

Gaining

Roman citizenship was
provincial elite, but was
only residents of the Gre
Alexandrian citizenship



RD MILNS

Annual Report 2017 ANTIQUITIES MUSEUM



THE UNIVERSITY
OF QUEENSLAND
AUSTRALIA

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Public availability note

This volume is available from the RD Milns Antiquities Museum, Level 2, Building 9, The University of Queensland, St Lucia, 4072, or online at:

antiquities-museum.uq.edu.au/about-us

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Prepared by Mr J Donaldson for the RD Milns Antiquities Museum, UQ.

Palmyrene Funerary Stele for a Man on display in *Why Citizenship? Stories from Athens and Rome*.

FROM THE DIRECTOR

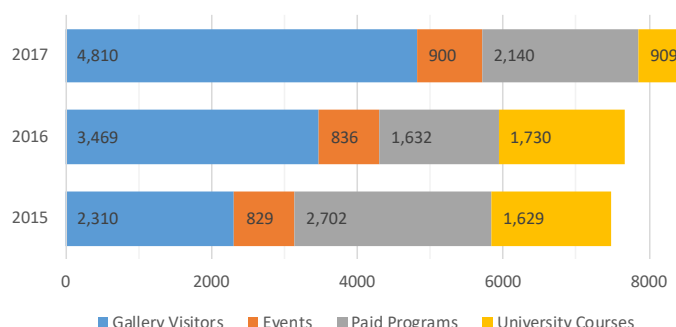
Around AD 104 Pliny the Younger, after receiving an inheritance, purchased a bronze Corinthian statue that he believed to be a genuine antique. He wrote to his friend Annius Severus about the statue, informing Severus that he did not intend to keep the statue at home, but instead wanted to set it up in a place that was visited frequently (a *celeber locus*) such as the Temple of Jupiter in his hometown of Comum (on Lake Como). Like Pliny, many of our supporters not only donate artefacts from their personal collections for the R.D. Milns Antiquities Museum to share with its audiences, but also money to enable us to make strategic purchases to develop both our teaching and research collections. We are grateful for the ongoing support of our donors in 2017, all of whom are acknowledged below.

It gives me great pleasure to report that we welcomed 8759 visitors to the R.D. Milns Antiquities Museum during 2017; our paid schools programs experienced an increase of 31% and the numbers of visitors to the Museum gallery itself increased by 39%. Thank you to the Museum staff and our team of enthusiastic student tour guides, volunteers and interns who helped to facilitate and inspire these visitors. The diverse range of workshops, masterclasses, and innovative exhibitions, programs and events we create reflect our commitment to developing and supporting educational experiences that empower all our visitors through the knowledge they gain about the ancient world.

As this report demonstrates, we achieved a great deal during 2017. Although we were very sad

8759

Visitors in 2017



Visitation compared: 2015-2017

to close our *Useless Beauty: Luxury and Rome* exhibition at the end of May, our new major exhibition *Why Citizenship? Stories from Athens and Rome* and its series of collaborative public programs has been a resounding success. Inspired by the 50th Anniversary of the 1967 Australian referendum, the exhibition and associated programs has enabled us and our audiences to explore concepts of modern and ancient citizenship through interactive voting panels and lively discussions with our colleagues from Classics and Ancient History, the UQ Art Museum, Anthropology and Sociology, and Political Science.

Our student volunteers and interns achieved outstanding results through participating in the R.D. Antiquities Museum's work-integrated learning and research projects locally and internationally, working in both physical and digital environments. A highlight for the students participating in the R.D. Milns Antiquities Museum International Internship Program and Field School in Italy was being presented with certificates of achievement by the Mayor of the Province of Grosseto in Southern Tuscany.

Thank you to Mr James Donaldson, Senior Museum Officer, Ms Rebecca Smith, Museum Engagement Officer, our tour guides, volunteers and interns for all their hard work in making the R.D. Milns Antiquities Museum such a success. We have a remarkable collection of antiquities, and it is a pleasure to see the different ways in which our students thrive in the unique and innovative learning environments provided by the museum and its staff. I would like to acknowledge the support of all my colleagues in Classics and Ancient History, especially Dr Shushma Malik who is now in the UK, Prof. Alastair Blanshard, Assoc. Prof. Tom Stevenson, Mr Weston Bruner (HASS Faculty Director of Advancement), Prof. Martin Crotty and Ms Beck Hurst (School of Historical and Philosophical Inquiry) and in particular, from the Faculty of Humanities and Social Sciences, Prof. Tim Dunne, Prof. Julie Duck and Mr David Mayocchi.



Dr Janette McWilliam
Director/Curator



SUPPORTERS

The support of our many donors, lenders and friends enriches the Antiquities Museum and helps us to achieve our mission of preserving our collection, connecting to our community and inspiring them about the ancient past.

Visitors enjoy the opening of *Why Citizenship? Stories from Athens and Rome*.
© Kaylene Biggs, 2017

Donors

Monetary donations to the Antiquities Museum help us both to purchase artefacts to grow our collections strategically, and provide support for the Museum's teaching, research and outreach roles.

