

**OPEN LETTER TO THE FEDERAL GOVERNMENT AND AUSTRALIAN MUSEUM  
WITH REQUEST TO MAKE AUSTRALIAN MUSEUM STAFF AND MANAGEMENT  
ACCOUNTABLE FOR THEIR ONGOING FALSIFICATION OF AUSTRALIA'S  
PREHISTORY, HISTORY, AND PRESENT**

13 October 2021

**To:** Prime Minister Scott Morrison, Premiers of State Governments, media representatives, public and private agencies and stakeholders, and the relevant institutions overseas.

**From:** Vesna Tenodi aka Wanjina Watchers, MA Archaeology, Dip. Fine Arts, J.P., artist and writer, with the following conscientious objectors<sup>1</sup> to the current Australian Government policy of Aboriginalisation of Australia, which is an insult to 98% of our country's population:

John Kolettas, Anthony Dillon, Marty Hoare, Lawrence Hanley, Narelle Friar, Michael Melanson, Royston Wilding, John Singer, Jan Holland, Patrick McCauley, Nikki Nunnari, Henry Rainger, Rod Morrison, Mariza Dujmovic, Kevin Thomas Bishop, Mark Hawkes, Amy White, Tony Tee, Ed Swanzey, Mia Lenner, Mal Macdonald, Joanne Coulter, Tony Connolly, Amadeo Dujmovic, Tim Macartney, Ray Rowe, Ros Ross, David Bentley, Jesse Bell, Tony Trousdell, Ian Wells, Grace Strong, Kerry Hiscox, Hawk Sy, Billy Mancini, Lily McVeigh.

on behalf of Australian and international non-Aboriginal people who are offended by the current Australian Government's policy to keep spending taxpayers' money on supporting the Aboriginal Industry<sup>2</sup> and funding its Aboriginalisation of Australia – without permission from non-indigenous Australians;

Dear Mr Morrison et al.,

this Open Letter was prompted by a recent post on Australian Museum in Sydney Facebook page, announcing the “Unsettled” exhibition.

But this is also applicable to a number of long-term issues which our Government under your leadership has been ignoring for far too long – such as, to mention just a few: the ABC and SBS anti-Australian propaganda; ideological brainwashing of our children with absurd curriculum, teaching them to hate their parents and to see non-indigenous Australians as “invaders” who committed “massacres” and “destroyed” some imaginary “sophisticated” culture which most of us know never existed; giving our land away – more than 60% of our continent so far – without consulting the Australian public; extending unimaginable privileges to a sliver of Australian society, at the Australian taxpayer expense.

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<sup>1</sup> The term ‘conscientious objector’ originally referred to those who refused to go to war, objecting on moral, ethical or religious grounds. These days it covers any objection based on conscience.

The issue of the right to conscience was dealt with by the United Nations Universal Declaration of Human Rights, Article 18, which stipulates that “Everyone has the right to freedom of thought, conscience and religion” as well as Article 19, which reads: “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

<sup>2</sup> “The Aboriginal industry” is used as an umbrella term encompassing Aboriginal organisations, Government Departments and agencies, as well as mainstream taxpayer-funded organisations and individuals involved.

Government under your leadership has been treating non-indigenous Australians with such contempt that it has become intolerable.

This absurd Aboriginalisation politics has been in the making for decades, but really exploded over the last few years, when – together with our politicians – most of our Federal and State departments, universities and other taxpayer-funded institutions have gone “woke” and are actively participating in the Cancel Culture madness.

As our Prime Minister, we see it as your duty to stop this current ideological tyranny, which makes us – non-Aboriginal Australians – constantly being abused, harassed, and attacked in all sorts of way, feeling unsafe in our own country.

It is our understanding that our universities, our schools, as well as our law enforcement agencies are all under directives – from the top – “not to touch Aborigines” and to treat even the most violent ones with kid gloves, not to upset them, and to just keep pandering to the aggressive Aboriginal groups’ every whim.

If the need be, we are willing to publish a list of some individuals – ranging from our academics and teachers, to police officers and public servants – with quotes of what they have said they were forced to do and to say in order to keep their jobs.

This goes for the Australian Museum staff as well, since some of their own employees strongly disagree with the Museum’s current policy to keep erasing the true, factual history of our country and its settlement, to become promoters of the fake and speculative history and arbitrary interpretations instead.

Australian Museum’s “Unsettled” exhibition is an insult to most of intelligent Australians, including some reasonable Aborigines as well.

