



RECONCILIATION
ACTION PLAN

INNOVATE

FEBRUARY 2019 TO FEBRUARY 2021

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Our RAP cover

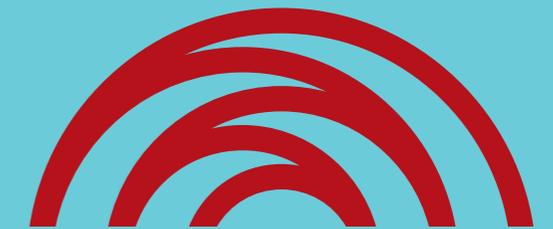
The cover of our RAP re-purposes an image by Carbon Creative for the marketing of our national and international award-winning exhibition **Gapu-Moguk Saltwater – Journey to Sea Country**.

For Yolŋu people their land and sea are marked by sacred places. In 1996 an illegal barramundi fishing camp was discovered at Garraŋali, the sacred home of Bāru the Ancestral Crocodile. Among the rubbish scattered there was the severed head of a crocodile. Disgusted at the repeated invasion of their precious waterways and the sacrilege of beheading Bāru in his own nest, Yolŋu elders decided to use sacred art to explain their lore and law to outsiders. These powerful paintings, each revealing previously secret spiritual knowledge, are the result.

With the approval of Yolŋu community, and at the suggestion of the museum's Indigenous Programs Unit, the creative incorporates a crocodile motif and the Blue Mud Bay coastline which are central to the story shared in the exhibition.

Inside cover image: Michael Cook, *Undiscovered / #7* (2010).
ANMM Collection: 00054256.

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The Australian National Maritime Museum is a statutory Authority established by the Australian National Maritime Museum Act 1990, responsible to, at the time of this publication, the Minister for Communications and the Arts. This RAP was approved by the Council of the Australian National Maritime Museum, on the recommendation of the Director, on 12 November 2018. The RAP was developed in consultation with the museum's Reconciliation Working Group. The principal authors were Beau James and Paul McCarthy. RAP design undertaken by H Riederer.
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CULTURAL WARNING

Warning: Aboriginal and Torres Strait Islander peoples should be aware that this document may contain names, images, objects and works of people who are deceased. It may also refer to websites that may use content of Aboriginal and/or Torres Strait Islander Peoples who are now deceased.

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Acknowledgement of Country

Uncle Chicka Madden offers a Welcome to Country, on behalf of the Gadigal People of the Eora Nation, at the museum's Sea Rights Flag raising for National Reconciliation Week 2016.

The Australian National Maritime Museum acknowledges the Gadigal people of the Eora nation as the Traditional Custodians of the **bamal** (earth) and **badu** (waters) on which we work. We also acknowledge all Traditional Custodians of the land and waters throughout Australia and pay our respects to them and their cultures, and to Elders past and present.

The words **bamal** and **badu** are spoken in the Sydney region's Eora language. Acknowledgement supplied courtesy of the Metropolitan Local Aboriginal Land Council.



ANMM Councillor Alison Page, left, at the opening event for Gapu Monuk.

...knowledge held by our nation's First Peoples enriches the national identity, particularly in enhancing the human connection to saltwater and freshwater

Message on behalf of the Council of the museum

I am delighted to be the Champion of Reconciliation on the ANMM Council and, on behalf of Council, within the museum and the community.

My first engagement with the museum was in 2012 when the first Nawi conference was held, bringing together Aboriginal Torres Strait Islander communities from all over Australia to share important knowledge about the fabrication of traditional watercraft. At this event, I saw first-hand, the valuable contribution the museum was making in helping these communities, on the ground, revive the practice, reinvigorating and sustaining culture in regional and remote communities across multiple generations. This example speaks to a core value of the museum, which is that the traditional and contemporary knowledge held by our nation's first peoples enriches the national identity, particularly in enhancing the human connection to saltwater and freshwater.

I am proud that we fly the Blue Mud Bay flag, which is powerful recognition that Aboriginal and Torres Strait Islander Peoples have rights over water in the intertidal areas. These rights are important for all Australians in that they allow the world's oldest living cultures to continue to be custodians for the land and waters, ensuring that they will be healthy for all people into the future.

The connection to sea country is maintained with song, dance and art, which the museum is committed to assisting communities to maintain. **Gapu-Monuk Saltwater – Journey to Sea Country**, was one of the most important examples of how there is no separation between cultural practice and the fight for social justice and political recognition. It is not often that an exhibition of legal documents can receive such critical acclaim and capture the hearts and minds of the public.

The museum's commitment to Indigenous cultural values goes right through the organisation, from the high number of acquisitions of Aboriginal and Torres Strait Islander art and cultural objects, strategic partners, grass roots community development and its procurement from Aboriginal or Torres Strait Islander businesses.

These strong relationships are an important foundation for the work the museum is embarking on in the coming years. The program for Encounters 2020, which marks 250 years since Captain Cook's first Pacific voyage, is ground breaking and will be a watershed moment in the history of reconciliation in Australia. It is a chance to influence the national dialogue and bring truth telling to the national stage. This program will be underpinned by the creation of an Indigenous Advisory Committee under this RAP that can assist the Council to maximise the opportunity that such a high profile project and other projects will offer to advance reconciliation. We will also invest in enhancing the quality of information about community and language in our collection records during the 2019 Year of Indigenous Languages.

This plan will take the past achievements of the museum and starts to embed them firmly into the museums purpose so that the future will truly celebrate traditional knowledge and Indigenous cultural values as a gift for all Australians.

Alison Page
(Walbanga Wadi Wadi woman)
Member, Council of the Australian National Maritime Museum
RAP Champion



...to understand Australia fully, you have to understand its peoples' many and varied links to their waterways and the sea, and none have links that are longer or deeper than those of Australia's First Peoples

Message from the Director

Australian National Maritime Museum

I am delighted to present the Australian National Maritime Museum's Reconciliation Action Plan (RAP), a two-year strategic plan which sets out our commitment to recognise, appreciate and celebrate our country's rich and unique Aboriginal and Torres Strait Islander cultures and cultural heritages across every facet of the organisation.

At the Australian National Maritime Museum we have deep respect for the 70,000 years or more, of continuous culture and knowledge of Australia's Aboriginal and Torres Strait Islander peoples. We believe that histories, including the consequences of dispossession, are fundamental to understanding contemporary Australia.

Since opening in 1991, the Australian National Maritime Museum has strived to create a more knowledgeable environment for the appreciation of Aboriginal and Torres Strait Islander cultural heritage, based on respect and a commitment to consultation with community at every stage. A key tenant of the museum is the belief that to understand Australia fully, you have to understand its peoples' many and varied links to their waterways and the sea and none have links that are longer or deeper than those of Australia's First Peoples.

The museum's collection has been deeply enriched by many Aboriginal and Torres Strait Islander works from across the country and from collaborations with artists and communities. These works don't just celebrate the richness of the maritime environment and the community's living relationship with it, they also express a deep spiritual connection. They celebrate survival and contribute to ongoing struggles for land and sea rights, for justice and for reconciliation. Perhaps none more so than the museum's acclaimed Yirrkala Bark Paintings of Sea Country, whose recent exhibition in **Gapu-Monuk Saltwater – Journey to Sea Country** showcased the museum's renewed commitment to work closely with community, engaging Aboriginal businesses and expertise to curate, build and ultimately share this important story. This exhibition has won numerous awards and will continue to be an example for staff, and indeed the broader museum community, on how to successfully deliver an exhibition hand-in-hand with community.

I am proud that since 2015, this museum's Corporate Plan has made it a priority to support and promote Aboriginal and Torres Strait Islander maritime heritages. We do this by creating pathways for community participation in our programs and events, recognising and reflecting Aboriginal and Torres Strait Islander heritage and cultural expressions in our exhibitions, programs and activities, and by providing support through education training, internships and employment opportunities.

I strongly believe that continued protection and promotion of traditional and contemporary Aboriginal and Torres Strait Islander cultural expressions are crucial for our First Peoples, and for achieving reconciliation. The museum's RAP is fundamental to realising this vision.

The 2019 to 2021 plan sets out a clear path to further imbed Aboriginal and Torres Strait Islander cultures at every level of the organisation. I look forward to working with community, staff and partners to realise our RAP vision.

Kevin Sumption PSM
Director, CEO & RAP Champion



Reconciliation Australia defines and measures reconciliation through five critical dimensions: race relations; equality and equity, institutional integrity; unity; and historical acceptance.

Message from Reconciliation Australia

Reconciliation Australia is delighted to welcome the Australian National Maritime Museum to the Reconciliation Action Plan (RAP) program by formally endorsing its inaugural Innovate RAP.

As a member of the RAP community, the Australian National Maritime Museum joins over 1,000 dedicated corporate, government, and not-for-profit organisations that have formally committed to reconciliation through the RAP program since its inception in 2006. RAP organisations across Australia are turning good intentions into positive actions, helping to build higher trust, lower prejudice, and increase pride in Aboriginal and Torres Strait Islander cultures.

Reconciliation is no one single issue or agenda. Based on international research and benchmarking, Reconciliation Australia defines and measures reconciliation through five critical dimensions: race relations; equality and equity, institutional integrity; unity; and historical acceptance. All sections of the community—governments, civil society, the private sector, and Aboriginal and Torres Strait Islander communities—have a role to play to progress these dimensions.