The Museum would like both to acknowledge and to thank its 2017 donors:



Alumni Friends of The
University of Queensland Inc.



No Donations at this Level



Brisbane Grammar School*
Prof. A Blanshard
Em. Prof. R Milns AM & Mrs L
Milns
Mrs R Georgiou*

Ms E Detsimas
Mr R D'Alterio
Miss J Greensill
Ms F Wilson
Ms K Ross
Em. Prof. N Heckenberg*
Mrs D & Dr D Loch
Mr J Persse
Mrs M Rahman

Dr M Lankowski
Ms J Chang
Mrs E Stough
Mrs N Gallant
Mrs M Smith
Mr D McKenzie
Dr M Hammer
Four Anonymous Donors



N.B. Information correct to 31 December 2017, as provided by UQ Advancement Office.

**Indicates a gift-in-kind.*

Donations and loans of artefacts are also recognised in the Collection section of this report. They are an important way for the Antiquities Museum to strengthen its collection.

For information on how you can assist the Antiquities Museum through gifts, please contact the Museum office.



STRATEGY

The Museum's 2015-2017 strategic plan focuses on engaging our communities with the past through educative and innovative programming, and the care and preservation of our world-class collection. During 2017, the final phase of this plan was implemented. Our new strategic plan will begin in 2018.

Staff examining a Palmyrene bust in the Museum collection.
© Kaylene Biggs, 2016.

Vision Statement

The RD Milns Antiquities Museum: Preserving, Connecting, and Inspiring.

Progress Statement

The Museum's strategic direction for 2015–2017 focused on four key areas: People and Communities, Research and Innovation, Preservation and Presentation, and Education and Engagement.

People and Communities

At the core of the Museum's strategy are the people that make it a success, both its enthusiastic team of staff and volunteers, and its equally dedicated communities who bring their passion for the past to the Museum. There are seven key areas by which we measure our success:

- Increased volunteer job satisfaction, recognition and development, and project outcomes.
 - Volunteer projects that achieved substantial progress in 2017 included: continued work on photography for the Museum's ceramic collection; finalising the rehousing of the Museum's permanent collection; development of online exhibition capabilities; and collection research.
- Increased engagement with students through classes and public programs.
 - Ten tertiary courses made use of the Museum collection in 2017, alongside two collection masterclasses. The Museum also hosted the UQ Classics and Ancient History Society's CLAMO Language tutorial sessions.
- Improved use of surveys and feedback across all Museum programs.
 - The use of surveys across all Museum programs continued in 2017. Response rates and satisfaction levels remain high.
- Improved visitor attendance and satisfaction with all Museum programs and staff.
 - From 2016–2017, the Museum saw an overall increase in visitation from 7684 to 8759 (+14%). This level of visitation is a record for the Museum.
- A wider range of off-campus engagement activities with the Brisbane community.
 - For the second consecutive year, the Museum attended the Paniyiri Greek Festival in May where it exhibited for two days.
- Increased staff leadership, job satisfaction, recognition and development.
 - Museum staff continued to achieve at high levels in 2017.
- Improved staff safety.
 - The Museum maintained its high standards of safety for staff and visitors in 2017.

Research and Innovation

Innovative research and approaches to the past are at the core of the Museum's vision for the future. There are three key areas by which we measure our success in this area:

- Development of strategic national and international research and exhibition partnerships.
 - The Museum maintained existing partnerships with national institutions in 2017.
- Improved collaboration with industry and academic colleagues.
 - The Museum maintained existing industry and academic partnership in 2017 and worked closely with colleagues from the UQ Art Museum and School of Political Science on public programs.
- Increased publication output for the Museum's collection and other activities.
 - Seven artefacts in two papers were prepared for publication from the Museum collection in 2017, these should appear in print in the near future.

Preservation and Presentation

To ensure the long-term success of the Museum, the ongoing preservation of its world-class collection is imperative. Consequently, the collection must be accessible and engaging to the community through the employment of traditional and emerging media platforms. There are eight key areas by which we measure our success in this area:

- Improved range of innovative and engaging exhibitions linking communities to the past.
 - The Museum's major exhibition for 2017, *Why Citizenship? Stories from Athens and Rome*, achieved record attendance and was positively received by audiences.
- Increased use of digital and other technologies for presenting the Museum to the public.
 - The Museum's social media strategy enabled our community to engage more fully with the collection.
- Improved visitor satisfaction ratings for the Museum's gallery and atmosphere.
 - At all events in 2017, visitor satisfaction ratings for the gallery's atmosphere remained high.
- Improved Museum collection and path-finding signage.
 - Redevelopment of permanent displays in the Museum gallery began in 2017, with further work in this area scheduled into 2018 and beyond.
- Increased proportion of the Museum collection in high-quality storage systems.
 - The Museum collection rehousing project was completed in 2017, with all artefacts in the collection now being housed in high-quality enclosures.
- Strategic acquisition of artefacts in target areas.
 - The Museum acquired several important artefacts in 2017, including ancient papyrus documents, a rare tripod vase from ancient Mesopotamia and several Egyptian amulets for use in teaching.