The content of Australian Museum’s website is offensive in its ideological propaganda, skewed to the extreme in its intention to glorify a culture that most of us know never actually existed. The Australian Museum’s distorted, inaccurate, and misleading representation of Australia and its past is an insult not only to Australians but also to visitors from overseas, some of who are well informed of both the prehistory and history of our country. The current narrative as repeated on loop from numerous video-screens at the Australian Museum, as well as other content displayed, makes us the laughing stock of the world.

## **John Kolletas letter to the Australian Museum**

On 22 September 2021 Australian Museum posted the “Unsettled” exhibition announcement on their Facebook page, accompanied with an absurd image of an American Indian looking figure. John Kolletas left a comment under that post:

*Have you published any details of your aboriginal collection and what items were stolen from the indigenous population and returned or is this all top secret. You are still a public institute funded by tax payers.*

*Has the museum returned the artifacts that were stolen or are they keeping them.*

When getting an unsatisfactory reply, he sent his inquiry to Amanda Farrar and Minister Harwin:

John Kolletas mail sent on 1 October 2021 to Amanda Farrar, through her page:

<https://australian.museum/get-involved/staff-profiles/amanda-farrar/>

and to Minister Harwin, through NSW Government page:

<[webforms@customerservice.nsw.gov.au](mailto:webforms@customerservice.nsw.gov.au)> to which there was a reply:

Thank you for contacting Minister Harwin via [nsw.gov.au](https://nsw.gov.au).

A copy of your message is below.

Your comments will be addressed as soon as possible.

**E-mail that was sent:**

Friday, 1 October 2021, 07:10:24 pm AEST

Subject: Australian Museum

*I was reading Makers and Making of Indigenous Australian Museum Collections, Authors: Nicolas Peterson; Lindy Allen about the collection of aboriginal artifacts in Australian museums including the Australian Museum in Sydney.*

*I contacted the Australian Museum on Facebook and asked Have you published any details of your aboriginal collection and what items were stolen from the indigenous population and returned or is this all top secret. You are still a public institute funded by tax payers*

*Has the museum returned the artifacts that were stolen or are they keeping them.*

*Reply from Australian Museum:*

*Hi John, we've answered you on this topic in the past, but we'll pop our response here again.*

*As the first museum in the nation, established in 1827, the Australian Museum is part of Australia's colonial history and we acknowledge the wrongs done to the First Nations people, the continued custodians of the land on which the AM stands today. We have recently appointed our first Indigenous executive director Laura McBride, who will oversee the First Nations and Pasifika operations. In this role, Laura will continue the work in repatriation of Ancestral Remains and sacred objects, as well as embed ICIP protocols that ensure First Nations peoples permissions on use, research and display of cultural material.*

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*I (we) feel the museum should publish details of the items that were returned and the evidence they have for the items they still have in their collection.*

*They say they have an Aboriginal in charge so they can wipe their hands from providing a reply with facts. Their Aboriginal does not speak for the 100s of indigenous tribes/nations. She is not educated in the customs and believes of these tribes let alone being able to handle some artifacts as a female which acts against some aboriginal traditions.*

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There was no response from either Amanda Farrar or Minister Harwin as yet.

**Another example of the Australian Museum's ongoing blatant lies**

On 31 January 2020, Dallas Beaufort republished Roger Franklin's article on Facebook, as originally published in Quadrant Online 30th January 2020.

This is the article, with the Museum's written statements highlighted for your convenience:

[31 January 2020](#) · [Roger Franklin](#) Quadrant Online 30th January 2020

One of the many curious things about Bruce Pascoe's Dark Emu is its dearth of references to Aboriginal pottery, evidence of which one might expect to be found in profusion. The firing of clay to produce rodent-proof containers for storing grain, as well as cooking pots and drinking vessels, is a hallmark of even the earliest agrarian settlements — settlements of exactly the sort Pascoe claims the explorers encountered.

Find pottery shards and, as archeological evidence everywhere in the world establishes, what the trowels and brushes will have uncovered is a site where former residents had progressed from

paleolithic hunter-gatherers to the more settled neolithic lifestyle Pascoe insists Aborigines attained and, indeed, exceeded.

Peter O'Brien eviscerates Dark Emu in his Bitter Harvest.

Order your copy here <https://quadrant.org.au/product/bitter-harvest/>

This absence of ceramics in the archeological record piqued the interest of a Quadrant reader who, no doubt sporting a mischievous grin, dashed off the note below the National Museum of Australia in Canberra. Why, Sandy asked, was the museum hiding evidence of Aborigines' mastery of the potter's wheel and kiln?

Interestingly, a second Quadrant reader, Peter Champion, also wrote to the museum, posed the same question and received an entirely different answer. Why, it's almost as if the curators of indigeneity and its relics tailor their scholarship and responses according to a correspondent's perceived sympathies.

