



**COLLECTION
MODULE**

LEARNING RESOURCES KIT

AUSTRALIAN
**MUSIC
VAULT**

COLLECTION MODULE

Victorian Curriculum Links

Learning Areas	Capabilities
The Arts <ul style="list-style-type: none">- Music<ul style="list-style-type: none">o Respond & Interpret	Critical and Creative Thinking <ul style="list-style-type: none">- Questions & Possibilities Personal and Social Capability <ul style="list-style-type: none">- Social Awareness & Management
The Arts <ul style="list-style-type: none">- Dance / Drama / Media Arts / Music / Visual Art<ul style="list-style-type: none">o Explore & Represent Ideaso Present & Performo Respond & Interpret- Visual Communication Design<ul style="list-style-type: none">o Explore and Represent Ideaso Present and Performo Respond and Interpret	
English <ul style="list-style-type: none">- Speaking and Listening<ul style="list-style-type: none">o Languageo Literatureo Literacy	
Humanities <ul style="list-style-type: none">- History<ul style="list-style-type: none">o Historical Knowledge – Australia as a Nation (Level 5 & 6)	



Kylie on Stage Exhibition at Arts Centre Melbourne 2016. Courtesy of the Australian Performing Arts Collection

OVERVIEW

Humans (and animals for that matter) like to [collect things](#). For some people it's coins, for some stamps, for some art works. You may end up with one or two of these items, or a whole room full, on display for people who want to come and see. Some people give these items to a museum or official collection to put on display because they are so important. When this happens, a team of professionals will assess the items in terms of Significance and decide whether to add them to their collection.

CONTEMPLATE AND DISCOVER

Why do we like to keep things?

As a class, brainstorm all the reasons why people might start a collection.

Think about your family - do you have any collections in your house?

In pairs, or small groups, students interview each other about collections they or their family members have (or wish they had). Ask students to consider;

- What is in the collection (or what would they like to be in the collection)?
- Who owns the collection?
- How or why did they start the collection?
- How do the things they collect make them feel?

Older students may also like to consider the difference between collecting and hoarding.

Students share what they discovered with the rest of the class.

"Those who do not know the past are doomed to repeat it."

Ask students to consider this quote from Albert Camus. Give students 5-10 minutes to brainstorm or list all the reasons why they feel it is important to remember and study the past. Students then move into pairs to share their ideas. (You may like to use this prompt for Think-Pair-Share activity.)

For older students, you may like to use the quote as a prompt for a longer form / essay response.

"I'm very happy to hear that my work inspires writers and painters. It's the most beautiful compliment, the greatest reward. Art should always be an exchange."

Discuss with the class how this quote, from musician Nick Cave, suggests another reason why we collect items (particularly those related to art). Ask students to think about artworks (music, design, literature, visual art, performance etc.) that have inspired them in some way. Choose one piece and consider;

- What is it?
- Who made it?
- What do you see / hear in the piece?
- How does it make you feel?
- Why do you like it?
- In what ways does it inspire you?

Students present their personal response to the chosen artwork to the class. Share the artworks (in image or audio form) with the class.

(Advanced) Significance 2.0.

The Collections Council of Australia published a document called [Significance 2.0](#). Here is their definition of significance:

What is Significance?

'Significance' refers to the values and meanings that items and collections have for people and communities. Significance helps unlock the potential of collections, creating opportunities for communities to access and enjoy collections, and to understand the history, cultures and environments of Australia.

From the Collection Council of Australia's document - Significance 2.0.

Read the section "Why significance?" – *Collections and significance* on Page 2 of the document, then explore the Ned Kelly Case study (Pages 5 – 7).

- 1) What themes, people and items would be significant for an Australian music collection? Why?
- 2) Brainstorm ideas with the class or in small groups:
 - Who decides which items are significant to source for a collection?
 - How do curators decide which items to exhibit at a particular time?
 - How do curators know items are real and not fraudulent?
 - What factors could hinder curators from being able to collect items to do with a particular person or event?

The following free online mind mapping / brainstorming tools could be useful for these activities:

- [Bubble.us](https://bubble.us)
- [MINDMUP](https://mindmup.com)
- [Coggle](#) (Chrome extension for those with Gmail accounts)

REFLECTIONS

We like to collect things to remember history; what has happened to the world and us in the past. Sometimes looking at these things makes us feel nostalgic or emotional. Sometimes it reminds us of another time we like to reminisce about or events that are very important to remember. We can learn from the past; some things should be repeated and some should not. Knowing about the past is very important for understanding the present and informing the future.

