING
In the Faculty of Medicine, Dentistry and Health Sciences, University of Melbourne, Strategic Plan Beyond 2018, the museums and collections are included in the Engagement objective, ‘to expand the
university’s support for public debate and discussion of important health issues, utilising the Faculty’s extensive museum collections to support public engagement.’

This paper examines the exhibition *The art of healing: Australian Indigenous bush medicine* and the role it has played with students, alumni and the community in introducing traditional Indigenous healing practices through contemporary art. The exhibition follows the premise of Tjukurrpa (dreaming). It shows traditional Indigenous healing practice as past, present and future simultaneously. It presents examples of healing practice from many distinct and varied Indigenous communities throughout Australia revealed through contemporary art practice.

Research has indicated that trainee doctors feel overwhelmed when confronted with Indigenous health issues and this exhibition is part of an educational program to broaden understanding of Australian Indigenous people and their extensive knowledge. This exhibition will tour to Kings College London (15 May to 7 July 2019) and The Berlin Museum of Medical History of the Charité – Universitätsmedizin (24 October 2019 to 2 February 2020) to further this engagement.

**Jacky Healy**

**VIRTUAL REALITY, OBJECT-BASED LEARNING, ARCHITECTURE, 3D SCANNING**

The role of virtual reality in the archiving and exhibition of museum collections has little precedent, with its true value still emerging. Over the course of 2018, architecture students from the MArch program at the Melbourne School of Design (MSD) have been developing approaches to the design of virtual spaces to digitally communicate and represent the Ian Potter Museum of Art’s classics and archaeology collection. Using the architecture design studio as a space for research and exploration, this cross-disciplinary collaboration between the museum, the MSD and the independent research and design agency SIII Projects, utilises advanced digital technologies to uncover the value of virtual spaces for collection learning, teaching and engagement. 3D scanning techniques, aligned with virtual reality technologies are deployed to digitally capture objects from the museum’s collection, to be represented within designed spatial environments for engagement and interaction. Titled *A Museum Made Digital*, this prototypical project asks students to redefine the typical notion of an architectural ‘site’ and explore the role virtual reality might play in the representation of our cultural heritage. This presentation will expand on the process of working undertaken in the studio and unpack the cross-disciplinary relationships required to develop this area of research.

**Ben Waters**

**THE ART AND THE OBJECT – A CASE STUDY DEMONSTRATING THE POTENTIAL OF A MULTI-DISCIPLINARY COMMUNITY COLLABORATION**

The Art and Object Engagement (AOE) program at Macquarie University is an outreach program targeted at participants living with dementia. The program uses contemporary art and social history objects from the university collections in order to engage and continue to build sustainable community relationships. The AOE program embeds the collections in multi-discipline L&T programs, offering students experience with human research ethics applications, observation research design and implementation, literature review, reporting and strategic planning. The collaboration has expanded the collections’ research potential with a focus on measuring engagement, quality assurance, behavioural impacts and benefits, as well as contributions to the historical narrative. It has also created research partnerships with community dementia specialists, aged care facilities and academic research centres. The program has boosted awareness of the collections and we now provide stimulus to support academic research in areas such as Psychology, with research into music verses object engagement as triggers for participants.

**Jane Thogersen and Gina Hammond**

**UNLOCKING THE LEARNING POTENTIAL OF UNIVERSITY COLLECTIONS**

At the heart of this ‘object-based learning’ 2018 L&T funded project was the aim to develop a model to comprehensively map collection objects with units across campus and out into schools. The purpose
was to remove barriers between the learning and teaching community and the Macquarie University collections. Due to timing and resource restraints the project was constructed as a pilot and focussed on mapping two collections to primary and secondary curriculum as well as units across the five faculties on campus. This presentation will show the methodology developed, as well as phase one planning and phase two feedback and implementation strategies. Additionally it will investigate its ongoing potential and next collaborative steps beyond the university’s borders.