The RAP program provides a framework for organisations to advance reconciliation within their spheres of influence. This Innovate RAP provides the Australian National Maritime Museum with the key steps to establish its own unique approach to reconciliation. Through implementing an

Innovate RAP, the Australian National Maritime Museum will develop its approach to driving reconciliation through its business activities, services and programs, and develop mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders.

We wish the Australian National Maritime Museum well as it explores and establishes its own unique approach to reconciliation. We encourage the Australian National Maritime Museum to embrace this journey with open hearts and minds, to grow from the challenges, and to build on its successes. As the Council for Aboriginal Reconciliation reminded the nation in its final report:

“Reconciliation is hard work—it’s a long, winding and corrugated road, not a broad, paved highway. Determination and effort at all levels of government and in all sections of the community will be essential to make reconciliation a reality.”

On behalf of Reconciliation Australia, I commend the Australian National Maritime Museum on its first RAP, and look forward to following its ongoing reconciliation journey.

Karen Mundine
Chief Executive Officer
Reconciliation Australia



Our vision for reconciliation

A nation which understands, values and has deep respect for Aboriginal and Torres Strait Islander peoples and, especially, their maritime heritages and cultures. We aspire to be an employer of choice and preferred business partner of Aboriginal and Torres Strait Islander peoples.

Museum staff were honoured to participate in the first raising of the Blue Mud Bay Sea Rights Flag in Sydney to mark the beginning of Reconciliation Week 2016. The cultural narrative associated with the flag is told, in part, by the museum's significant Saltwater Bark Paintings of Sea Country of the Yolŋu people. Sally Fletcher, Head of Registration, and an honorary life member of the museum, is being offered ceremonial ochre by Nuwandjali Marawili, Yolŋu Sea Rights Flag designer, on this special occasion.

The Australian National Maritime Museum commends Reconciliation Australia's aspiration to enable all Australians to contribute to realising the five dimensions of reconciliation. The museum's vision for reconciliation reflects our aspiration to use our resources, assets and relationships to continue to actively contribute to each of these dimensions.

Our policies, practices and procedures are anchored in the principle of Aboriginal and Torres Strait Islander peoples being guardians of their cultural heritage and their rights to negotiate their role in the management and interpretation of their cultural heritage.

We are proud of Australia's rich Aboriginal and Torres Strait Islander maritime heritages and we use our institutional position and our custodianship of material from Aboriginal and Torres Strait Islander peoples to advance understanding and appreciation of it through our exhibitions, programs, publications, website and with our partners and networks.

We are an educational institution committed to truth-telling and have an international reputation for tackling important issues such as Indigenous sea rights and ocean conservation.

We strive to make our institution accessible to all Australians, including Aboriginal and Torres Strait Islander peoples.

RECONCILIATION AUSTRALIA'S FIVE DIMENSIONS OF RECONCILIATION

1. Race Relations

All Australians understand and value Aboriginal and Torres Strait Islander and non-Indigenous cultures, rights and experiences, which results in stronger relationships based on trust and respect and that are free of racism.

2. Equality and equity

Aboriginal and Torres Strait Islander peoples participate equally in a range of life opportunities and the unique rights of Aboriginal and Torres Strait Islander peoples are recognised and upheld.

3. Institutional integrity

The active support of reconciliation by the nation's political, business and community structures.

4. Historical acceptance

All Australians understand and accept the wrongs of the past and the impact of these wrongs. Australia makes amends for the wrongs of the past and ensures these wrongs are not repeated.

5. Unity

An Australian society that values and recognises Aboriginal and Torres Strait Islander cultures and heritage as a proud part of shared national identity.



Photographer Beau James

Our reconciliation journey

In 2005, the museum formalised principles, guidelines and procedures for connections with Aboriginal and Torres Strait Islander communities, culture and heritages. In 2012, the museum began working with community to facilitate a *nawi* (canoe) building program for Aboriginal youth in NSW to support the retention of important cultural knowledge and build broader awareness of this aspect of Australia's maritime heritage. The museum has hosted two national symposia on Aboriginal and Torres Strait Islander watercraft.

Our business

The Australian National Maritime Museum is responsible for leading the promotion and conservation of Australia's maritime heritage and culture. We are an exhibition-focused national cultural institution offering visitors free access to high quality permanent exhibits from the National Maritime Collection on site and on tour and a diverse range of public paid exhibitions, programs and experiences. We strive to increase knowledge, appreciation and enjoyment of maritime heritage by staging exhibitions, programs and events; sharing our collections, knowledge and expertise; motivating learning through research, educational programs and products; and exploring contemporary issues of public interest and maritime relevance.

As the custodian of a significant and growing collection of Aboriginal and Torres Strait Islander objects and artefacts, we play a pivotal role in ensuring greater national and international understanding of and respect for these unique cultures. We recognise that continued protection and promotion for traditional and contemporary cultural expressions are crucial for achieving reconciliation. Through our programs, exhibitions and employment opportunities we engage with and support Aboriginal and Torres Strait Islander people to practise their cultures and share their knowledge within and outside their communities.

The museum is located on the *bamal* and *badu* (lands and waters) of the Gadigal people, on Sydney's Darling Harbour. The Gadigal and Wangal clan groups have

lived for thousands of years around these foreshores, once known as a site rich in shell fish. In the past, the people lived in an area lush with vegetation, with enormous nutrition and medicinal purposes. Today Darling Harbour is an urban, tourist and entertainment precinct anchored around the museum's iconic building.

The museum is a Commonwealth agency overseen by a Council and reporting to the Minister for Communications and the Arts. Established under the Australian National Maritime Museum Act 1990, the museum is the only national cultural collecting institution headquartered outside of Canberra.

The museum's Corporate Plan, Operational Plan and Statement of Intent are published on our website after approval by the Minister. Each of these governance documents includes actions to advance reconciliation.

At 30 June 2018, the Australian National Maritime Museum's workforce comprised an average staffing level equivalent of 125 people engaged under the Public Service Act 1999, 557 active volunteers and the full-time equivalent of about 65 other workers under contract to our suppliers delivering front of house, teacher guiding, catering, cleaning and security services. On 30 June 2018, we had two ongoing staff who identify as Aboriginal and Torres Strait Islander with actions underway to recruit additional Aboriginal and Torres Strait Islander workers. The museum currently has 4 staff and 2 other workers who identify as Aboriginal or Torres Strait Islander peoples. One Councillor is an Aboriginal woman.

In 2005, the museum issued "**Connections - Indigenous Cultures and the Australian National Maritime Museum**" to guide staff in their relationships with Aboriginal and Torres Strait Islander cultures and people and, at the same time, to be a public resource helping to build understanding and encourage interaction with communities, artists and organisations. This resource, which includes background and principles, procedures and guidelines, has served the museum well and remains the foundation of our approach to consultation with Aboriginal and Torres Strait Islander peoples, collections and programs.

Since 2015, the museum has sought to advance reconciliation through its corporate plan by carving out the support and promotion of Aboriginal and Torres Strait Islander maritime heritages as a priority. Indeed, the outcomes and strategies in the corporate plan have been intentionally aligned with advancing the various dimensions of reconciliation.

The museum established an Indigenous Programs Unit in 2014 to drive activity to reflect Aboriginal and Torres Strait Islander cultures and heritage in museum exhibitions, programs and activities and support educational, training and cultural initiatives for Australia's First Peoples.

...thank you for such a fabulous week. The ANMM and staff have made us all feel very welcome and we have had an amazing time. I certainly hope that this display can be added to and will work towards ocean awareness as well as the understanding of cross cultural projects and the importance of collaboration and co-creation.

Lynette Griffiths, Erub Arts, referring to the experience of participating in the installation of ghost net artworks by artists from Erub as the centrepiece of the museum's refurbished foyer.

Au Karem Ira Lamar Lu - Ghost Nets of the Ocean was purchased with the assistance of the Sid Faithfull and Christine Sadler program supporting contemporary Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands, Sea Swift PTY Limited, Peter Dexter AM and the Hon Justice Anthe Philippides JA.
Photographer Paul McCarthy



ANMM Corporate Plan 2018-2022

The desired outcomes include:

Reflect Aboriginal and Torres Strait Islander cultures and heritage in museum exhibitions, programs and activities.

Support educational, training and cultural initiatives for Indigenous people.

The strategies planned to achieve these outcomes are:

- * Create and enhance pathways for participation by Aboriginal and Torres Strait Islander communities and groups in our programs
- Recognise and reflect Aboriginal and Torres Strait Islander cultures, heritage and languages throughout our programs, exhibitions and publications
- Become a signatory to the Indigenous Art Code
- Ensure all museum staff and volunteers are culturally aware
- Create employment, training and volunteer opportunities for Indigenous people at the museum
- Build partnerships with governments, community and industry across Australia to support Aboriginal and Torres Strait Islander cultural, educational and training programs.

**Mokuy Spirits -
Painted wooden 3D sculptures**
Arnhem Land Northern Territory
Maker Nawurapu Wununmurra
1952-2018
ANMM collection
00054657 - 00054773



An image of Jamal Daniels, of the Tribal Warrior Association, on a nawi (canoe) on Darling Harbour at the museum's first nawi Conference in 2012. This spectacle was very moving as this was the first time a nawi had been on Darling Harbour for over 100 years.



What we have already achieved?