Below is the initial enquiry from "Sandy Composta":

Dear Museum People,

Why won't you display the pottery crafted by the various Indigenous nations before the First Fleet's invasion?

Having heard Bruce Pascoe discuss how Aboriginal civilisation has been denigrated and buried by white colonisers, and having also read his equally wonderful book "Dark Emu", my respect for your museum has shrunk.

On visits I have admired the emphasis your displays give to the Indigenous Holocaust and the culpability of European imperialism in perpetrating genocide.

So why won't you put the Aboriginal pottery on display? Why have you consigned this proud legacy to the basement?

The suppression of true history continues, as Bruce Pascoe notes.

Please explain so I can pass the information to my mob, who are very angry about this censorship and suppression.

Yours,

Sandy

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An initial response from the museum's "complaints coordinator" was received in short order, our reader reports, with a longer and detailed email arriving within the week. It is reproduced below in its entirety (with emphasis added):

Dear Sandy,

Thank you for your feedback and thoughts on our permanent exhibition. Please see a response from one of our curators in the Museum's Indigenous Knowledges centre below:

**Over the years, the Museum has displayed shelves of various potteries from Indigenous nations.**

**Collections are periodically rotated for a number of reasons (conservation and to accommodate featuring different stories within the limited spaces). The Open Collections that used to be on display included Aboriginal pottery and other ceramic objects, however, they have been taken off display while the Museum focuses on a complete redevelopment of the First Australians and Torres Straight Islands galleries.** These galleries extend across two levels of the Museum and make up a third of the Museum's permanent gallery space because of the significance of Aboriginal history.

**We do hold several collections of Indigenous potteries with other collections coming into the Museum's collection and display spaces soon.**

The Museum has a working relationship with Bruce Pascoe and we collaborate from time to time for workshops. The Museum recognises his in-depth research has taken a long time to come together, and we intend to incorporate new research findings in the gallery redevelopment project.

The current Gallery of First Australians and Torres Strait Islands gallery have experienced a rotation of stories over the years and the Museum, as noted in your email, has never shied away from controversial stories or difficult histories. This practice will continue in the redevelopment project. Consultations have already begun with communities across Australia to showcase the deep and broad representations of Indigenous stories and voices. At the same time, major (and smaller) exhibitions continue to be developed by the Museum which explore specific themes, such as the recent Aboriginal-led exhibition: Songlines: Tracking the Seven Sisters, a 1,000 square metre exhibition, which will begin its national and international tour in 2020, allowing a significant number of audiences to learn about this story.

Since not all of the Museums' collections can be displayed at any one time, the Museum's website has a Collection Explorer service, where members of the public can access this database using the internet. <http://collectionsearch.nma.gov.au/>

We welcome feedback from our visitors and very much appreciate the comments you have provided following your visit. We hope we have answered your questions, and please feel free to let us know if we can provide further information.

Kind regards,  
etc etc

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A couple of days later, Peter Campion posed the same question and received the very different response below:

Dear Peter

Thank you for your email. There is no pre-1788 Indigenous pottery in the collections of The National Museum Of Australia.

As to whether there is any in existence collected by other public collecting institutions, or private collectors, you will need to inquire with them yourself.

The Museum is unable to conduct research on your behalf, and can only provide information about objects in our collections and research undertaken in relation to our own exhibitions.

Best wishes

Curatorial Inquiries

National Museum of Australia

Just for the record, here are the current members of the museum's Australia Indigenous Reference Group, whose "primary role" is to provide "expert Indigenous advice to the Council regarding the Museum's activities that represent and serve the interests of Aboriginal and Torres Strait Islander peoples and the broader Australian community."

Mrs Fiona Jose (Chair); Mr Tony Calgaret; Mr Aven Noah; Ms Alison Page; Dr Shayne Williams; Ms Zoe Rimmer

They might wish to look into the museum's "working relationship" with Pascoe.

Then again, they might not.

\*\*\*\*\* End of Post \*\*\*\*\*

That post attracted 69 shares and 246 comments which clearly show what non-Aboriginal Australians think. Most of those comments are included in the extended version of this Open Letter, published online.

The Australian Museum, together with a number of taxpayer-funded public institutions, no longer has any credibility.

If you wish to read the comments, please click on this link:

[https://m.facebook.com/story.php?story\\_fbid=183198116394465&id=100041128328523](https://m.facebook.com/story.php?story_fbid=183198116394465&id=100041128328523)

## **Harry Blunden archaeological collection rejected by the Australian Museum**

Harry Blunden was a passionate amateur archaeologist and collector, who amassed a collection of more than 50,000 archaeological finds, containing many significant “secret” and “sacred” objects, including prehistoric skulls and bones.