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

CONSERVING THE LOUISE HANSON-DYER BOOK OF AUTOGRAPHS
Louise Hanson-Dyer (1884-1962) was a significant patron of arts in Australia and internationally, known in her lifetime for her publication of finely printed musical scores including her editions de l’Oiseau-Lyre. Her Book of Autographs contains art works, inscriptions and poems by prominent international artists including a poem by James Joyce and paintings by Arthur Streeton and Thea Proctor. Fully bound in leather with ornate gold tooling and studded with gems, she commissioned this lavish volume from Wal Taylor, a prominent binder in Sydney in the 1930s. Bequeathed on her death to the University and currently housed in the Music Library named in her honour, it is one of the most significant artefacts in the University of Melbourne. The volume came to the Grimwade Centre for conservation treatment in 2017 with the binding in poor condition, unable to be safely accessed or displayed. This presentation will outline the innovative conservation treatment to stabilise the binding with minimal introduction of new materials.

Peter Mitchelson

AUTHENTIC LEARNING AND ASSESSMENT USING AUTHENTIC MATERIALS: AN OBL COLLABORATION BETWEEN LIBRARIAN, LEARNING SKILLS ADVISER AND ACADEMIC
Developing effective forms of collaboration has become essential for universities in facing the challenges of complex and changing environments. Collaborative works between academics and libraries have been recognised as an effective way of enriching students’ research and learning experiences through authentic learning. This presentation reports on a successful collaboration between a Monash academic, a librarian and a learning skills adviser in improving students’ experiences in learning the Indonesian language through a series of research and assignment workshops. These workshops were designed to implement object-based learning (OBL) activities using Monash Library’s authentic collection in Indonesian language with the aim of completing relevant assessment tasks.

Rheny Pulungan and Anita Dewi

OBJECT LABORATORIES: THE CLASSICS AND ARCHAEOLOGY COLLECTION AND OBJECT-BASED LEARNING
I loved being in the Object Learning Labs to be able to interact with the object; The object labs were an amazing experience, to have hands-on learning with real artefacts is something I never thought possible; and, The tutorials involving the object labs made the subject stimulating and contextualized the content taught in the lectures.
In June 2016, 200 objects from the University of Melbourne’s Classics and Archaeology Collection were relocated to the Arts West building of the Faculty of Arts, for use in the object laboratories – hybrid teaching, display and open storage spaces designed for object-based learning. The labs offer multiple levels of interpretation: museological, archaeological and historical. They provide students with unique opportunities to engage with the evolving life of an object, from the original context of use, to its excavation and its place within the museum, to its management and display within a university teaching and research collection. For many students, this cross-disciplinary and integrated approach is the most rewarding part of the learning experience, a sentiment reflected in comments (as noted...
above) on classes in the object laboratories. This paper concerns the depth of engagement that such object-based teaching and learning spaces can provide in higher education.

Andrew Jamieson

DISPLAYING CROSS-DISCIPLINARY LEARNING: EXHIBITIONS AS A SITE FOR OBL AND FLEXIBLE CURRICULUM ENGAGEMENT

Monash Library’s Special Collections function in tandem to help develop effective collaboration between academics and libraries to enrich the student learning experience. The focus of our program is to work with Faculty and the Research & Learning teams to embed the experience of using rare and special materials in curriculum, whether these are individual items or the content and theme of a curated exhibition. This presentation explores a number of opportunities for teaching and that arose from an exhibition developed by Special Collections. Based on the History and Philosophy of Science, the exhibition was used as content for improving the assessment outcomes of subjects within both the Science and the Humanities Faculties, as well as more general outreach to the University community.

Anne Holloway

VERSATILE OBJECTS: UTILISING BAB ADH-DHRA’ ARTEFACTS TO ENGAGE STUDENTS IN NEAR EASTERN ARCHAEOLOGY AND RELIGIOUS STUDIES

For university students, object-based learning has the potential to provide highly immersive opportunities; however, the use and selection of the types of objects involved in OBL has largely gone unscrutinised. Indeed, further investigation into the versatility of objects held in teaching collections would promote cross-disciplinary applications of collections in tertiary education. This paper will discuss doctoral research conducted to evaluate OBL experiences of students studying Near Eastern archaeology at the University of Melbourne and religious studies at several universities in the United States. The objects selected for this initiative focus on the Early Bronze Age pottery from the Jordanian site of Bab adh-Dhra’. The Bab adh-Dhra’ objects offer multiple levels for interpretation and consideration in Near Eastern archaeology: ranging from issues covering the archaeology of death to the looting and subsequent excavation and management of the site’s artefact assemblage. The use of the Bab adh-Dhra’ material in the United States also highlights another significant facet for consideration – the role of these objects in the biblical narrative. In this presentation, preliminary findings from the study are analysed which indicate favourable student responses verifying the efficacy of OBL in teaching and learning outcomes and engaging students in both Near Eastern archaeology and religious studies.