For more information on the Significance of items, please refer to the Collections Council of Australia's [Significance 2.0](#) document.

TASK 1 - WHAT IS A COLLECTION?

Now that we understand a little more about why we collect things, let's discover more about the people and the items involved in collection. There are many issues to take into account when sourcing, compiling, storing, displaying and looking after a collection. For example, some items might be old, fragile or easily lost.



Headdress worn by Kylie Minogue
Homecoming Tour 2006 - Act One.
Created by designer John Galliano.
Gift of Kylie Minogue, Cultural Gifts
Program, 2008.
Photographer – Jeremy Dillon.

Kylie Minogue is a great case study. She has generously donated many costumes and items to the Australian Performing Arts Collection. Check out Activities 1.1 – 1.12 and 2.1 – 2.4 from the *Kylie on Stage Learning Resource* available [here](#).

TASK 2 - IN DEPTH

These IN DEPTH stories are designed to introduce students to one particular person who stands out in Australian music history. These stories are a starting point. After reading the stories, teachers should encourage students to undertake their own research.

ANGUS YOUNG – AC/DC

Think about one thing you can't wait to do when you get home from school. Something you look forward to all day. You don't even bother changing out of your school uniform; you just want to start as soon as you get home. Is there something in your life like that? Well, there was for Angus Young, the guitarist from AC/DC. He always LOVED to play the guitar. Born in Scotland in 1955 and the youngest of 8 children (!), Angus moved to Australia when he was eight along with his parents, two brothers and one sister, Margaret. Remember them, they come back later in the story.

Angus first started playing a banjo but soon moved on to the cheap, second-hand acoustic guitar his mother bought him (and very, very different to the expensive electric guitars he would end up playing on massive stages). When he was 16 he bought a Gibson SG guitar from a music shop close to his house in Sydney. He liked it because the top of the guitar body looked like devil horns. He still has that guitar today, and, all these years later, Gibson now market this guitar as [The Angus Young SG](#). (Note the custom lightning bolts on the neck!)



Gibson's "Angus Young"
SG guitar from
www.gibson.com

He loved playing guitar and played in bands called Kantuckee and Tantrum. Then, when Angus was 18, his brother, Malcolm, asked him to join his band. Angus was shocked. In an [interview](#) he said "Malcolm would be in one room with his tape recorder putting tunes together, and I would be in the other room pretending I was Jimi Hendrix. When I'd walk in to see what he was up to, he'd go, 'Get out!' I was amazed when he asked me to come down to a rehearsal and play."



Angus Young playing in his first band Kantuckee. Image from AC/DC: Maximum Rock n Roll by Arnaud Durieux and Murray Engleheart. Photo credit – Mark Sneddon.

His sister, Margaret, decided the band needed a name and that Angus should have a trademark look. And she came up with both.

The band became AC/DC. The name came from the letters on Margaret's sewing machine (a term for electrical currents – alternating current / direct current).

And Angus' trademark look? Margaret told Angus that since he would never change out of his uniform before practicing his guitar at home, he should wear it as his signature outfit in the band. During the 1970s, she made all his school uniform outfits including shorts, a shirt, a tie and a hat. He wore them for video clips, live performances and band photos. He said "My sister came up with the idea back in 1973, when I was fifteen...As a kid, I'd come right home from school and pick up my guitar without changing out of my school uniform. At dinner time I'd still be in the suit, playing away. She thought it was cute – it would give people something to look at." (Angus Young as quoted by Brad Tolinski in 'AC/DC', programme for the Rock and Roll Hall of Fame 2003 Induction.)

And now well into his 60s, he's still wearing his school uniform!

AC/DC went on to be one of Australia's most successful bands and Angus Young one of the most well known guitarists.



Angus Young drinking his favourite beverage, milk.

You can see him wearing the school uniform in the video for [Thunderstruck](#).

So what items of Angus Young's are actually in the Australian Music Vault collection? Well, there's a jacket, shirt, hat, shorts and necktie, a complete outfit, made by Margaret. These were donated by Angus Young himself!



Angus Young's shirt, tie and jacket. Courtesy of the Australian Performing Arts Collection.