The museum has established 5 programs for Aboriginal and Torres Strait Islander maritime heritages:

- exhibitions
- on-site programs and collection
- community engagement and development
- education
- employment and workplace programs and RAP development initiatives.

The museum's achievements in supporting and promoting Aboriginal and Torres Strait Islander maritime heritages, across the 5 program areas, have been remarkable.

We are in the second year of membership with Supply Nation and have invested significantly in Aboriginal and Torres Strait Islander arts and culture and businesses.

Last year we prioritised cultural awareness training for our workforce, including volunteers. This has been delivered in two parts - through an online learning management system and face to face training in small group workshops led by an Aboriginal presenter and facilitator. The workshops provided a unique opportunity for participants to ask questions about Aboriginal and Torres Strait Islander histories, cultures and relations and related issues. 93% of our staff have completed the cultural awareness training and staff feedback on the training was very positive.

The following results, reported in the museum's statutory Performance Statement for 2017-2018, demonstrate the high priority given to Aboriginal and Torres Strait Islander themed acquisitions, increasing expenditure on arts and culture across an increasingly wide range of artists and organisations.

As discussed below, the Director singled out the exhibition **Gapu-Monuk Saltwater – Journey to Sea Country**, an exhibition of historic Saltwater Barks by the Yolŋu people, as the highlight of 2017-18 and "the most important exhibition in the museum's history". **Gapu-Monuk Saltwater** won the national MAGNA award for an Indigenous Project or Keeping Place and the prestigious International Design and Communication Award for Best Scenography.

	2017-18 Actual	2016-17 Actual	2015-16 Actual
Total expenditure on arts and culture	\$444,000	\$431,000	\$293,000
Number of artists and organisations in receipt of museum expenditure	38	27	17
Number of new acquisitions	10	8	9
% of new acquisition transactions that are Aboriginal or Torres Strait Islander	29%	28.6%	26.5%
Value of new themed acquisitions	\$295,433	\$378,412	\$86,561
% value of new acquisitions that are Aboriginal or Torres Strait Islander	58%*	66.5%*	15.95%

Jimmy J Thaiday and Jimmy K Thaiday from Erub Arts, Beau James and Kevin Sumption from the Australian National Maritime Museum in front of the newly installed ghost net foyer installation.

Au Karem Ira Lamar Lu - Ghost Nets of the Ocean was purchased with the assistance of the Sid Faithfull and Christine Sadler program supporting contemporary Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands, Sea Swift PTY Limited, Peter Dexter AM and the Hon Justice Anthe Philippides JA

*Adjusted to exclude high value donation item (SY Ena, Sirius Journal)



Riji (engraved pearl shell) with red ochre hung from a baali (hair belt). Kimberley region in Western Australia. Maker unknown. ANMM collection 00006918

Some of the other achievements in 2017-18 included:

- Delivery of several major Aboriginal or Torres Strait Islander themed exhibitions and programs at the museum and touring including: **Gapu-Monuk Saltwater – Journey to Sea Country, Undiscovered – Photographic Works by Michael Cook**, the second national symposium on traditional watercraft (**Nawi 2017 – Travelling our waters**) and a rooftop projection titled **Remembering Mabo**.
- A strategic program of acquisitions (principally funded with philanthropic support) resulting in significant growth in the number of Aboriginal and Torres Strait Islander items in the National Maritime Collection.
- Significant expenditure on Aboriginal and Torres Strait Islander arts and culture (\$444K to 38 Aboriginal and Torres Strait Islander organisations or artists), including \$295K on acquisitions (against a target of \$80K). Acquisitions included works by Erub Erwer Meta Arts Centre, Karla Dickens, Jason Wing, Buku-Larrngay Mulka Art Centre, Robert Tommy Pau and Laurie Nona.
- Strong engagement with 17 Aboriginal or Torres Strait Islander communities or organisations about acquisitions; exhibitions; museum programs; NAIDOC Week or attendance at Aboriginal and Torres Strait Islander art fairs.
- Development of 12 new curriculum-aligned Aboriginal and Torres Strait Islander themed education initiatives.
- Participation in various international engagements to highlight Aboriginal and Torres Strait Islander maritime heritages, including the 2017 World Indigenous Peoples Conference in Toronto, Canada
- Significantly broadening the range of merchandise for sale in the museum's store benefitting our visitors as well as the Aboriginal or Torres Strait Islander artists and organisations who are suppliers.
- Continued use of Supply Nation as part of the museum's overall procurement practice (the museum became a member of Supply Nation in 2016).

Community control is at the heart of what we do

Fundamental to the museum's success in collecting, caring for, exhibiting and sharing Aboriginal and Torres Strait Islander maritime heritages is working effectively with community in accordance with long-established cultural protocols.

As cultural protocols are not yet fully entrenched in mainstream Australia, we employ Aboriginal and Torres Strait Islander peoples in key positions to bridge this gap amongst our staff and support this with a policy framework, principles and procedures which gives effect to them.

Some of our operational practices of this kind include:

- We invite key community leaders to offer a Welcome to Country at all our major events and functions
- We provide an Acknowledgement of Country with tour groups, education programs, exhibition-led tours and at major meetings with stakeholders
- We proudly fly the Aboriginal flag and the Torres Strait Islander flag at the museum every day
- We proudly fly the Blue Mud Bay Sea Rights Flag at the museum every day
- We are working towards improving signage that acknowledges the Gadigal lands and waters on which we are based
- We include appropriate cultural warnings in our exhibitions and publications and are planning to extend this to other media where relevant
- We are increasingly using community language, as the lead language, on signage and multi-media platforms, for our Aboriginal and Torres Strait Islander exhibitions and objects, as well as way-finding in the museum precinct
- We do not acquire secret or sacred objects and we support the principle of repatriation wherever relevant
- We aspire to ensure that expressions of Aboriginal and Torres Strait Islander culture are pervasive and not confined to the Eora Gallery or a particular temporary exhibition.

Consultation with Aboriginal and Torres Strait Islander peoples about the use of their heritage material is mandatory and our practices in this regard go above and beyond legal requirements and include:

- Seeking views of community before deciding to acquire, exhibit, loan or otherwise use their material
- Seeking to understand the knowledge related to the material in the collection
- Respecting cultural norms regarding gender divisions and responsibilities
- Providing access to National Maritime Collection material by artists, their relatives or members of their community who may have a cultural link to them.

Close collaborations with community have enabled us to successfully deliver a diverse range of exhibitions that have kept the integrity of the cultural heritage of the communities with which have collaborated.

Some exceptional collaborations, described elsewhere in this plan, include **Gapu-Monuk Saltwater – Journey to Sea Country, East Coast Encounters, Remembering Mabo** and, most recently, **NAIDOC Week, Because of Her we Can and Au Karem Ira Lamar Lu – Ghost Nets of the Ocean**.

Proudly celebrating National Reconciliation Week & NAIDOC Week

Each year the Australian National Maritime Museum proudly celebrates National Reconciliation Week and NAIDOC Week to highlight our strong commitment to reconciliation and acknowledgement and respect of Australia's Aboriginal and Torres Strait Islander maritime cultures and heritage and build upon the respectful relationships shared by Aboriginal and Torres Strait Islander Peoples and other Australians.

Over the last 4 years this has included events such as:

2014

National Reconciliation Week Nawi canoe building project with Aboriginal community and ANMM staff.

NAIDOC Week **Unlocking Indigenous Peoples and Water**, virtual excursion for school groups.

2015

Koori Art Expressions 2015 – artworks produced by students in public schools across Sydney in their exploration of the NAIDOC week theme “We all stand on sacred ground: learn, respect and celebrate” highlighting Aboriginal and Torres Strait Islander Peoples’ strong spiritual and cultural connection to land and sea.

2016

National Reconciliation Week flag raising ceremony, flying the Blue Mud Bay Sea Rights flag for the first time in Sydney in consultation and partnership with the Yolŋu people of North East Arnhem Land. Flying the flag demonstrates the ANMM’s culture of commitment and acknowledgement of Aboriginal and Torres Strait Islander Peoples and their assertive right to self-determination in cultural affairs. The flag now flies every day at the museum.

Munuk Zugubal – Saltwater Songlines – this exhibition, celebrating NAIDOC Week 2016, brought together artworks that express traditional knowledge of navigating lands and seas of Australia using paths called Songlines or Dreaming Tracks.