- Improved access to conservation measures for the preservation of the collection.
 - Preventative conservation measures were established in 2015, including pest monitoring and regular cleaning. These measures were continued in 2017.
- Improved quality and scope of data recorded about the Museum collection.
 - The Museum continued to increase the quality of data recorded about its collection in 2017, adding over 2000 images of ceramic fragments. A Museum Studies student undertook a review of the Museum's database meta data standards and the findings of this work will be implemented in 2018.

Education and Engagement

Innovative engagement with all segments of the Museum's audiences is important for ensuring the Museum's place in building knowledge for the next generation. There are six key areas by which we measure our success:

- Maintain a public programs calendar, while improving the diversity of offerings.
 - The Museum's program of events was well attended in 2017, maintaining historical levels.
- Improved engagement of new audiences with the Museum's collection and the past.
 - The majority of Museum programs have achieved increased levels of attendance, demonstrating that new audiences are being reached.
- Increased attendance at secondary school programs.
 - Participation in paid school programs increased in 2017 by 31% to 2140. This level of visitation is a record for the Museum.
- Increased attendance at tertiary student programs.
 - 909 tertiary students visited the Museum as part of UQ courses in 2017, a decrease from 1730 student visitors in 2016 (-47%) due to fewer courses offered at the 2000 level across the Faculty.
- Increased visitation to the Museum by non-student audiences.
 - Visitation to the Museum's gallery increased for the second consecutive year from 3469 to 4810 (39% increase). This level is a record for the Museum.
- Improved access to collection information and other resources for teachers and students.
 - Teachers and students continue to be able to access the Museum's full collection database online.

COLLECTION

The Museum's collection and its ongoing preservation are at the core of our mission to connect people with the past. Consequently, it is important for us not only to protect our collection, but also to add to it in a strategic way, enabling us to tell inspiring stories about the past. In 2017, several gifts provided us with the opportunity to continue to grow our world-class collection.



A rare electrum coin of Agathokles of Syracuse, dating to 310-305 BC. Purchased from Antiquarius, Auckland with funds from Mr J Glynn, Brisbane (pictured opposite, far right), in memory of his late father, Mr Noel Glynn of Dublin, Ireland.

Collection Development

In 2017, ten artefacts were added to the Museum collection, including a fragment of a rare Middle Kingdom Egyptian Book of the Dead, a well-preserved Bronze Age Tripod Vase from Tepe Giyan in modern Iran, and six Egyptian amulets for use in teaching programs.

The support of our donors in giving artefacts from their own collections is greatly appreciated. This is an important way for the Museum to grow its collection to share with current and future generations. Donations in 2017 included:

- Bronze Coin of Panticapaeum, Greek, 330-200 BC – Gift of Em Prof N Heckenberg, Sydney, 2017.
- Papyrus Document with Demotic Text, Egyptian, AD 200-300 - Gift of Mrs R Georgiou, Brisbane, 2017.
- Terracotta Tripod Vase, Tepe Giyan, 2000-1600 BC – Gift of the Brisbane Grammar School, 2017.
- Papyrus Book of the Dead with Hieroglyphic Text, Egyptian, 1300-1100 BC – Gift of Mrs R Georgiou, Brisbane, 2017.
- Faience Vessel Fitting of Bes, Egyptian, 300-200 BC – Purchased from Charles Ede Ltd, London, with funds from the Castlehow Bequest, 2017.
- Faience Amulet of Horus with Isis and Nepthys, Egyptian, 747-30 BC – Purchased from Charles Ede Ltd, London, with funds from the Castlehow Bequest, 2017.
- Faience Amulet of Thoth, Egyptian, 747-332 BC – Purchased from Charles Ede Ltd, London, with funds from the Castlehow Bequest, 2017.

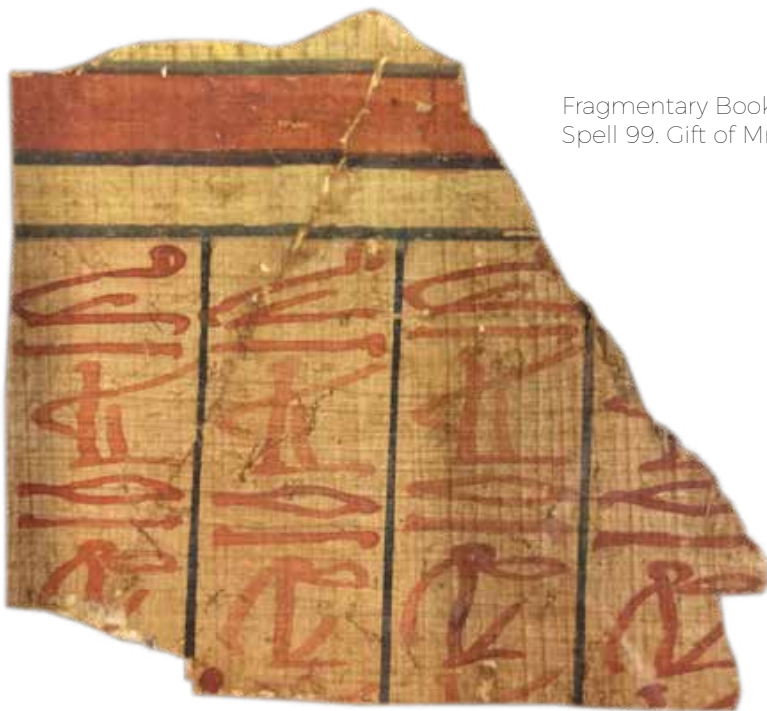


Egyptian Faience artefacts purchased with funds from the Castlehow Bequest in 2017.