Angus Young's hat. Courtesy of the Australian Performing Arts Collection.

And why are these items significant? Why have they been included in the Australian Music Vault Collection?

Firstly, AC/DC are a very famous band. Most people, young or old, will recognise an AC/DC song. They have sold millions of records across the world, and their music continues to be very popular today. They have been inducted into the Rock and Roll Hall of Fame, have streets named after them in Madrid and Melbourne, and have topped the charts across the world. AC/DC are a great example of an Australian band who, like many other bands, started playing in garages on second hand instruments, but went on to achieve international success.

And then there is the iconic nature of Angus Young's costumes. The school uniform came to define Angus over the years and contributed to the overall look and image of the band. As did his distinctive guitar, the Gibson "Angus Young" SG.

Having such items in the collection also tells a great story about the Young family. Malcolm and Angus are brothers who formed the band and it was their sister, Margaret, who came up with the name, the look and made the costumes. In a conversation with the Head Curator of the Australian Music Vault, Margaret said that the costumes in the collection dated from around 1973-74. Margaret was able to identify that period from the fabric of the uniform and the badge that she had embroidered on her sewing machine!

And, finally, the fact that Angus himself donated this costume to the collection means a great deal. These are treasured items to be stored safely, displayed and remembered.

We hope you enjoyed learning more about these special items in the Australian Music Vault Collection.

Now go and listen to some AC/DC.



Angus Young live on stage.
Courtesy of the Australian
Performing Arts Collection.
Image reproduced by Tony Mott.

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English - Speaking and Listening	
The Humanities - History o Historical Knowledge – Australia as a Nation (Level 5 and 6)	

DURING VISIT

LOOK

Nick Cave once said "I'm very happy to hear that my work inspires writers and painters. It's the most beautiful compliment, the greatest reward. Art should always be an exchange." Look around the exhibition for items he has donated to the collection. Take a note of these. Why do you think he would have donated objects to a collection such as this?

LISTEN

What can you hear while you're in the exhibition? Listen to everything you can and take notes. What different styles of music can you hear? Can you identify the periods of time the songs are from.

INVESTIGATE

What kind of items actually make up the exhibition? Make a list of the different types. How do these compare and reflect the Australian music industry? What are the specified themes of the exhibition? Think of things you or your family or friends collect and how you would put them on display.

POST-VISIT (MAKE AND RESPOND)

TASK 1 - Capture a collection



A box from the teaching collections of the [University of Colorado Museum of Natural History](#). This file is licensed under the [Creative Commons Attribution-Share Alike 3.0 Unported](#) license by [Gaurav](#) from [Wikimedia Commons](#).

Take something that you, a family member or a friend collects. You will present this collection to the class. But how? Consider ways in which you could document the collection and explain it to others. You may need to make drawings or sketches, take photographs, make a video or audio recording or, perhaps, a combination of all these things.

As you document the collection, think about the items and why they have been collected. Why are these items worth collecting and keeping? What makes them interesting, special or unique? Why should we remember these items?

Present the collection to the class and explain its [Significance](#).

TASK 2 - Become a curator



Janine Barrand, Head of Collections at Arts Centre Melbourne.

Choose a recent or current Australian musician for inclusion in the Australian Music Vault exhibition. As a curator, what items would you like to source from collectors or the musician themselves that could have significance in the exhibition? Think of items that uniquely relate to the musician or their music, or that tell an interesting story about them.

Optional (Advanced)

Explain how you would assess these items using the assessment process and criteria from [Significance 2.0](#) (Page 10). You can look up items that are already in the Australian Performing Arts Collection [here](#).

The assessment criteria

The assessment criteria are a broad framework of cultural and natural values relevant to the whole spectrum of collections in Australia. The criteria help tease out how and why the item is significant.

Four primary criteria apply when assessing significance:

- historic
- artistic or aesthetic
- scientific or research potential
- social or spiritual

Four comparative criteria evaluate the degree of significance. These are modifiers of the main criteria:

- provenance
- rarity or representativeness
- condition or completeness
- interpretive capacity

Using a consistent set of criteria facilitates more accurate analysis and helps elucidate the unique characteristics and meanings of each item or collection.

The Assessment Criteria
from the Collections Council
of Australia's Significance 2.0

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English <ul style="list-style-type: none">- Speaking and Listening	

STAND ALONE PROJECTS

PROJECT 1 - YOUR ARIA HALL OF FAME NOMINATION

Background



Kylie Minogue was inducted into the ARIA Hall of Fame in 2011, as well as The Wiggles.