2017

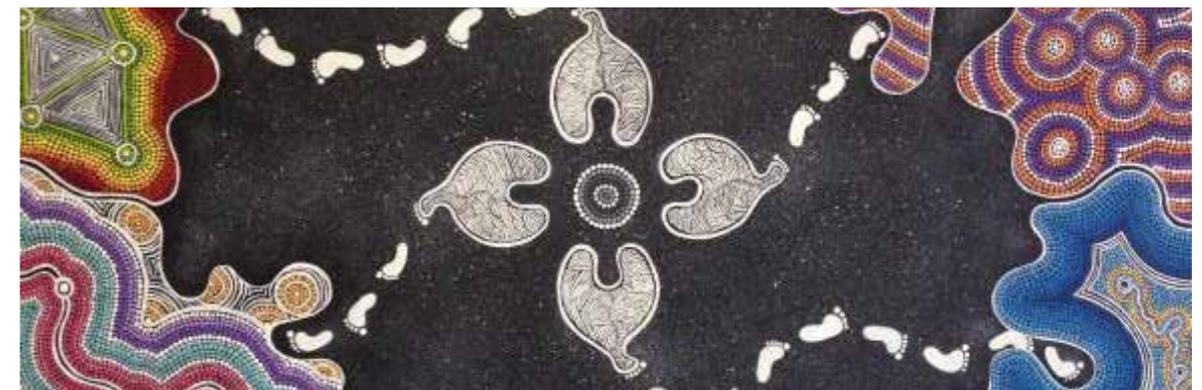
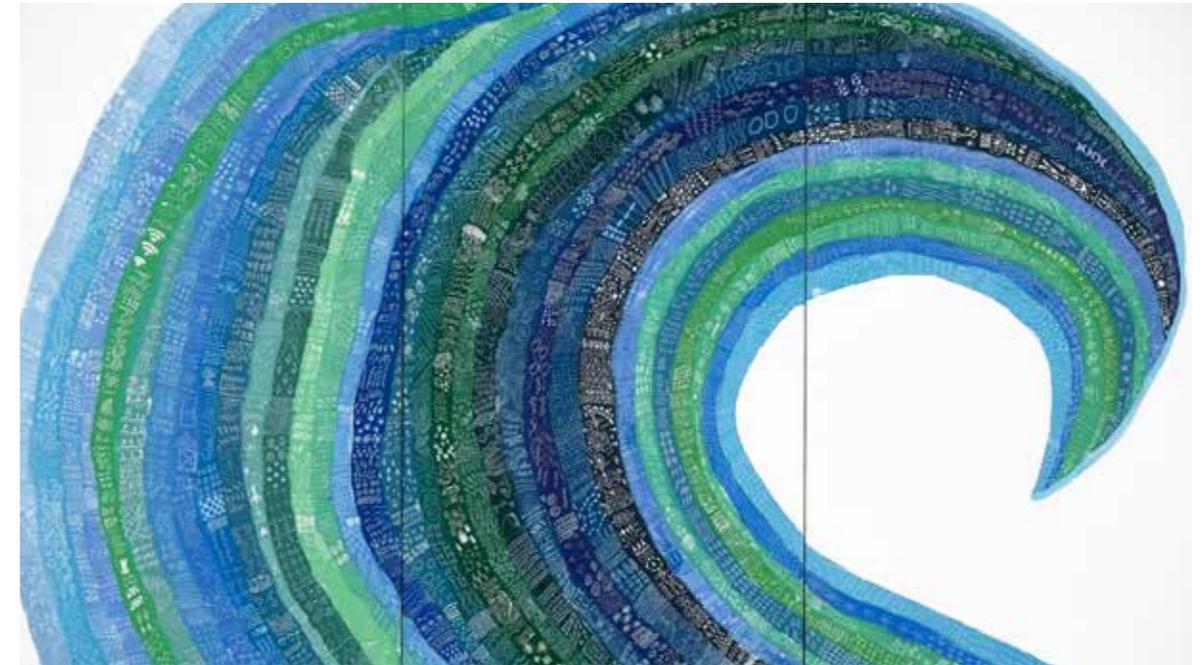
NAIDOC Week exhibition **Our Language Matters** – drawings of a selection of traditional vessels with their names in Aboriginal and Torres Strait Islander languages to highlight the range of watercraft across Australia.

2018

NAIDOC Week exhibition **Because of Her We Can, and Unbroken Lines of Resilience: feathers, fibre and shells** – This exhibition of innovative works highlights the unbroken practices of our First Nations women and their deep cultural connections and knowledge systems. These practices include harvesting and processing organic and contemporary fibres, feathers and shells to create intricate body wear for adornment. The exhibition also features domestic fishing implements made from organic materials.

NAIDOC Week Sydney Harbour cruise aboard the Mari Nawi (Big Canoe) to Be-lang-le-wool (Clark island) while enjoying stories of the Gadigal, Guringai, Wangal, Gammeraigal and Wallumedegal people of Sydney in partnership with the Tribal Warrior Association.

NAIDOC Week Saltwater Sunday; a day of creative cultural activities for all ages to celebrate NAIDOC Week at the ANMM including live traditional performances, art making activities, face painting, activity trails and storytelling.



“This was... a great way to bring all our learning together and allow the kids to express themselves and their own stories, as well as learning about other people’s stories. And passing on that knowledge. Creating an artwork like this gave us a way for our whole community to come together in a story telling session” Teacher, Clovelly Public School regarding the museum’s Koori Art Expressions exhibition on the 2016 NAIDOC Week theme of **Songlines: the living narrative of our nation**.

Delivering ‘must-visit’ exhibitions that increase understanding and appreciation of Aboriginal and Torres Strait Islander maritime heritages

The Australian National Maritime Museum has a permanent gallery dedicated to Aboriginal and Torres Strait Islander maritime heritages. With permission of community, the gallery is called **Eora** (after the Eora Nation within which the museum is located). The museum aspires to exhibit Torres Strait Islander cultural material and Aboriginal cultural material from every State of Australia in the Eora Gallery.

The exhibitions in the Eora Gallery have been complemented by 45 temporary exhibitions on a wide range of Aboriginal and Torres Strait Islander themes, with the number of exhibitions increasing each calendar year since 2015.

In addition to **Gapu-Monuk Saltwater – Journey to Sea Country**, some highlights include:

Au Karem Ira Lamar Lu – Ghost Nets of the Ocean the centrepiece of the refurbished main foyer at the museum, was unveiled in September 2018. Through the reuse of fishing nets abandoned by commercial fishing trawlers, the artists craft finely detailed examples of marine life that is being threatened by this practice and draw attention to this major global environmental problem. The new installation involves over 40 artworks made by 12 Torres Strait Islander artists and two other practitioners with long and committed associations with Erub. The artistic collaboration involves the respectful exchange of Torres Strait islander skills and knowledge while histories of the four Torres Strait islander clans are recounted: traditional fishing trips, knowledge of intricate coral reefs and the presence of Ancestor Creators.

Tide Rider from the West - Ilma Story - this exhibition detailed ceremonial and technological aspects of the Bardi people’s relationship with the sea on their tide-swept coasts and islands in the Kimberley region of northern Western Australia.

East Coast Encounters – Reimagining the 1770 encounter – this exhibition of works by Aboriginal and Torres Strait Islander artists and non-Indigenous artists from the National Maritime Collection reimagines Cook’s encounter with Aboriginal and Torres Strait Islander Peoples in 1770. The exhibition includes paintings, photographs, videos and three-dimensional works to imaginatively explore the moments of contact between the two world views.

Undiscovered: Photographic works by Michael Cook – Cook’s artworks shift roles and perspectives around the notion of European ‘discovery’ of Australia, reflecting upon our habitual ways of thinking and seeing our history. This series questions who really discovered Australia while making reference to what was always here, what has been introduced and the effect this has had on Aboriginal and Torres Strait Islander People, their culture and country.

People of the Old Sea – Unique maritime people, the Tiwi of Bathurst and Melville Islands, Northern Territory featuring the museum’s spectacular Pukamani burial ceremony which brings people together to celebrate the continuity of their culture. Community artists compose songs and carve poles for the event which tells of the death of an Ancestral Being.

Tayenebe – Tasmania Women’s Fibre Work – “Tayenebe”, a Tasmanian Aboriginal word meaning ‘exchange’, celebrates the revitalisation of Tasmanian Aboriginal weaving. **Tayenebe** showcases the unique connections that Tasmanian Aboriginal people have with the land and sea, while providing an insight into the significance of traditional fibre work practice. **Tayenebe** explores links and changes across time, and celebrates the reinvigoration of fibre and kelp work that is unique to Tasmania.



Living by the Sea
Ochre on bark
Maker Marrnyula Munungurr
00033788 ANMM collection

Saltwater collection purchased with the assistance of Stephen Grant of the GrantPirrie Gallery

Using our collection in unexpected ways to educate visitors about Aboriginal and Torres Strait Islander cultures and heritages

Since 2014, the museum has strived to ensure its permanent and temporary exhibitions reflect a dual perspective so that our visitors have a richer appreciation and respect for Aboriginal and Torres Strait Islander cultures and heritages.

We recognise that there are Aboriginal and Torres Strait Islander stories relevant to each of the museum's master narrative areas and mindful of community concerns about "white washing" of history by museums, we have intentionally placed Aboriginal or Torres Strait Islander objects in our galleries and used them in conjunction with our temporary exhibitions.

As discussed below, to support the objective of "decolonising" our stories, we have also strategically enhanced our collection of Aboriginal and Torres Strait Islander objects.

Some examples include:

Our **Wildlife Photographer of the Year** exhibition in 2016 was enhanced by the inclusion of several objects from the National Maritime Collection by Aboriginal and Torres Strait Islander artists, including Alick Tipoti's **Kisay Dhangal** – an extraordinary bronze dugong that featured in **Taba Naba**, the international Aboriginal and Torres Strait Islander exhibition – along with Bagu from **Taba Naba** and **Crabs in River**, a handpainted longboard shaped by Brian Kellway and painted by Thomas Avery Senior.

We installed in the museum's former USA Gallery **Kei Athe Mosby**, a print by Torres Strait Islander artist Glen Mackie, which

depicts the story of his ancestor "Yankee Ned" Edward Mosby. The print includes Ned's wife Queenie, a Torres Strait Islander woman, and the family's fleet of pearling luggers. The work was acquired because it illustrates an interesting Torres Strait Islander connection between the USA and Australia. Also in the former USA Gallery, we delighted visitors with **Fish on Poles**, a wonderful sculpture by Arthur Koo'Kekka Pambegan Jr to enhance a touring exhibition from the Smithsonian called **X-Ray Vision**.