Gemma Lee

ENGAGING SECONDARY SCHOOL TEACHERS IN THE ARCHIVES OF AUSTRALIAN LITERATURE

In 2017, the University of Melbourne Archives (UMA) began a partnership with the Graduate School of Education around the School’s Teachers as Ambassadors for Australian Literature project. The project has received funding from the Australian Cultural Fund to support VCE-level teachers to research the UMA literary collection for the purpose of developing teaching resources on Australian literature. Teachers will spend a week at the University accessing original archival material with the support of UMA archivists and receiving professional development training with MGSE academics. The resources they develop will be used in VCE programs in their schools and possibly others. The project builds on Associate Professor McLean Davis’ previous publications on the pedagogical benefits of secondary school teachers engaging in research. It is an exciting project that has the potential to open up UMA’s little-known literary holdings, develop our expertise in secondary school-level teaching and supports UMA’s strategic vision to become an active partner in research grants and projects.

Katie Wood
CAPTURING CONTEXT - SCANNING THE FIELD AS OBJECT DATA
Museum digitization programs are underway and the role of ‘digital twins’ of museum specimens is being developed and exploited using 3d printing, VR and platforms such as Pedestal 3D. This talk moves that conversation to the next level of capturing something that is often under represented visually or not represented at all visually in museum displays and collections: the site and original context of where the object was found. This large-scale field digitization in 3D has massive potential to enrich our displays by providing this very important context whilst also aiming to serve the research needs when examining objects far removed by space and time from their original resting place. There is also benefit of redefining the ‘object’ to include large scale heritage sites such as the Macquarie Lightstation which we can now bring into our museum context (and to the wider community through the internet) fully intact, thus fostering strong links between University collections and heritage bodies as well as the wider community.

Michael Rampe

OBJECT BIOGRAPHIES: AN ACADEMIC COALITION OF INTERDISCIPLINARY TEACHING, RESEARCH AND ENGAGEMENT THROUGH CULTURAL MATERIALS CONSERVATION
The discipline of cultural materials conservation is grounded in transdisciplinary ideas and methodologies that draw on, and inform humanistic, scientific, technical, and cross-cultural understandings. University collections are the material and intellectual embodiment of all of these ways of knowing and relating to the world. At the University of Melbourne’s Grimwade Centre, the cultural collections have a central place in the curriculum. They inform the pedagogical frameworks, subject content, teaching methods, and assessment tasks. They provide visual and haptic, tacit and explicit teaching and learning pathways to explain and integrate conservation praxis and research, and the subjective relationships between people, place, and things.
Following Ingold’s (2012) ecology of materials in which he argues for ‘a change of focus, from the objectness of things to the material flows and formative processes wherein they come into being’ (2012 p. 431), students are asked to write object biographies as part of their study of the conservation and preservation needs of items from the University of Melbourne’s cultural collections.
Case studies are presented to examine the pedagogical value of this approach, and suggestions for how the research potential of the object biography can be further harnessed, including through industry and community engagement, are described.

Marcelle Scott and Nicole Tse

READING, LANGUAGE AND VISUAL LITERACY: THE PRACTICE OF SEEING AND DESCRIBING A WORK OF ART
The task of observing or deep looking encourages students to consider a broad context for cultural capital; to draw upon experience and cultural imagination when examining a work of art, listening to music or participating in discussion. This paper will explore the idea of visual literacy and consider the challenges we face when asked to articulate complex ideas that emerge from deep observation. A proposition will be made for the way in which reading literature may help students build language and visual awareness. Case studies of how this may be achieved through object-based learning frameworks will be presented, within a formal teaching context and extra curricula engagement.