Collection Access

In 2017, the Museum provided artefacts and resources for ten tertiary courses across four Schools in the Faculty of Humanities and Social Sciences. These classes are a valuable component of student learning at UQ, giving undergraduates and postgraduates alike the opportunity to study first-hand the material remains of the classical civilisations of Egypt, Greece and Rome, or to experience the technical aspects of work in a modern museum. Courses featuring a Museum component in 2017 included:

- ANCH1250 - 1 tutorial (235 students)
- ANCH2290 - 5 tutorials (71 students per tutorial for a total of 355 students)
- ARTT1106 - 1 tutorial (143 students)
- MUSM7002 - 2 tutorials (28 students per tutorial for a total of 56 students)
- HUMN1100 - 1 tutorial (28 students)
- ANCH6910 - 1 tutorial (15 students)
- GREK2240 - 1 tutorial (8 students)
- GREK3002 - 1 tutorial (2 students)
- TOUR7031 - 1 tutorial (30 students)
- ANCH6920 - 1 tutorial (6 students)



Fragmentary Book of the Dead on Papyrus with Spell 99. Gift of Mrs R Georgiou, Brisbane, 2017.



Roman coins in custom storage from the Antiquities Museum collection.



EXHIBITIONS

In 2017, the Museum continued to explore the ancient world through a range of thought-provoking exhibitions. Exhibitions are integral to the Museum's goal of communicating knowledge about the past to its audiences.

Guests enjoy *Why Citizenship? Stories from Athens and Rome* on the exhibition's opening night.
© Kaylene Biggs, 2017

Why Citizenship? Stories from Athens and Rome



Visitors to *Why Citizenship?* can vote on various questions of ancient and modern citizenship.

While it might appear that citizenship in the ancient world was a simple and straightforward concept, not everyone thought about citizenship in the same way. In Classical Athens entry into the citizen body was closely controlled, determined by gender, birth and ancestry, while in Rome, people of both free and freed status came to enjoy at least basic citizen rights over time.

The Museum's 2017 exhibition, *Why Citizenship?* explores the stories of ancient people from a wide variety of backgrounds and asks why citizenship mattered to them. It also invites visitors to consider concepts of citizenship, and to reflect upon issues of gender, sexuality, politics, race and social status in the modern day.

June 2017 – May 2018

Curated by Mr James Donaldson and Dr Janette McWilliam



Why Citizenship? Stories from Athens and Rome is on display until May 2018.

Exhibition Opening

The opening of *Why Citizenship?* was held on Friday 9 June 2017. Of the 75 guests in attendance, 18 responded to a visitor survey (24% response rate). The exhibition itself received very positive comments. 14 people (78%) rated the exhibition 'Excellent' while a further three people (17%) rated it 'Very Good'. The exhibition included a range of interactive voting elements for visitors to engage with. These were well received with 12 visitors (67%) rating them as 'Excellent' and a further four visitors (22%) rating them 'Very Good'. One visitor commented: "Fantastic. What a brilliant way to make connections between the ancient and modern worlds."

Praise for *Why Citizenship?*

For me, I found the citizen questions on the boards very fun and engaging. It also helped me understand how citizenship not only mattered in ancient society but how different their values and culture was to our own.

The exhibition was fantastic. Informative, engaging, innovating and very very relevant.

Fr Leo Hayes Collection of Ancient Coins

In 1967, the University of Queensland acquired the remarkable and wide ranging collection of Fr Leo Hayes, parish priest of St Monica's Church in Oakey, Queensland. The collection comprised over 50,000 books and manuscripts, along with historical and ethnographic artefacts and a significant collection of ancient coins. To commemorate the 50th anniversary of Fr Hayes' donation, the

Museum presented a selection of the Fr Leo Hayes collection for public display in 2017.

This exhibition included an online component.

Feb 2016 – Jan 2017

Curated by Mr James Donaldson

50 Years of Giving

Over the past 50 years, the Alumni Friends of The University of Queensland, have contributed seventeen ancient artefacts and other works to the collection of the RD Milns Antiquities Museum. In 2017, the Alumni Friends celebrated its Golden Jubilee and *50 Years of Giving* explores the significant philanthropic contributions made by the Alumni Friends.

This exhibition included an online component.

Until Mid-2018

Curated by Mr James Donaldson and Ms Alexandra Garavelis.



Explore *50 Years of Giving* in the Museum gallery until mid-2018.