Songlines – the art of navigating the Indigenous world – the museum introduced visitors to our **Ships, Clocks and Stars** exhibition, about the search for better ways of navigating by finding longitude, with a free special exhibition of artworks that express traditional knowledge of navigating seas. This exhibition included works by Torres Strait Islander artists, Billy Missi and Alick Tipoti.

Serving Country – the museum is currently curating an exhibition of sixteen 3D photographs of Aboriginal and Torres Strait Islander men and women who are and have served in the Royal Australian Navy for inclusion in the museum's Navy Gallery.

Our summer 2018/19 exhibition, **On Sharks & Humanity**, will be supplemented by the exhibition of objects from the museum's Saltwater Bark Collection, as well as sculptural pieces by Guykuda Munungurr, Jubilee Wolmby, Charlie Yirrawala, Rex Wolmbeng and linoprint work by Billy Missi.



Woven skirt from Galiwin'ku (Elcho Island).

Maker: Rosemary Gamajun Mamuniny © Rosemary Gamajun Mamuniny/Copyright Agency, 2018
Kurrajong, pandanus bush string, feathers and natural dyes
This item was made for AIFW - Australian Indigenous Fashion Week 2014.
ANMM collection 00054382

Yolŋu exhibition recognised as the most important in museum's history

Museum director Kevin Sumption PSM singled out **Gapu-Monuk Saltwater – Journey to Sea Country** as the highlight of 2017-18. In the 2017-18 annual report he said:

"In November 2017, the museum opened what I consider to be one of the most important exhibitions in its history: **Gapu-Monuk Saltwater – Journey to Sea Country**. This free exhibition invites visitors to discover how the Yolŋu people of north-east Arnhem Land fought for and won their case for Sea Rights by creating the Yirrkala Bark Paintings of Sea Country.

The museum is most fortunate to be the custodian of 80 historic Saltwater Barks – paintings produced by the Yolŋu people in response to a call from Djambawa Marawili AM in 1997 to use traditional art to document ownership of Sea Country following the discovery of illegal fishing on a sacred site in his clan estate. **Gapu-Monuk Saltwater** features about half of these historic paintings. But, as Djambawa says, the paintings are more than just beautiful artworks; they are spiritual and legal documents.

Some of the paintings in the exhibition were used in evidence in a legal case in the High Court of Australia which confirmed, in July 2008, that Traditional Owners of the Blue Mud Bay region in north-east Arnhem Land, together with Traditional Owners of almost the entire Northern Territory coastline, have exclusive access rights to tidal waters overlying Aboriginal land.

The stories and knowledge in the artworks were traditionally very tightly held by the Yolŋu, who have graciously given them to the nation so that non-Indigenous people can better understand them and their connection to Sea Country. What visitors find captivating about these paintings is their size, complexity and intricacy, and also the details and the amount of images and patterns that they display. The paintings map the coastline so

...this exhibit blows away Dior, Bowie, Mapplethorpe – ALL of it. And it's ours from the Yolŋu people – their Dreamtime on bark paintings. I'm in total awe!

Wendy Harmer, ABC Radio

that by looking at them, and the accompanying audio-visually and objects, visitors get a sense of what that part of the world and its communities are like.

What is different about this exhibition is that it immerses the visitor in the important stories of the communities behind the paintings to provide a richer understanding of their connection to Sea Country. It uses oral histories, aerial photography, interactives and traditional and contemporary Yolŋu objects to delve deeper and to provide an insight into the beliefs, languages and traditions of the communities as well as the unique landscape of north-east Arnhem Land.

2018 marks the 10th anniversary of the landmark Blue Mud Bay Sea Rights Case. The museum is the first place in Sydney to fly the Blue Mud Bay Flag outside of the Northern Territory. The Flag is also on display in the exhibition, and recognises Aboriginal Sea Rights and highlights our strong commitment to reconciliation, acknowledgement and respect of Australia's Aboriginal and Torres Strait Islander maritime cultures and heritages.

The paintings were purchased with the assistance of Stephen Grant of the GrantPirrie Gallery. Mr Grant's generous support in acquiring this very significant collection has made this exhibition possible.

I particularly thank artists of the Buku Larrnggay Mulka Centre, Yirrkala, NT, for their support and assistance with the exhibition, along with the Yolŋu community, the Yirrkala Rangers and the Northern Land Council. I am also delighted to acknowledge the sponsorship of the exhibition by the University of NSW Sydney and the media support provided by NITV and Time Out Sydney."



This project clearly demonstrates 'best practice'. How the project engages with the contemporary environment of protocols and creates a discourse between the local Gadigal and the Yolŋu is excellent, and establishes a cultural integrity which grounds the exhibition and the museum. The high level of Indigenous-led curatorial development and interpretation sets a new standard in the sector. The outreach component is comprehensive and fitting to the story.

Above: Judges comments on the 2018 MAGNA first prize winning exhibition **Gapu-Monuk – Saltwater Journey to Sea Country**. Top: Aerial view of **Gapu-Monuk – Saltwater Journey to Sea Country** exhibition. (Purchased with the assistance of Stephen Grant of the GrantPirrie Gallery) Left: Australian National Maritime Museum staff members Helen Anu and Beau James accepting the MAGNA award from Margo Neal

Using curriculum aligned educational programs to share Aboriginal and Torres Strait Islander culture

The inclusion of Aboriginal and Torres Strait Islander Histories and Cultures as a cross-curricular priority within the Australian curriculum has allowed the museum to include elements of Aboriginal and Torres Strait Islander culture in a number of our curriculum-linked programs.

As a significant starting point, all students visiting the museum participate in an Acknowledgement of Country that explores Aboriginal and Torres Strait Islander ownership of the lands and waters of this nation under the Blue Mud Bay Sea Rights flag, flying on the museum flag poles.

Inclusion of an Aboriginal and Torres Strait Islander perspective in some of our most popular school programs mean that specific discussion points are covered in well over half of our programs delivered on site. The museum is also proud to hold a number of objects within our Education Collection that explore Aboriginal or Torres Strait Islander cultural practices from across the country.

In addressing the significant curricular significance of the **Gapu-Monuk Saltwater – Journey to Sea Country** exhibition, the museum has developed, in collaboration with an external Indigenous Educator, 12 individual programs that cover the topics of Creative Arts, History, Geography, Aboriginal Studies and Legal Studies. In this way programs have been delivered to primary, secondary and tertiary students from Australia, as well as groups from Korea and the USA.

To celebrate NAIDOC Week over the last 4 years, the museum developed and delivered a series of Virtual Excursions for both

Australian and International student audiences. Delivered by the Indigenous Programs Unit, they focused on the cultural significance of water to Indigenous people. The virtual excursions provided an opportunity for students to engage with Aboriginal and Torres Strait Islander's connection to Freshwater and Saltwater country. Further, the museum collaborated with the Tribal Warrior Organisation in leading cultural cruises of Sydney Harbour for both school and informal learning audiences.

As a learning institution, the museum is responsible for making sure the information we share is correct and for challenging students to think critically about Aboriginal and Torres Strait Islander culture and heritages. We strive to offer a dual voice in our narratives and prioritise truth-telling. Last year the programs delivered to students that included Aboriginal or Torres Strait Islander heritages or cultural content included:

- Navigators
- Endeavour
- Museum highlights
- Science Week
- Australian Migration Stories
- Pyrmont Walk.

The museum recently recruited a full-time Indigenous Education Coordinator which has significantly increased our capacity to develop and offer in-depth, Aboriginal or Torres Strait Islander-led education programs.



Once again thanks for having us. It was an amazing experience for our children and us educators however we are happy to be back up in the heat again. Feeling very inspired to get our next project/s underway at the beginning of next year.

Aaron McMahon – Head of Department, Mornington Island State School. 2017 Nawi Symposium

Indigenous Virtual Excursion
Education Program
Photographer Beau James

Supporting the retention of Aboriginal and Torres Strait Islander maritime cultural knowledge and sharing it appropriately

A priority for the Australian National Maritime Museum is supporting community to ensure Aboriginal and Torres Strait Islander maritime cultural knowledge is transmitted down the generations and shared with non-Indigenous people in culturally appropriate ways.

Traditional nawi (canoe) building is an area where the museum has demonstrated it can usefully facilitate community in the transmission and retention of cultural knowledge. Some examples include:

In 2014, the museum worked with community and the Aboriginal students from Lawrence Hargrave School, in Liverpool, to build a traditional nawi. The result is on display in the museum's Eora Gallery. The bark used to make the nawi was collected from the Wattagan State Forest in association with the Forestry Corporation Central Coast. The boys had an excursion to the region to see the country where the material was sourced, then attended the museum where the canoe was formed into shape over the course of the day. A few weeks later the nawi was taken to the school where it was finished off, and a large community gathering was held, bringing people together and allowing the boys to show their project to everyone. The final stage was to launch the craft in nearby Chipping Norton Lake at another community gathering complete with a traditional smoking ceremony. This project supported students to develop their own presentation about their canoe building experience and to share learnings about their culture with other schools and at a nawi symposium at the museum.