Olivia Meehan

OBJECT-BASED LEARNING: AN ASPIRATIONAL EDUCATIONAL PATHWAY FOR DISADVANTAGED STUDENTS IN RURAL VICTORIA
Many students from Victorian rural schools suffer multiple levels of educational disadvantage as a consequence of socio-economic status, low educational aspirations, and geographical constraints. This paper will consider a project which was specifically designed to address these challenges. Drawing on the educational mode of student-centred object-based learning the project delivers pedagogical practices which seek to improve secondary learning outcomes, raise aspiration levels, broaden tertiary
education opportunities, expand career pathways, and promote cultural awareness and understanding. This project has now completed three years of delivery at five schools located in the Goulburn Valley in regional Victoria. Student participants are enrolled at years 7, 8 and 9. Selected replica objects feature in the incursion activities. During excursion visits students engage with authentic objects from the University of Melbourne’s Classics and Archaeology Collection. The presentation will include preliminary findings which indicate support for incorporation of OBL practices in rural teaching and learning class room environments.

Sharyn Volk

SPEAKER BIOGRAPHIES

Amanda Burritt is a Lecturer in the Melbourne Graduate School of Education at the University of Melbourne. Dr Burritt teaches in and coordinates several subjects in the Master of Teaching and undergraduate Breadth program, including Knowledge, Learning and Culture. Previously she was Senior Educator at the NGV and inaugural Curator of Academic Programs at the Ian Potter Museum, University of Melbourne. Amanda has a BA(Hons) major in Art History, a B.Theol, Dip Ed, MEd, PhD in History.

Kelly Gellatly
Kelly Gellatly is the Director of the Ian Potter Museum of Art at the University of Melbourne. Prior to taking up the role in 2013 she was Curator of Contemporary Art at the National Gallery of Victoria, Melbourne. She is currently working on a major redevelopment of the Potter Art Museum with celebrated Melbourne-based architects Wood Marsh, due for completion in early 2020.

Kyla McFarlane
Dr Kyla McFarlane is the Curator of Academic Programs (Research) at the Ian Potter Museum of Art at the University of Melbourne, where she connects academics and students in all disciplines with the Museum’s exhibitions, collections and programs. She has held key curatorial positions at Queensland Art Gallery | Gallery of Modern Art, Brisbane, and Monash University Museum of Art, Melbourne.

Fiona Salmon
Fiona Salmon is the Director of Flinders University Art Museum and Affiliate Member of the College of Humanities, Arts and Social Sciences, Flinders University, South Australia. She has published on Flinders University Art Museum collections and exhibitions with an emphasis on Aboriginal and Torres Strait Islander art.

Catherine Kevin holds a PhD in History from the University of Sydney. Now Senior Lecturer in History at Flinders University, South Australia, she has published on the histories of pregnancy and miscarriage, Australian feminism, post-WWII refugees and Indigenous-settler relations.

Robyn Sloggett
Robyn Sloggett AM is the Cripps Foundation Professor in Cultural Materials Conservation and Director of the Grimwade Centre. Her teaching and research programs link the scientific analysis of art and archives with cultural, historical and collection analysis resulting in over 23 competitive research grants and 17 successful ARC projects.

Kwang Cham
Dr Kwang Cham is an optometrist and a Lecturer at the University of Melbourne. His educational scholarship interests include using digital technologies for feedback and assessment, simulations,
digital literacy competency, inter-professional education, and inter-disciplinary object-based learning engaging with material culture. He is a fellow of the Melbourne Academy and a member of the Australian and New Zealand Association for Health Professional Educators.

**Heather Gaunt**
Dr Heather Gaunt is the Curator of the Grainger Museum, University of Melbourne. Heather has worked over a period of two decades in the museum industry, as curator, collection-manager, researcher, and educator. She has extensive experience, and has published widely, in the area of pedagogy in museums in tertiary education across disciplines.