Betty Fletcher : Lover of Wisdom, Lover of Beauty, Lover of Humanity

In 2017, The Alumni Friends of the University of Queensland celebrated its 50th Anniversary. To mark this important anniversary, the exhibition *Betty Fletcher: Lover of Wisdom, Lover of Beauty, Lover of Humanity* explores the life and legacy of Betty Fletcher, a keen supporter of the Alumni Friends of UQ, Friends of Antiquity, Antiquities Museum and the University of Queensland.

This exhibition included an online component.

Ongoing Exhibition

Curated by Dr Janette McWilliam, Mr James Donaldson and Ms Jaime Cubit.

Patronage: Emperor and Empire

Each year a team of undergraduate interns works with the Antiquities Museum to develop a small exhibition in conjunction with their studies. The 2017 Interns worked to produce an exhibition on the figure of the Emperor as the most important patron in Roman society.

The Emperor was patron to individuals and groups. In return for the support of the masses, the Emperor offered

public amenities and entertainment, and handouts of grain and money. The elite helped him to govern the Empire, to keep it secure and to promote his achievements. In return, he provided administrative and military positions, exemption from legal constraints, and support for literary figures. He might also help the elite to fulfil their own obligations as private patrons.

This exhibition included an online component.

Until October 2018

Curated by Dr Janette McWilliam and Mr James Donaldson with the 2017 Interns: Victoria Crossland, India Dixon, Georgina Jansen, and Kaeli Krakowski.

Patronage Exhibition Opening

The opening of the 2017 Intern exhibition was attended by 101 guests who enjoyed a presentation of the Interns' experiences with the Museum, a viewing of the exhibition itself, and light refreshments. This opening also launched the Museum's *50 Years of Giving* exhibition. Of the 78 guests surveyed, 16 responded (20%), with 8 guests (50%) rating the quality of catering as 'Excellent'. 10 guests (62.5%) rated the quality of the exhibitions as 'Excellent' and a further five guests (31 %) rather it as 'Very Good'.



The 2017 Curatorial Intern Exhibition *Patronage: Emperor and Empire*.



ENGAGEMENT

Connecting our audiences to the past and inspiring them to explore the ancient world further are key parts of the Museum's mission. In 2017, a range of activities provided opportunities for our diverse audiences to engage with our collection and with the past.

Tombstone for Vitalis 78.004
Marble
Roman, AD 50-150
Purchased from Charles Ede Ltd,
London, 1978

Useless Beauty Up Late

To conclude the Museum's successful *Useless Beauty* exhibition, the Museum hosted a panel discussion event on the topic of ancient and modern perfume, featuring Dr Janette McWilliam and Dr Shushma Malik (UQ) in conversation with the late Mr Jonathon Midgley of Damask Perfumery, Woolloongabba. Guests were treated to an engaging discussion about the origins of ancient perfumes and the role of scent in ancient and modern societies. They were also given the opportunity to experience

some original scents inspired by the ancient world created by Mr Midgley.



Guests at *Useless Beauty Up Late*.

A total of 20 guests attended this premium event (capped at 20 guests) and two (10%) responded to a feedback survey. Both respondents rated the atmosphere and catering of the event as either 'Very Good' or 'Excellent'. Only one respondent rated the panel, but said that it was 'Excellent'. Although the response rate to this survey was low, audience engagement with the panel made the event well-received.

Why Citizenship? Public Programs

In 2017, the Museum presented two panel discussions held in conjunction with the *Why Citizenship?* exhibition. Both events examined different aspects of citizenship in the ancient and modern worlds. Attendees were asked to vote on the question 'Does citizenship still matter today?' and were given the opportunity to share their own stories of citizenship on comment cards.

The first panel (September) was held in collaboration with the UQ Art Museum and their exhibition *Still in My Mind: Gurindji experience, location, and visuality*, also commemorating the 50th anniversary of the 1967 referendum. Featuring Michael Aird, Dr Gerhard Hoffstaedter, Associate Professor Eric Louw, Dr Janette McWilliam, and Dr David Pritchard, the panel discussed the meaning of citizenship and how this has changed over time. Of the 35 attendees, 92% voted that citizenship still matters today.



Guests at the panel "What does it mean to be a citizen" with the UQ Art Museum.

The second panel on the topic of citizens, mercenaries, and the army was held in October, and featured political scientists Associate Professor Sarah Percy and Associate Professor Andrew Phillips in conversation with Professor Alastair Blanshard and Dr Janette McWilliam. 30 people attended this event, with 85% agreeing that citizenship is still an important issue.

Education Programs

In 2017, the Museum launched two new Education Programs. These were created in order to meet the needs of the new Australian National Curriculum more fully. The Year 7 Ancient Egypt Experience is an intensive full-day program specifically designed for Year 7s studying Egypt, while a new Outreach Program saw the Museum visit a number of schools, many outside the Brisbane metropolitan area, bringing artefacts and activities to secondary school students.

In 2017, 120 groups comprising a total of 1959 students, accompanied by over 140 teachers and staff, participated in one of the Museum's education programs. This represents a 35% increase in visitation from 2016. Of these, 240 students took part in the Year 7 Ancient Egypt Experience, while 491 students participated in an Outreach Program.