Travelling Our Waters, the second national gathering of Aboriginal and Torres Strait Islander watercraft custodians and cultural practitioners, was held at the museum in November 2017. Building on the success of **NAWI Symposium 2012**, this event featured talks on canoes and art, struggles for sea rights, women and watercraft, canoes and commemoration, and young people and canoe projects. There were talks and presentations by community members from across Australia including the Kimberley region, Arnhem Land, Gulf of Carpentaria and Tasmania, as well as demonstrations and practical sessions of watercraft design, technique and construction that highlight the incredible diversity of Indigenous watercraft around the country. This symposium brought together community, cultural leaders and educators to share, discuss and practise knowledge of the rivers, oceans and watercraft of the world's oldest continuous living culture. Over 230 people attended the opening event, which included a tour of the **Gapu-Monuk Saltwater – Journey to Sea Country** exhibition, and 95 attended the symposium. 47,000 viewers followed the live Facebook stream by the symposium's media partner, NITV, for both these events.



This project has resurrected the skills and knowledge of the past to the present-day students, both Aboriginal and non-Aboriginal, and it has shown us a glimpse of that innovative culture. I would like to thank the Australian National Maritime Museum for giving Lawrence Hargrave School the opportunity to participate in this wonderful and inspiring program.

Assistant School Principal Kevin Cosgrove

Elders and community came together to support the Lawrence Hargrave School.
Photographer Beau James

Proudly sharing Aboriginal and Torres Strait Islander maritime heritages with the world

In recent years, the museum has participated in two very important international exhibitions which, together, have given almost 1 million people the opportunity to experience Aboriginal and Torres Strait Islander cultural heritages from our collection.

From 5 September to 1 November 2015, four works from the museum's Saltwater Barks collection were loaned, with permission of community, to the 14th Istanbul Biennial. The theme, **Saltwater – A theory of thought-forms**, attracted over 545,000 visitors. Effective engagement with community on these loans paved the way for a major collaboration for the **Gapu-Monuk Saltwater** exhibition in 2017.

From 24 March to 30 September 2016, the museum co-curated and contributed Aboriginal and Torres Strait Islander objects for the exhibition in **Living Waters** as part of **Taba Naba: Australia, Oceania, Arts by Peoples of the Sea** at the Oceanographic Museum, Monaco. There were over 400,000 visitors to this exhibition which highlighted Indigenous concerns about ocean health and broadened understanding of Aboriginal and Torres Strait Islander cultures. Participation in this exhibition was transformational for the museum because it facilitated further significant philanthropic support from Ms Christine Sadler (and her late husband Mr Sid Faithfull) for the acquisition of contemporary Aboriginal and Torres Strait Islander art from far north Queensland and the Torres Strait Islands.

Where funds allow, the museum participates in major international conferences to share and build knowledge and cross-cultural exchange. Some recent examples include:

In March 2018, the museum's Director and the Manager of Indigenous Programs addressed the International Conference on

Right: **Taba Naba**
exhibition Monaco
Bagu art works from
Girringun Art Centre Cardwell
ANMM collection
00054942 – 00054944
Crab Sculptures by Brian Robinson
Photographer Beau James

Maritime Traditions of the Indian and Pacific Oceans in Kochi, India. The conference provided an opportunity to showcase the museum's achievements and leadership amongst the world's maritime museums and to contribute to a reassessment of current knowledge on nautical and maritime traditions and trade routes in the Indian and Pacific Oceans.

The museum's Manager and Programs Assistant of Indigenous Programs attended the World Indigenous Peoples Conference on Education in Toronto, Canada in July 2017. The conference, held every 3 years, brings together experts, practitioners and scholars from around the world to discuss ways to ensure success in Indigenous education. ANMM delegates shared the museum's experience in working in culturally appropriate ways with Aboriginal and Torres Strait Islander peoples and the success of our recent projects.

The museum is currently exploring several potential international collaborations with the world's leading Indigenous cultural institutions.

Congratulations... for supporting Indigenous artists and showcasing their extraordinary creativity. The work is accessible without further interpretation because it is imbued with spirituality and inspired by lives lived in harmony with the natural world.

Robyn Kremer of Mittagong regarding the museum's exhibition as part of **Taba Naba: Australia Oceania Arts by People of the Sea** at the Oceanographic Museum of Monaco in 2016.



Using Signals to share stories of Aboriginal and Torres Strait Islander maritime heritages

The museum produces a quarterly publication called **Signals**. The publication has a very broad reach and is well regarded because of its scholarly contribution. Since 2014, **Signals** has included at least one article focused on an Aboriginal or Torres Strait Islander maritime stories. These articles, written by the Aboriginal and/or Torres Strait Islander peoples from the museum, community or academia, have canvassed a broad range of issues related to maritime heritage, the National Maritime Collection and other matters of relevance to community and culture. Feedback from community is that this platform is particularly valued by them. Some examples of these articles include:

- **The archaeology of Queensland's Secret War – researching the Queensland native mounted police, 1849 to 1904** by Lynley Wallis, Heather Burke, Bryce Barker, Noelene Cole, Leanne Bateman, Uschi Artym, Tony Pagels and Elizabeth Hatte (No 124, September 2018)
- **A tireless fight – the battle for Sea Country legal rights** by Lauren Butterly (No 123, June 2018)
- **Nawi 2017 “Travelling our waters” – Australia's Aboriginal and Torres Strait Islander watercraft conference** by Helen Anu and Beau James (No 120, September 2017)
- **Bagu – expressions of culture and country** by Jane Raffan (No 119, June 2017)
- **Reviving an ancient tradition – The ningher canoes of Aboriginal Tasmania** (No 118, March 2017)
- **An ancient and perilous trade – Australia's unique pearling heritage** by Sarah Yu (No 118, March 2017)
- **Fibre art and fashion – Contemporary approaches to Indigenous Art** by H Anu and D Carstens (No 117, Decemb --er 2016)

- **Koori Art Expressions – Songlines: the living narrative of our nation** by Donna Carstens (No 117, December 2016)
- **Spirit figures from Arnhem Land – expressions of Yolngu art and culture** by Helen Anu (No 116, September 2016)
- **Songlines – the art of navigating the Indigenous world** by Donna Carstens (No 115, June 2016)
- **Living waters – shellwork in Indigenous art and culture** by Donna Carstens (No 114, March 2016)
- **Saltwater and sacred ground – Indigenous art in the spotlight** by Donna Carstens and Jeff Fletcher (No 113, December 2015)
- **Conservation and creation – the work of Ghostnets Australia** by Ester Sarkadi-Clarke (No 112, September 2015)
- **Bardi country and culture – the unspoken language of Ilma** by Donna Carstens (No 112, September 2015)
- **From the Murray to Saltwater Country – museum staff go on the road** by David Payne and Donna Carstens (No 111, June 2015)
- **Men's or women's business? – Male and female roles in Aboriginal tied-bark canoe-making** by Mariko Smith (No 109, December 2014)
- **Corroboree Sydney – celebrating culture and connecting people** by Hetti Perkins (No 108, September 2014).

From time to time, non-Indigenous staff have contributed articles on important issues:

- **Contested waterways – Watercraft in warfare – new research on Aboriginal resistance in early Colonial Sydney** by S Gapps (No 123, June 2018)
- **Fair trade or fake? – sourcing authentic and ethical Indigenous art** by M Lee (No 121, December 2017)
- **Nawi – exploring Australia's Indigenous watercraft** by D Fletcher and S Gapps (No 100, September 2012)

Planning for Encounters 2020

The Australian Government has allocated additional funds to the Australian National Maritime Museum to mark 250 years since Cook's first Pacific Voyage in 2020. In particular, the museum has been funded to voyage our replica of Cook's **HMB Endeavour** and to deliver a program of public events and to contribute to a national digital platform.

The museum is funding two Aboriginal and Torres Strait Islander themed special exhibitions in 2020:

A new exhibition of works from the National Maritime Collection by Aboriginal and Torres Strait Islander artists building on the museum's successful **East Coast Encounters** exhibition. The exhibition will include paintings, photographs, videos and three-dimensional works.

Defying Empire – developed by the National Gallery of Australia, this exhibition brings the works of contemporary Aboriginal and Torres Strait Islander artists from across the country into the national spotlight in a commemoration of the 50th anniversary of the 1967 Referendum that recognised Aboriginal and Torres Strait Islander people as Australians for the first time. It explores the ongoing resilience of Australia's Aboriginal and Torres Strait Islander peoples since first contact, through to the historical fight for recognition and ongoing activism in the present day.

We are currently giving consideration to opportunities to use of Aboriginal and Torres Strait Islander languages, with permission, in the museum's Encounters 2020 programs.

In anticipation of 2020, the museum has greatly strengthened the representation of contemporary Aboriginal and Torres Strait Islander artists in the National Maritime Collection. In the last 3

years, there have been over 30 acquisitions of 162 works by Aboriginal and Torres Strait Islander artists. These works, some of which are included in this RAP, are important tools for enhancing understanding, stimulating conversation and advancing reconciliation.

The museum is currently consulting with the Australian Institute of Aboriginal and Torres Strait Islander Studies about the repatriation – in 2020 – of Aboriginal and Torres Strait Islander cultural material held overseas.

The museum acknowledges that there are a multiplicity of views, interests and sensitivities related to the marking of 250 years since Cook charted the east coast of Australia.