Being in a Hall of Fame means you're being publicly honoured for the creative area in which you work. In Australia the ARIA Hall of Fame has been running since 1988 and includes music performers, producers, songwriters and people who have strongly influenced the Australian music industry and culture. ARIA stands for the Australian Recording Industry Association. Each year one or more people are [inducted](#) into the ARIA Hall of Fame. Recent inductees include 2015 Tina Arena in 2015 and Crowded House in 2016.

You can watch a Channel 10 report about the 2010 ARIA Hall of Fame inductees [here](#).

Read more about the ARIA Hall of Fame [here](#) and [here](#).

FAME



Image taken by [Nick Youngson](#) and licenced by [CC BY-SA 3.0](#)

Class Discussion Points

- Why do we recognise someone's ability in their field of work? Why are these talents publicly acknowledged and celebrated? How do you feel when you get a [compliment](#)? How does it feel when someone says you have done well or succeeded at something?
- Think about the name Hall of Fame. What, in your opinion, is fame? Is fame positive or negative? What can fame be used for? What is the difference between Fame and Celebrity?
- Read through the following quotes and definitions of fame. Which resonate with you? Why? Can you find any other definitions or quotes about fame that you agree with?

"... very big and very visible personal success." From [Fame 101](#)

"Fame for me is not external, it's internal. So I've been famous for a long time." – Lady Gaga

"...the state of being known or recognized by many people because of your achievements, skills, etc." From [The Cambridge Dictionary](#)

"Fame itself... doesn't really afford you anything more than a good seat in a restaurant." – David Bowie

"Fame means millions of people have the wrong idea of who you are." – Erica Jong

"If you come to fame not understanding who you are, it will define who you are." – Oprah Winfrey

- What are the positives and negatives of fame?
- Does success always lead to fame? Why / why not? Can you think of any specific examples?

A philosophical discussion of Fame can be found on YouTube [here](#).

INDUCTION CRITERIA

- You can find the Induction criteria for the ARIA Hall of Fame [here](#). There are 5 criteria that potential inductees need to meet (summarised below in a simpler format). Discuss these criteria: Do you agree with them? What do they mean to you?

You can be inducted into the Hall of Fame if -

- 1) You are involved in any genre (type) of music.
- 2) You have been doing really well in your career for about 20 years.
- 3) You have been involved in making recorded music. This can be someone who writes music that's been recorded, records the music, produces the music (says which bit goes where and how the song should sound) or plays the music that's being recorded.
- 4) You have written / played / recorded or produced a LOT of songs.
- 5) Your work has influenced a lot of people in Australia and / or all over the world. It doesn't mean that the general public necessarily know who you are by name, but they would feel like your work (the music) is important to them. This means the work (music) is likely to influence history and change people's lives. This is what is known as cultural impact.

One example of cultural impact is shown in this statement by Missy Higgins about Crowded House "I grew up singing Crowded House songs, learning 'Better Be Home Soon' was how my brother and sister and I learnt to harmonise with each other. Their songs are so deeply embedded in my memories of childhood, and learning how to be a songwriter. They were like The Beatles to me, with such deceptively brave chord progressions and lyrics that just seemed to sing themselves. I still aspire to write a song half as good as 'Fall At Your Feet'."

Discuss this quote with the class.

- If you created your own Australian Music Hall of Fame, what would your induction criteria be? How does your criteria compare to the actual ARIA Hall of Fame criteria? What made you make changes to the criteria or not?
- The ARIA board decides who is inducted into the ARIA Hall of Fame. You can [nominate](#) someone [here](#). In 2017/18 the board is made up of [5 people](#) who are important in the recorded music industry through their work with record companies and labels, both commercial and independent. What do you think are the pros and cons of this method of choosing the person who will be inducted? What would be another way of choosing the person?
- What do you think are the important considerations when putting together a selection panel or an award? How do you create the perfect group of people for making that choice?

PREVIOUS INDUCTEES



Midnight Oil were inducted into the ARIA Hall of Fame in 2006. Image courtesy of the Australian Performing Arts Collection and the Midnight Oil Archive.