Of the 26 teachers who responded to our Education Program feedback survey, 22 teachers (81%) said that their program was either 'Extremely Relevant' or 'Very Relevant'. 92% or 24 teachers were 'Extremely Satisfied' or 'Very Satisfied' with the staff processing their booking and facilitating their program. When asked to rate their overall experience at the museum, 25 teachers (96%) said their experience was 'Excellent' or 'Very Good'. All teachers indicated that they would bring another group to the Museum in the future.

Praise for Education Programs

Our students don't have the opportunity to study this subject or even ancient history so they really enjoyed the exposure to it! In some students fostered a love of history and in other sparked a genuine interest!

The day was interactive, engaging and extremely relevant to our unit of study. Students and teachers thoroughly enjoyed all aspects of the program and particularly the hands-on nature of each activity.

Masterclasses

Each semester, the Museum offers a collection masterclass for UQ students. The aim of this series is to teach students specialist skills in a museum setting, thereby enhancing their learning experiences. In Semester 1 2017, the Museum held a Greek Pottery Masterclass with Senior Museum Officer Mr James Donaldson, where students learned about the identification, dating, and iconography of ancient Greek vases. 10 students participated in two sessions.

In Semester 2, Museum Director Dr Janette McWilliam facilitated a masterclass on Latin Epigraphy. In this class, students learned how to decipher Latin inscriptions and explored the significance of epigraphical evidence in the study of Roman history. 8 students attended this class.

The feedback received from both these events was overwhelming positive. Students rated the quality of these classes highly, and indicated that they were very relevant to their studies. The Museum will continue to offer masterclasses in 2018 to offer students further opportunities to engage with the collection.

Classical Languages & Ancient Mentoring and Outreach (CLAMO)

In semester 1, 2017 the Antiquities Museum hosted the UQ Classics and Ancient History Society's Classical Languages & Ancient Mentoring and Outreach (CLAMO) group in the Museum gallery on Mondays from 2-3pm. The CLAMO program is designed to support students learning Ancient Greek and Latin at UQ. As part of the program, CAHS runs help sessions for students enrolled in LATN and GREK courses, starting Week 3.

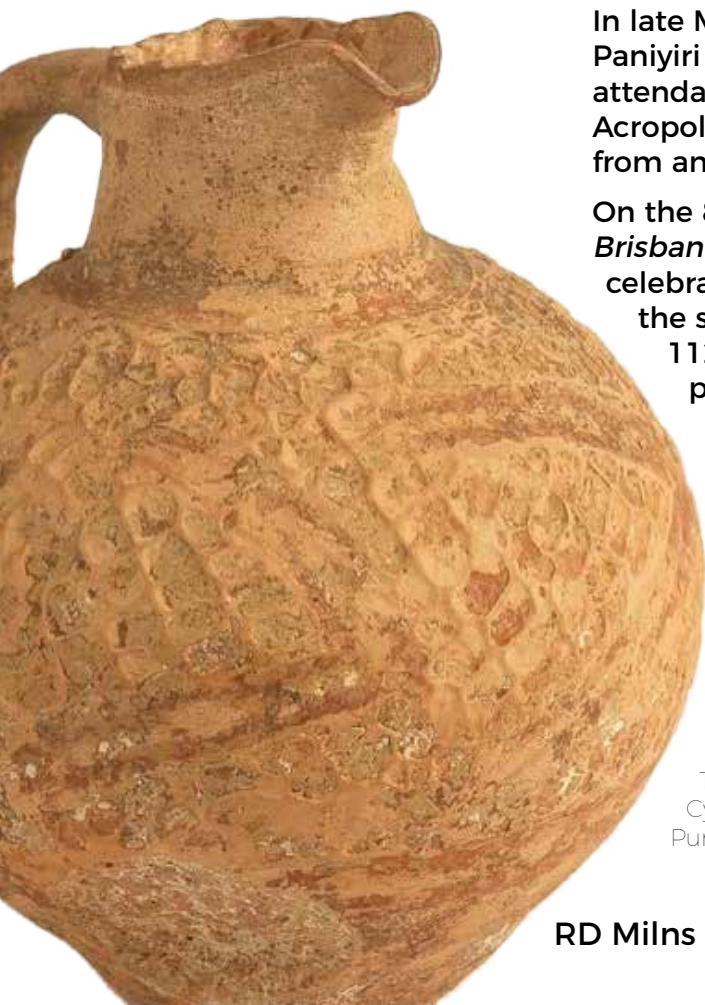
Other Activities

In late May, the Antiquities Museum attended the 2017 Paniyiri Greek Festival, which saw over 40,000 people in attendance over two days. The Museum had a stall in the Acropolis Room of the Greek Club displaying artefacts from ancient Crete.

On the 8th of October the Museum also took part in *Brisbane Open House 2017*. This annual public festival celebrates Brisbane's architecture and offers behind the scenes access to buildings across Brisbane city. 112 people visited the Museum as part of this free public festival.



In October, the Museum participated in Brisbane Open House 2017.