We understand it has the potential to reactivate deep hurt amongst Aboriginal and Torres Strait Islander Peoples. However, we see great merit in dialogue and the museum aspires to be a safe place for difficult conversations in which all sides are heard.

Our approach to **Encounters 2020** will be respectful, balanced and committed to truth-telling.

Overleaf: **The nips are getting bigger/ I'd better go get somethin' harder**
Collection of beer bottles and ceramic Captain Cook whiskey painted bottles adorned with collected objects
Artist/Maker Karla Dickens
ANMM collection 00054596 - 00054623





Smoking ceremony by Dean Kelly, Aboriginal Cultural Ambassador, and Glen Doyle, Cultural Performer, for the arrival of special international visitors at the museum.

Our Reconciliation Action Plan

The Australian National Maritime Museum has undertaken the development of a Reconciliation Action Plan (RAP) to foster a museum and workplace that is built upon recognition and respect of Aboriginal and Torres Strait Islander Peoples and their intrinsic connection to the lands and waters of Australia.

Our RAP highlights the importance of professional and mutual cultural relations built on trust, open communication and an inclusive approach to Aboriginal and Torres Strait Islander Peoples and their concerns for their cultures and cultural heritages.

Our RAP puts reconciliation at the centre of all that we do as a museum.

Implementation of the RAP will enable our workers, who may have varying backgrounds, needs and levels of knowledge, to act confidently when working alongside Aboriginal and Torres Strait Islander Australians on the basis of a sound understanding of cultural protocols, ethics, issues and sensitivities.

Our RAP also paves the way for employment and business opportunities for Aboriginal and Torres Strait Islander Peoples in all areas of our organisation.

Developing this RAP

This is the Australian National Maritime Museum's first RAP.

The museum advised staff to the priority to develop a RAP in the context of the organisation's corporate plan and periodically reaffirmed the importance of this work, particularly in the context of NAIDOC Week and National Reconciliation Week celebrations and in cultural awareness training.

Concurrent with the development of the RAP, the museum's staff have worked hard to deliver various actions under its Corporate Plan and Operational Plans that meaningfully contribute to reconciliation.

Our RAP was developed over several years by a Working Group comprised of Aboriginal and Torres Strait Islander staff and non-Indigenous staff of the museum. This work was reviewed and strengthened by the museum's executive in consultation with our Indigenous Programs Unit.

Given the nature of the RAP and its significance to the museum, a draft was considered and approved by the ANMM Council, which includes one member who is an Aboriginal person.

Championing and implementing this RAP

The Council, through the Director, is accountable for the achievement of the actions in the RAP and will receive regular reports about progress with implementation.

Some of the projects under the RAP will be referred to an Aboriginal and Torres Strait Islander Advisory Committee for advice once established.

The Director, Deputy Director, Corporate Services and ANMM Councillor Alison Page champion this RAP backed by the museum's executive who ensure the RAP is fully implemented across the organisation.

Our RAP Coordinator, the Manager of Indigenous Programs, guides the development and monitoring of the RAP in consultation with a RAP Working Group comprised of staff who have the practical responsibility of tracking progress and who provide leadership and engagement to build a workplace culture and capability that is vital to RAP achievement. The RAP Working Group is chaired by the Deputy Director, Corporate Services.

Our partnerships

We have strong partnerships with Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians that we can leverage to deliver our RAP. Our next step is sharing information about our past achievements, our vision and plans for the future.

Our relationships with Aboriginal and Torres Strait Islander Peoples get stronger every year. The museum involves Aboriginal and Torres Strait Islander peoples in all processes that concern their cultural heritages and since 2014 we have prioritised genuine, respectful but targeted consultation on our proposed acquisitions, exhibitions, programs and plans. In the last year we have consulted 17 Aboriginal or Torres Strait Islander communities or organisations about aspects of our work.

The museum is a statutory authority within the Arts Portfolio. The Australian Government is our major funder and we have very strong relationships with our Minister and Department and, in particular with the Ministry for the Arts and the other national cultural collecting institutions. Located in

Sydney, and operating under a long term lease from the New South Wales Government, the museum also has very strong relationships with relevant NSW Government agencies and the City of Sydney.

In 2017-18, the museum self-generated over 46% of its income. Central to achieving this result was strong relationships with the Australian National Maritime Foundation (our fundraising arm), our donors, sponsors, partners, members, co-tenants (Google, the Australian Maritime College and Sydney Heritage Fleet) and suppliers.

Our current activities

We are currently undertaking a diverse range of projects relevant to achieving our aspirations under this plan over the next 2 years. In addition to the activities already mentioned above, we are also progressing the following projects:

- Updating our procedures and guidelines for the management of Aboriginal and Torres Strait Islander cultural material – the museum intends to commission independent expert advice on any changes

required to Connections – Indigenous Cultures and the Australian National Maritime Museum to ensure our procedures and guidelines align with contemporary best practice.

- **Maritime Heritage Precinct** – the museum is currently seeking the support of the NSW Government to create a Maritime Heritage Precinct on the waterfront at the museum which will transform the visitor offer and experience and provide an opportunity for optimisation of our site. Planning and consultation are also under way.
- **Welcome Wall** – one of the ways in which the museum fulfils its responsibility in respect of collecting and sharing stories about migration to Australia is a wall which memorialises migrants. The museum is currently overhauling the approach to the **Welcome Wall** in consultation with community and registrants.
- **Renewal of the museum's permanent galleries** – the museum has developed a concept for renewal of the permanent galleries, including the Eora Gallery, subject to funding. The

first stage involves the installation of a new gallery called **Shaped by the Sea** to tell the story of our Island continent and its First Peoples prior to 1788. It will take visitors back into deep geological time and through thousands of years of First Peoples' Saltwater and Freshwater histories. It will explain the formation of the continent, oceans and rivers and marine plants and animals through both European and Aboriginal and Torres Strait Islander systems of knowledge. Planning and consultation for the gallery are currently under way and the museum is also fundraising to commission video work by Aboriginal and/or Torres Strait Islander artists to introduce this gallery.

- **Rebranding** – in December 2018 the museum rebranded to grow audiences, increase our impact and enhance self-generated revenue. The major focus of the rebrand is enhancing the visitor experience at the museum and it is an opportunity to increase awareness of and engagement with Aboriginal and Torres Strait Islander maritime culture.
- **2019 Year of Indigenous Languages** – the museum is currently seeking opportunities to engage with the **International Year of Indigenous**

Languages. Planning is under way for new acknowledgements in the museum's foyer in the local Gadigal language; at least one temporary exhibition with signage in the relevant Aboriginal language and moving towards country-appropriate language in all exhibitions onsite and travelling. We are also giving consideration to improving information about language in our collection records.

- **Review of ANMM procurement policy** – the museum has engaged an expert to review our procurement policy and to make recommendations for changes to reflect government requirements, including in respect of the Indigenous Procurement Policy, and best practice.
- **People and Culture Strategic Plan** – the museum is currently prioritising the development and implementation of a People and Culture Strategic Plan. The scope of this work will include a workforce plan, attraction and retention of staff, as well as induction and training, including cultural awareness training.



Black Bastards Are Coming
Gordon Syron (2013).
This work depicts a small boat arriving in Botany Bay, at night, full of black soldiers wearing the Royal Navy military red coats and flying the Aboriginal flag, approaching shore and firing guns at the white people standing in the shallows. This re-imagines European contact from an Aboriginal perspective. The artists reverses the roles of first contact by depicting black soldiers in military red coats.
ANMM collection 00054536

Congratulations on another very successful event. It is a pleasure to be included and invited with you deadly mob to share our knowledge and culture. It was also an Honour to be with our other Brothers & Sisters. Thank you for sharing your community's knowledge and stories. On behalf of our community, Aboriginal and Torres Strait Islander Women, we thank you once again for giving us a space and a voice to be included.

Deb Swan – Aboriginal Culture and Heritage Officer.



Relationships

Our RAP aspires to create mutually beneficial, sustainable, cultural relationships and partnerships with Aboriginal and Torres Strait Islander peoples founded on trust and open communication.

We reaffirm our endorsement of the principle of Aboriginal and Torres Strait Islander peoples being guardians of their cultural heritage and their right to negotiate their role in the management and interpretation of their cultural heritage in the museum.

We believe that consultation with those concerned is the appropriate and essential first step in the development of any museum project involving Aboriginal and/or Torres Strait Islander communities or individuals.

We will continue to have an inclusive approach to engagement and shared experiences with Aboriginal and Torres Strait Islander peoples, including individual artists through their artworks in our collections and exhibitions and with Aboriginal and Torres Strait Islander communities.