**Rohan Long**
Rohan Long is the curator of the Harry Brookes Allen Museum of Anatomy and Pathology and former collection manager of the Tiegs Zoology Museum, both at the University of Melbourne. He is interested in natural history collections, zoology, palaeontology, palaeoanthropology and 19th and 20th century museum practices.

**Jen Hill**
Dr Jennifer Hill is the Curator of the University of Melbourne’s Rare Music Collection (Special Collections) and a specialist in Australian music. Her research interests include colonial and early to mid-twentieth-century music, especially popular and art song; the social history of music and musicians in Australia; music publishing; and Percy Grainger.

**Naomi Mullumby**
Naomi Mullumby is the Architecture, Building & Planning Librarian at the University of Melbourne. She builds engagement with the Library through collaboration with the students and staff of the Architecture Building and Planning faculty, working on a wide range of projects including digitization of rare collections, to exhibitions of student work and post occupancy evaluation of library spaces.

**Sarah Charing**
Sarah Charing is a Liaison Librarian in the Architecture, Building & Planning Library at the University of Melbourne. She is interested in the research process and has a particular interest in historical research, which enhances her interactions with the students working on the library’s collections. She has found the student engagement with the collections rewarding and enjoys facilitating their discoverability.

**Sophie Kollo**
Sophie Kollo is a Liaison Support Librarian in the Architecture, Building & Planning Library at the University of Melbourne. Sophie is inspired by the connections she helps make between academics and archival research. She is excited by the opportunities to make collections more accessible and is an advocate for the collections and enjoys uncovering the stories behind them.

**Carole Hinchcliff**
Carole Hinchcliff is the Manager of the Law Rare Book Collection at The University of Melbourne. The Melbourne Law School Rare Books and Legal History Lecture Series was launched with University Library in 2002 to promote and encourage research using the collection.

**Jon Buckingham**
Jon Buckingham is the Curator of Collections at RMIT University; his research interests include innovations in collection management, object-based learning initiatives, and in particular the role played – or more often not played – by collections in curatorial models, and their relevance in contemporary arts institutions.
Kerri Klumpp  
Kerri Klumpp is currently Acting Senior Librarian at the Fryer Library, The University of Queensland. As a passionate special collections librarian, her research interests include art historical objects, archival photographs and photographic processes. She is former secretary and chair of the Queensland chapter of ARLIS/ANZ.

Kerrianne Stone  
Kerrianne Stone is the Curator, Prints for Scholarly Services and the University of Melbourne. Currently she is working on a publication, exhibition and symposium to mark the 50th anniversary of the Harold Wright and Sarah and William Holmes scholarships which enable an antipodean scholar to study prints at the British Museum.

Melanie Fillios  
Dr Melanie Fillios is a Senior Lecturer in Archaeology at the University of New England, Armidale, NSW. Her main field of interest lies in human animal interactions through time. Melanie has worked at a variety of archaeological sites across Greece, Cyprus, Australia and the United States, and created the first virtual zooarchaeology unit world-wide.

Natalie Furnas  
Natalie Furnas is a second-year M.A. student in Art History and Curatorial Studies at the University of Adelaide. She is interested in the curating of public programs with the potential to break down barriers of access to exhibitions, museums, and collection bodies. She has taught high school Art and history and completed a BFA in 2013.

Jacky Healy  
Dr Jacqueline Healy is Senior Curator, Medical History Museum & Henry Forman Atkinson Dental Museum, University of Melbourne. She was previously Director, Bundoora Homestead Art Centre; Director, Museum and Art Gallery of the Northern Territory; and Director, Public Programs, National Gallery of Victoria. Jacky is committed to community involvement in museums and innovative programs.

Ben Waters  
Ben Waters is an architect and educator whose research areas include the relationship between architecture, digital media, virtual reality and cultural heritage.

Jane Thogersen  
Australian History Museum Manager at Macquarie University, Jane Thogersen has over a decade of experience in University collections and is the lead investigator on a number of Object-based research projects. Her interests range from museum outreach, social responsibility, impact within communities including developing programs for visitors with dementia; and the embedding of collections into research across multiple disciplines.