Jug 75.003
Terracotta
Cypriot, 2000-1800 BC
Purchased from Charles Ede Ltd, London, 1975

A man and a woman are shown in a close-up, looking down at a small, reddish-brown ceramic fragment they are holding together. The man, on the right, is wearing a light blue button-down shirt and has dark hair. The woman, on the left, has long brown hair and is wearing a striped shirt. They are in a room with dark wood paneling in the background. The word "PEOPLE" is overlaid in large white letters on the left side of the image.

PEOPLE

Many people contribute to the Museum's success, whether as volunteers, paid staff or interns. This team not only helps to maintain our world class collection, but also creates exhibitions, runs public and education programs, and inspires current and future generations. The Museum would like to recognise the service of the following individuals in 2017.

Museum staff examine ceramic fragments in preparation for use in University classes.
© Kaylene Biggs, 2017



Dr Janette McWilliam, Director/Curator



James Donaldson, Senior Museum Officer



Rebecca Smith, Engagement Officer

Core Staff

- Dr Janette McWilliam, Director/Curator
- Mr James Donaldson, Senior Museum Officer
- Ms Rebecca Smith, Museum Engagement Officer

Tour Guides

The Museum's tour guide team are the front line staff in our mission to inspire future generations about the past. In 2017, they continued to provide high quality programs to our student visitors. Nearly all teachers who responded to our education program feedback survey were 'Extremely Satisfied' and 'Very Satisfied' with our staff in 2017. The tour guide team was:

- Ms Amy van der Boor
- Ms Nicola Holm
- Mr Dustin McKenzie
- Ms Georgia O'Byrne
- Ms Catherine Smallcombe
- Ms Alana Strong
- Mr Wesley Theobald

Curatorial Interns

Each year, Museum staff gain great satisfaction from working with our curatorial interns, and helping them to understand the different processes and procedures behind mounting an exhibition, both physically and online.

Congratulations on your outstanding achievements:

- Victoria Crossland
- India Dixon
- Georgiana Jansen
- Kaeli Krakowski



The 2017 Curatorial Interns with Em. Prof RD Milns AM and Mrs L Milns.

Volunteers

Volunteers at the Museum completed a wide range of activities and projects during 2017. Volunteer projects for 2017 included: artefact photography and research, visitor services, online exhibitions and collection rehousing . The 2017 volunteering team was:

- Emily Barrett
- Sally Birkett
- Jasmin Blyth
- Amelia Brown
- Michael Bull
- Melissa Denning
- Kyla Duffy
- Alexandra Caravelis
- Joel Gillham
- Marc Hunter
- Kelly Khuu
- Kaeli Krakowski
- Samantha Levick
- Margaret Morrissey
- Tilishia Moodley
- Catherine Smallcombe
- Alana Strong

RD Milns Antiquities Museum International Museum Internship Program and Field School 2017

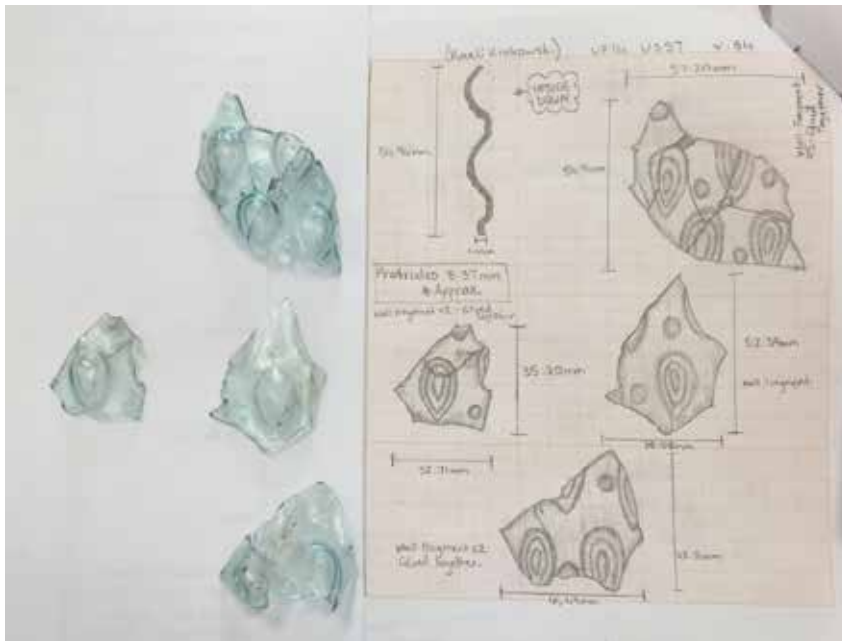
In January-February 2017, students participated in the International Museum Internship Program and Field School in Italy. This globally enriching, work integrated learning program helps students to develop transferrable research and practical skills in museology, archaeology and ancient and medieval history, as they are provided with the opportunity to work on ancient glass, pottery, small finds, and to learn about zoo archaeology. It is organized and led by Dr Janette McWilliam, Museum Director and Senior Curator, in conjunction with staff from the Alberese Archaeological Project (Tuscany), comprising professional archaeologists working in Rome and Tuscany, and specialists from The Universities of Sheffield and Leicester (UK), and guest lecturers from the University of Siena.