He offered the entire collection to the Australian Museum, together with well documented list of all its items, certified and appraised by a number of then leading archaeologists.

Australian Museum refused this generous offer of Blunden’s priceless collection.

The explanation as given by the Museum’s staff was something to the effect that if they accepted the collection they would have to deal with Aborigines, and they certainly didn’t want to go through endless “consultations”, and waste time on getting Aboriginal “approval” for every single object. All in all, dealing with Aborigines was just too much trouble.

That was an honest and reasonable explanation, because at that point it was already mandatory to “consult” tens of Aboriginal representatives and “reference groups” over every item displayed.

The same collection was offered to a number of other museums around Australia, with a similar explanation: “Aborigines are just too much trouble”.

As a consequence, the collection items were auctioned off, some by Lawsons Auctioneers in Sydney, while the most important finds were shipped overseas and sold through auction houses in Europe. So the most interesting “sacred” and “secret” objects and fossilised human remains are now either in private collections or in foreign museums.

What is Australian Museum going to do about it now? Are they, in their hypocrisy, going to harass the rightful owners – institutions and individuals – who legally bought those auctioned items, demanding “repatriation”?

But there is a silver lining to the Blunden saga. We are very happy that the Australian Museum rejected it – that means that some priceless archaeological finds are now safe from destruction and/or “repatriation”, and can be made available to real scientists overseas – unlike similar objects and fossilised human remains in Australia. To scientists who still enjoy academic freedom which ceased to exist in Australia.

Among a number of absurd moves is the Australian Museum’s “decolonisation” project, under which they are removing from their library/archives all the books which the Aboriginal industry doesn’t approve of. This is an unimaginable crime against our civilisation and against Australia’s recorded, factual history – with intention to replace those books with “reimagined” history and invented stories.

Australian Museum plans to replace “offensive” books with books by “indigenous authors”.

To add insult to injury, “decolonisation” is being carried out with the Australian taxpayers’ money.

In any case, if this “decolonisation” sham were allowed to go on, it should be given a proper name, making it clear what it is all about. The most appropriate title would be “Fahrenheit 451”.

In closing, we urge you to return our country to some semblance of sanity. It is in your power to stop this absurd policy of our institutions constantly insulting Australians and pandering to Aborigines, in order to please and pacify the over-privileged sliver of our society.

So, from you personally, since you are the person in charge of our country, and from the Federal Government under your leadership, we request the following:

- to make Australian Museum staff accountable for their conduct, to stop them from making false and deceptive claims, and to remove offensive statements from their website, which vilify Australian people and misrepresent non-Aboriginal Australia's past;
- to stop Australian Museum's "decolonisation" projects;
- to put an end to reverse racism, injustice and discrimination against non-Aboriginal Australians;
- to stop the current false narrative, as invented by the taxpayer's funded Aboriginal Industry;
- to remove fake history à la by Bruce Pascoe from our schools;
- to enable us, non-Aboriginal Australians, to reclaim our basic human rights, and regain our academic and artistic freedom, without fear of Aboriginal violence and harassment by the Aboriginal industry.

That's what we insist on.

Looking forward to your response.

Kind regards,

Concerned Australians

All replies and comments to be sent to:

Vesna Tenodi [ves.ten2017@gmail.com](mailto:ves.ten2017@gmail.com)

and

John Kolletas [johnkolletas@yahoo.com.au](mailto:johnkolletas@yahoo.com.au)

### **Addendum**

Conscientious objectors provided their own thoughts, some of which are included here for your perusal:

*The appointment of the Indigenous executive director would seem to be an entirely political arrangement rather than an academic or historical one.*

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*I'm still rather amazed that the average Aussie is buying all the crap propaganda being put out by the snowflakes and the zombie public servants that support the faux culture/victimhood nonsense. In the not too distant future the real objectives of this movement will be unavoidably apparent. Unfortunately, by that time, the fakers will have laws and public positions/institutions, financial compensations and land controls. How dumb has Australia become.*

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*This is absolutely shocking propaganda and outright lies – all through this exhibit 'unsettled' at the Australia Museum in Sydney – and our money pays for this?*

*This is sickening.*

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*"Pasifika" – I had to look it up:*

*“Peoples of the Pacific Islands, including Melanesia, Micronesia and Polynesia.”*

*These are racially, ethnically, linguistically and culturally diverse. They have no more in common with each other, than Torres Strait Islanders have with mainland Australian Aborigines, and I suspect their grouping together is for the same dishonest strategic motive as is the ATSI grouping in relation to Native Title claims.*