Chrissy Amphlett was inducted into the ARIA Hall of Fame in 2006. Image courtesy of the Australian Performing Arts Collection. Photograph © Bob King Photography.



Olivia Newton John was inducted into the ARIA Hall of Fame in 2002. Image courtesy of the Australian Performing Arts Collection. Photograph by Laurie Richards.



Crowded House were inducted into the ARIA Hall of Fame in 2016. Image courtesy of the Australian Performing Arts Collection. Photograph by Dennis Keely.

[Here](#) is a list of people who have been inducted into the ARIA Hall of Fame. You can see some photos for each year [here](#). You may like to listen to the music of these artists.

In small groups, ask students to choose one of the Hall of Fame inductees and find out:

- How long did it take them to get into the Hall of Fame after they put out their first record?
- Why they were inducted into the ARIA Hall of Fame. Is there anyone who has been inducted into the Hall of Fame twice?

Compare findings with other groups. Which artists took the longest and shortest times to be inducted into the Hall of Fame? Why do you think this was the case?

Show the list of ARIA Hall of Fame winners to someone much older (parents, grandparents, older family friends, other teachers). See if they have any stories about these musicians. What does their music mean to them?

New inductees

- In 15 - 20 years from now, artists who are putting out their first records now will be inducted into the ARIA Hall of Fame. Research a current Australian musician you think may be eligible in the future. What is it about their career already that suggests they will achieve the level of fame necessary to be inducted into the Hall of Fame? Some things you can look into are number of ARIA awards won, record sales, number of albums, and public opinion.
- This [article](#), released before the 2017 awards, discusses possible future inductees. Do you agree?
- How would you present your choice to a committee and convince them you're right?

Display / Exhibition

- You've been asked to put together a poster, table display or online gallery that demonstrates the significance of your inductee. What would you include and why? How would you communicate your choice to the general public?

Further resources

- Ohio has a [Rock and Roll Hall of Fame](#)
- Full edition of Midnight Oil being inducted into the ARIA Hall of Fame in 2006 - [here](#)
- Induction of Crowded House into the Hall of Fame in 2016 featuring a recap of their history, their acceptance speech and musical tributes - [here](#)
- Induction of Jimmy Barnes (Cold Chisel) into the Hall of Fame in 2005 - [here](#)

PROJECT 2 - PUT YOURSELF IN HER PLACE / AN EXHIBITION OF ME



Image free for use from [Pixabay](#)

Your life has been a series of interesting events. You've done amazing things, visited incredible places, learned valuable skills and met wonderful people.

What are the highlights of your life? The moments that really sum up what it's like to be YOU?

You have been selected as one of the most interesting people on the planet (you are!!) – and you're going to put on an exhibition of artefacts that tell the story of you.

STEP 1



Image free for use from [Max Pixel](#)

Your first task is to make a list of artefacts from your life that should be included in the exhibition. You could include things like your first teddy, a photograph of your family, the football boots you wore when your team played in the final, a painting you made, or a video clip of you performing in a concert.

STEP 2

As curator of the Exhibition of You, you will need to research the artefacts going into the exhibition. Visitors to your exhibition will want to know the significance of each artifact. Research will help you educate and inform your visitors.

Fill in one Catalogue Worksheet for each item you are putting into the exhibition.

STEP 3

Plan the Exhibition of You. Take a walk around the exhibition space (maybe your classroom or the school gym) and think about where you could place the items in your exhibition. Some items might need to be placed on a table or a plinth. Plan out everything you will need to install into the exhibition. You could make a model version of the exhibition space so it's really clear how the exhibition will look.

STEP 4

Install the exhibition:

1. Selected artworks and artefacts are brought out of storage. Breakable items will be wrapped in bubble wrap or newspaper and carefully moved.

2. The exhibition space is prepped: walls cleaned, artificial walls (partitions) moved or added, display cases and plinths custom built and moved into the space. Lighting is adjusted in accordance with how the items will be displayed.
3. Curators prepare information cards to be placed next to items. The cards will include artist details, name of artwork / artefact, materials, date created, and any interesting information about the item.
4. Place the artworks and artefacts around the space according to the curator's instructions. Some items may need to be assembled, some hung on the walls, some positioned in display cases or on plinths or mannequins. Information cards are also fixed to the walls next to displays.

STEP 5

Invite people to come to your exhibition. You could make a flyer or email telling people about the exhibition. You could even have a grand opening event!

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