Students are introduced to museological issues and practices in Rome and Tuscany through both visiting and giving presentations themselves on archaeological sites and museums, before spending 4 weeks in the archaeology labs of the University of Siena (Grosseto Campus) working on finds from the 2016 Alberese excavation season. The 2017 Interns were presented with a certificate by the local Major of the Province of Grosseto, who also announced to the press that she was providing funds for the 2018 UQ students to curate an exhibition from the Alberese Project finds in the Town Hall of Grosseto.

The 2017 International Interns were:

- Greta Anderson
- Shelley Day
- Dana Herrmann
- Isabelle Jones
- Kaeli Krakowski
- Zabrynn Lander
- Viven Muller
- Dominic Ragonesi
- Brianna Sands
- Robynne Schmidt
- Danielle Smith
- Courtney Webster



Above: Illustrations of glass fragments from excavations in Tuscany, drawn by UQ student Kaeli Krakowski on the 2017 International Museum Internship and Field School.

Left: UQ students learn about the Roman Colosseum on the 2017 International Museum Internship and Field School.

STRATEGIC PLAN

2018-2021

Mission Statement

Through the care and preservation of its collection, the RD Milns Antiquities Museum seeks to educate and innovate by engaging with its communities and with the past.

The RD Milns Antiquities Museum: Preserving, Connecting, and Inspiring.

Statement of Goals

Four focus areas form the foundation of the Museum's strategic for the next four years:

1. People
2. Research
3. Collection
4. Engagement

These key areas reflect the importance of the Museum's collection, its staff and its communities in achieving our mission through innovative exploration of the ancient past. The Museum's 2018-2021 strategic plan supports UQ's vision of 'knowledge leadership for a better world' through the pursuit of excellence in teaching, research, and outreach. It also aligns with the strategic and operational goals of the School of Historical and Philosophical Inquiry, of which it is a part.

PEOPLE

One of the core strengths of the Museum is its enthusiastic and high-achieving team of staff and students. Over the next four years, the Museum is dedicated to creating a learning environment that enables both staff and students to develop problem-solving and leadership skills, and make outstanding contributions to the Museum, to the School of Historical and Philosophic Inquiry, and to UQ.

We will support our team of professional and enthusiastic staff and students to create change.

To achieve this we will:

- Offer a range of opportunities for staff professional development.
- Recognize the achievements of the Museum's diverse team members.
- Provide students with a range of transformative, work-integrated learning experiences, both locally and internationally.
- Remain committed to staff, student, and visitor safety.

Lekythos with Dionysiac Scene 18.002

Terracotta

Athenian, c. 490 BC

Purchased with funds from the Alumni Friends of The University of Queensland donated by Dr S Papas, 2017.



RESEARCH

At the core of the Museum's vision for the future lie innovative approaches to the past which enable us to address complex issues with a global perspective. A growing number of international partnerships and local research collaborations enrich both the Museum's impact and engagement agenda, and its contribution to the wider scholarly community.

We will generate new knowledge and be innovative in our approaches to the ancient past.

To achieve this we will:

- Create and communicate innovative research through both traditional and non-traditional research avenues.
- Develop national and international experiences and networks that enrich students and staff.
- Encourage original student projects and research partnerships that extend knowledge about our collection.

COLLECTION

To ensure the long-term success of the Museum, the ongoing preservation of its world-class collection is imperative. The Museum will continue to develop the collection in strategic areas for the benefit of its communities, the School of Historical and Philosophic Inquiry, and UQ. The Museum is also committed to making its collection available to the UQ student and academic community, external researchers, and to the public.

We will preserve our collection for current and future generations.

To achieve this we will:

- Maintain high levels of collection care and preventative conservation.
- Improve the data available about our collection using existing collection management systems.
- Maintain and develop permanent and digital displays to present our collection to students and the public.
- Undertake strategic acquisition activities to grow the collection in critical areas.

ENGAGEMENT

Innovative engagement with our audiences is important for ensuring the Museum's place in building knowledge for current and future generations. By utilising the specialist skills of Museum and university staff, we will continue to deliver a variety of exhibitions and public programs for our audiences.

We will make the Museum an innovative learning space that provides inspiration to our diverse audiences.

To achieve this we will:

- Build collaborations and encouraging cross-disciplinary perspectives.
- Provide an engaging series of changing exhibitions in traditional and digital formats.
- Provide innovative public, education and outreach programs for our diverse audiences.
- Find opportunities to engage with our audiences and other areas of the UQ outside of traditional programs.

Contact the Museum Office to receive a copy of the full Museum Strategic Plan 2018-21.



THE UNIVERSITY
OF QUEENSLAND
A U S T R A L I A

**RD MILNS
ANTIQUITIES MUSEUM**

Level 2, Building 9 (Michie)
University of Queensland
St Lucia QLD 4072
07 3365 3010

antiquities-museum@uq.edu.au
www.uq.edu.au/antiquities