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*Remove artifacts etc from museums and give them to people who claim they have a connection to the original owners so that they can destroy or hide them forever from the ancestors of the people who built this country.*

*Crazy stuff. And who says one, some, or all of them were stolen in the past?*

*We know that tribal hunter-gatherer people were quick to obtain and adopt our superior weapons and tools, knives/axes, not to mention foods and just about everything else we had.*

*These people loaned/traded women and other artifacts for their ‘out of date’ items.*

*Why people, with vested interests, are allowed to get away with the claims that just about everything which once belonged to our primitive hunter-gatherers and is now in safekeeping/on display in our museums was stolen, beggars belief.*

*A great many anthropologists from the past write how they swapped something of theirs for an article a primitive Aboriginal had in their possession.*

*Nothing should be returned to any modern group of people, for obvious reasons.*

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*While perhaps good in intent, this is just adding to the unmitigated race fraud that is contaminating Australia.*

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*The appointee should state which tribe she counts as her ancestors and how much ancestry she actually has. Is she 100% from a particular tribe or mostly Anglo-European with some distant Aboriginal ancestry? The photo of Laura shows her as blonde and clearly with minimal Aboriginal ancestry.*

*In other words, since the 350 plus groups here in 1788 were descended from different peoples and were not united, how can someone today with some ancestry from some tribe or tribes, represent all Australians with Aboriginal ancestry from hundreds of different tribal groups, whether 100% or less than 1% in ancestry?*

*How does that work? More so because for someone from another tribe to touch the remains or artefacts of your tribe would be sacrilege and carry a death sentence. In fact, it would be better for someone with no Aboriginal ancestry to be carrying out this task in order not to insult descendants of other tribal groups.*

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*Part of the “socialist march through the institutions”.*

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*All this takeover will last forever.*

*I cannot think of a place that I can go without either dotty paintings or some other acknowledgement of present and emerging elders and fakeorigines isn't in my face.*

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This was posted on the Museum's website to answer someone who asked what happened to the pygmies:

*"Considering this myth, it is important to think about what you hear about First Nations people and culture, especially when receiving the information from non-Indigenous people, before taking it on board as fact. Consider if there is a potential ulterior motivation behind the creation and spreading of this information. Whenever you can, seek First Nations voices when it comes to learning more about First Nations culture, history and people. Myths and propaganda are powerful tools in distorting the truth; they are political weapons that we need to disarm."*

To which there were comments:

*So Museum's advice to people is to ask a "First Nation's" person for history of the aborigines.*

*It seems that the Museum staffers are describing themselves. They are doing exactly what they say is wrong. As an integral part of the taxpayer-funded Aboriginal industry, the Museum has become very good at spreading misinformation, myths and propaganda, in order to not just distort the truth but to erase it. Apparently, all great explorers, researchers, archaeologists, and scientists in the past were "wrong" and any Aborigine today is omniscient when it comes to our country's prehistory, history, and present.*

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*What an incredible "advice" from the "woke" museum: "...especially when receiving the information from non-Indigenous people... Consider if there is a potential ulterior motivation..."*

*Are they just accusing all of us – Australians who do not subscribe to their fabricated narrative – of dishonesty? That is so disgusting, we should take a class action!*

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*If non-Aboriginal Australians are not allowed to talk about "First Nations" culture, history and people – by the same token, Aborigines have no right to talk about us, our culture, and our history. They don't have our permission!*

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*"Whenever you can, seek First Nations voices when it comes to learning more about First Nations culture, history and people." Really? Word-of-mouth history is not worth the paper it's not written on.*

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*An unfortunate time in our history that has cost us dearly in every aspect of our lives (and livelihood).*

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*The National Museum in Canberra was wokey back in 1988. Even the design was chosen because it represented 'the holocaust'. Sad to see the Sydney Museum putting on such an exhibition as 'unsettled'.*

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*This travesty started fifty years ago – when my colleague spent three years, from 1968 to 1971, living with Aborigines, recording everything he saw and experienced, as part of his ANU-funded 3-year research. Half of his research paper was censored and edited out, for "possibly being offensive to aborigines".*

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*The country is in a mess when socialists run museums.*

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*Unsettled, Unhinged, and – purposely – Unbalanced.*

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*The Australian Museum, by its name and nature, should represent all of Australia's history as objectively as possible and without being held in thrall to vested agendas or particular viewpoints.*

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[Note: This Open Letter is included in the forthcoming book “Wokeism and its Reverse Racism – Aboriginal Violence and Corruption in the Aboriginal Industry”]