Gina Hammond  
Dr Gina Hammond is manager of the Psychology Test Library collection at Macquarie University. Her PhD was in Museum Studies (MQU 2015); BSc with BA Museum Studies and a BA Hons in Indigenous Studies. Gina’s research interests include university collections as sites for interrogating and interpreting / reinterpreting cultural power and the transmission of meanings through objects.

Andrew Simpson  
Dr 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.

**Eve Guerry**
Dr Eve Guerry is Manager of Macquarie University’s Museum of Ancient Cultures and head of the museum’s education programs. 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.

**Leonard Janiszewski**
Leonard Janiszewski is a socio-cultural historian and curator based at Macquarie University. His research, publication and exhibition output spans fine arts through to transnational (particularly Greek diaspora) history. Since 1982 his research has focused on historical and contemporary Greek-Australian presence, both within Australia and overseas.

**Peter Mitchelson**
Peter is a conservator of paper and books at the University of Melbourne’s Grimwade Centre for Cultural Materials Conservation. He has a Masters of Cultural Materials Conservation and a Postgraduate Diploma in Art History.

**Rheny Pulungan**
Rheny has a Master degree in Information Studies and a PhD in International Law. She is currently a subject librarian for Indonesian Studies and a law learning skills adviser at Monash University Library. She enjoys working at both libraries, combining her studies and experience to develop embedded research and learning programs.

**Andrew Jamieson**
Associate Professor Andrew Jamieson, School of Historical and Philosophical Studies, University of Melbourne, is a curator and lecturer, with a background and interest in Near Eastern archaeology, object-based learning, and curriculum and community engagement. He played a key role in the development of the Arts West Building object laboratories.

**Anne Holloway**
Building on her experience teaching in Faculty, as Research & Learning Coordinator at the Sir Louis Matheson Library, Anne worked to embed academic and information discovery skills within the Faculty of Arts. As the current Manager of Special Collections at Monash, she continues her interest in developing innovative methods of delivering authentic learning, using content specific examples which integrate collection materials in innovative and flexible ways.

**Gemma Lee**
Gemma has completed a BA (Hons) in Ancient World Studies at the University of Melbourne, with an interest in Near Eastern Archaeology. Gemma is now completing a PhD in Archaeology at the University of Melbourne. Her research investigates object-based learning and the use of Near Eastern archaeological collections in tertiary education.

**Katie Wood**
Katie Wood is the Access and Outreach Archivist and co-ordinator of the Teaching and Learning Program at the University of Melbourne Archives, where she has worked for ten years. She received a BA from the University of Melbourne, a Graduate Diploma in Information Management at RMIT and is currently undertaking a PhD in history at La Trobe University.
Michael Rampe
Michael Rampe is a technologist, innovator, 3D media specialist and educator at Macquarie University. He developed a museum 3D digitization program at Macquarie University and through this work, he launched the Pedestal 3D software platform for using 3D object data in teaching and research.

Marcelle Scott
Dr Marcelle Scott is a Research Fellow at the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne where she continues to research conservation pedagogy with diverse community groups. She is the recipient of several awards for teaching and research.

Nicole Tse
Dr Nicole Tse is Senior Lecturer and Discipline Chair at the Grimwade Centre for Cultural Materials Conservation at the University of Melbourne and founding member of APTCCARN (the Asia Pacific Tropical Climate Conservation Art Research Network). Her research spans issues of sustainability, materiality, and conservation in tropical climates and has been nationally and internationally recognised.

Olivia Meehan
Olivia received her MPhil and PhD in History of Art from the University of Cambridge, King’s College. Since graduating she has worked in museums and galleries and as lecturer and tutor in the History of Art. Most recently she has been researching effective object-based learning models in the museum and gallery environment focusing on reading, language and visual literacy. Olivia is Object-based Learning Coordinator, Faculty of Arts (Arts Teaching Innovation, Teaching and Learning Portfolio) University of Melbourne.

Sharyn Volk
Sharyn recently presented her PhD completion seminar at the University of Melbourne exploring the classification and meaning of ancient Egyptian and Nubian funerary figurines. Using Egyptology as a framework she is continuing to explore the efficacy of OBL practice in disadvantaged rural secondary schools as a pathway to improved learning outcomes.
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