Relationships: Action	Deliverable	Timeline	Responsibility
RAP Working Group (RWG) actively monitors RAP development and implementation of actions, tracking progress and reporting	RWG oversees the development, endorsement and launch of the RAP	February 2019	Chair of RWG
	Establish Terms of Reference for the RWG	February 2019	Director
	Ensure Aboriginal and Torres Strait Islander peoples are represented on the RWG	February 2019, 2020	Director
	Meet quarterly (with minutes taken) to review and report on RAP implementation	March, June, Sept, Dec 2019, 2020 & 2021	Chair of RWG, Manager, Indigenous Programs
Celebrate National Reconciliation Week (NRW) by providing opportunities to build and maintain relationships between Aboriginal and Torres Strait Islander peoples and other Australians	Organise and hold at least one event each year for ANMM employees to celebrate NRW	May 2019 & 2020	Head of Learning and Head of Interpretation & Design
	Register all events via Reconciliation Australia's NRW website	May 2019 May 2020	Manager, Indigenous Programs
	Support an external National Reconciliation Week event	May 2019 May 2020	Manager, Indigenous Programs
	Ensure our RWG participates in an external event to recognise and celebrate NRW	May 2019 May 2020	Chair
Develop and maintain mutually beneficial relationships between the ANMM and Aboriginal and Torres Strait Islander peoples, communities and organisations to support and ensure positive outcomes	Develop and implement a plan to engage and work with the ANMM's Aboriginal and Torres Strait Islander stakeholders	June 2019	Assistant Manager, Indigenous Programs
	Hold meetings with local Aboriginal and Torres Strait Islander organisations to develop guiding principles for future engagement	March 2019	Manager, Indigenous Programs
	Establish a network of Aboriginal and Torres Strait Islander communities and organisations that have direct links to maritime activities, histories and cultures	June 2020	Director, Chair of RWG, Manager, Indigenous Programs

Raise internal and external awareness of our RAP to promote reconciliation within the ANMM and to all its stakeholders and those working and engaging with the cultural sector generally	Launch the ANMM RAP on site with all employees, volunteers and other stakeholders in attendance	February 2019	Director & Manager, External Relations
	Develop, implement and review a strategy for the communication and promotion of the ANMM's RAP and progress made on its implementation to all internal and external stakeholders	February 2019, 2020	Manager, External Relations
	Ensure the RAP is effectively promoted by the ongoing and regular engagement by the ANMM and the RWG with internal and external stakeholders in relevant elements of the plan	March, June, September, December 2019, 2020, 2021	Manager, External Relation and Manager, Marketing
	Promote reconciliation through ongoing active engagement with all stakeholders	December 2019	Manager, External Relations and Manager, Marketing
Establish an Aboriginal and Torres Strait Islander advisory committee for the museum	Develop terms of reference for the Aboriginal and Torres Strait Islander advisory committee, the terms and conditions of appointment, and indicative meeting schedule for approval by the ANMM Council	June 2019	Director
	Appoint the members of the Aboriginal and Torres Strait Islander advisory committee	July 2019	ANMM Council
	Convene the first meeting of the Aboriginal and Torres Strait Islander advisory committee	August 2019	Chair of RWG
	Convene meetings of the Aboriginal and Torres Strait Islander advisory committee	August 2020	Chair of RWG

For me I felt very proud to see these works out and see our story told properly. I would want this to travel for all the world to see and understand Yolŋu and how we won our sea rights. It is what my father asked me to do. It is an important story.

Artist and Senior Leader Djambawa Marawili AM



Respect

The museum has always believed that to understand Australia fully, you have to understand its peoples' many and varied links to their waterways and seas. None have links that are longer and stronger than those of Aboriginal and Torres Strait Islander Peoples.

Aboriginal and Torres Strait Islander cultures and heritages are reflected through the ANMM's collections, exhibitions and programs and the ways in which they are acquired, accessed or exhibited reflecting upon the continuity and harmony between the art and culture from which it arises.

We acknowledge the special position of Aboriginal and Torres Strait Islander Peoples as the First Peoples of Australia and the Traditional Custodians of the lands and waters on which the museum is located. We strive to ensure that this special position is recognised and incorporated into our core business activities, so that our workforce, partners and the wider community understand, appreciate and celebrate this rich cultural history.

We aspire to ensure that respect underlies all verbal and written communication with or about Aboriginal and Torres Strait Islander Peoples. We understand that inappropriate terminology can reinforce stereotypes, even if that is not the intention of the speaker or the writer. We believe that using the correct terms will help our workers to recognise and understand the beliefs of Aboriginal and Torres Strait Islander Peoples and help them think about the way in which these peoples are represented at the museum.

Respect: Action	Deliverable	Timeline	Responsibility
Engage employees in continuous cultural learning opportunities to increase understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements	Develop and implement a cultural awareness training strategy which defines and addresses the Aboriginal and Torres Strait Islander cultural learning needs of ANMM employees, volunteers and contractors, working in all areas, and provides various options for learning (for example, online, face to face workshops and cultural immersion)	June 2019 + ongoing	Head, People & Culture People & Culture Business Partner
	Investigate and develop opportunities to work with local Traditional Owners and Aboriginal and Torres Strait Islander consultants to develop and deliver cultural awareness training and immersion	September 2019	Manager, Indigenous Programs and People & Culture Business Partner
	Provide opportunities for RWG members and other key managers to participate in advanced cultural awareness training, experiences and immersion	December 2019	Manager, Indigenous Programs and People & Culture Business Partner
Engage employees in understanding the significance of Aboriginal and Torres Strait Islander cultural protocols such as Welcome to Country and Acknowledgement of Country to ensure there is a shared meaning	Develop, implement and communicate a cultural protocol document for Welcome to Country and Acknowledgement of Country	February 2019	Manager, External Relations
	Prepare a list of key contacts for organising and delivering a Welcome to Country and maintaining respectful partnerships	February 2019 & 2020	Manager, Indigenous Programs
	Invite a Traditional Owner to provide a Welcome to Country at all significant ANMM events, including exhibition and program openings	February 2019 + ongoing	Assistant Director, PERC
	Include an Acknowledgement of Country at the commencement of important meetings involving internal and external stakeholders	June 2019 + ongoing	Division heads
	Encourage staff to include an Acknowledgement of Country at the commencement of all meetings	June 2019	Director
	Organise and display an Acknowledgment of Country (sign or plaque) at the entrance or in the foyer of the ANMM's main building	June 2019	Director

Provide opportunities for Aboriginal and Torres Strait Islander employees to engage with their cultures and communities by celebrating NAIDOC Week	Review and update People and Culture policies and procedures to ensure that Aboriginal and Torres Strait Islander employees are provided with opportunities and are actively encouraged to participate in NAIDOC Week	May 2019 May 2020	Head, People & Culture
	Provide opportunities for all Aboriginal and Torres Strait Islander employees to participate in, and with, their cultures and communities during NAIDOC Week	July 2019 July 2020	Division heads
Use the National Maritime Collection and museum programs to build awareness of and respect for the richness and diversity of Aboriginal and Torres Strait Islander Peoples, cultures and histories	Continue to develop collections, exhibitions, blogs and oral histories to: <ul style="list-style-type: none"> – Celebrate the maritime culture and heritages of Aboriginal and Torres Strait Islander Peoples – Promote the use of National Maritime Collection material by Aboriginal and Torres Strait Islander Peoples to support cultural maintenance – Mark Aboriginal and Torres Strait Islander dates of significance on an annual basis – Present positive, diverse images of Aboriginal and Torres Strait Islander Peoples on our website and in publications. 	February 2019 + ongoing	Assistant Director, PERC Manager, Indigenous Programs
	Work with Aboriginal and Torres Strait Islander Peoples and organisations to continue to develop and care for the National Maritime Collection, including enhancing information about language in our collection records. Work closely with community to ensure our approach to Encounters 2020 is respectful, balanced and committed to truth-telling. Deliver at least two exhibitions on site, as part of Encounters 2020, which give voice to contemporary Aboriginal and Torres Strait Islander Peoples on the themes of the program.	February 2019 + ongoing February 2019, 2020 2021 November 2020	Assistant Director, PERC Manager, Indigenous Programs Project Director, Encounters 2020 Manager, Indigenous Programs

It makes me so proud to see that flag up there, that is for our sea rights. We are all connected now. I would like to see this flag flying in Canberra now.

Donald Nuwandjali Marawili at the raising of the Blue Mud Bay Sea Rights flag for the first time at the Australian National Maritime Museum on 27 May 2016 during National Reconciliation Week.



Opportunities

The museum is committed to providing education, employment and contracting opportunities to Aboriginal and Torres Strait Islander Peoples, communities and organisations.

We recognise that providing pathways and opportunities to Aboriginal and Torres Strait Islander Peoples and organisations through our business activities will contribute to economic participation and development and social inclusion.

Opportunities: Action	Deliverable	Timeline	Responsibility
Investigate opportunities to improve and increase Aboriginal and Torres Strait Islander employment opportunities at the ANMM.	Annually review (and revise as necessary) People & Culture recruitment policies and procedures to ensure there are no barriers to Aboriginal and Torres Strait Islander employment in our workplace	May 2019 June 2020	Head, People & Culture People & Culture Business Partner
	Develop and implement an Aboriginal and Torres Strait Islander employment and retention strategy	June 2019	Head of People & Culture
	Consult with Existing Aboriginal and Torres Strait Islander staff on employment strategies and on development opportunities.	May 2019	People & Culture Business Partner
	Advertise vacancies that are required to be advertised, across all classifications, in Aboriginal and Torres Strait Islander media	June 2019	People & Culture Business Partner
	Collect, with consent, information on our current and past Aboriginal and Torres Strait Islander staff to inform recruitment for future employment opportunities	May 2019	People & Culture Business Partner

Investigate, develop and provide opportunities for Aboriginal and Torres Strait Islander businesses to supply goods and services to the ANMM	Annually review (and update as necessary) procurement policies and procedures to ensure there are no barriers to Aboriginal and Torres Strait Islander businesses supplying goods and services to ANMM	June 2019 June 2020	Head of Finance
	Provide a list of Aboriginal and Torres Strait Islander businesses that have supplied goods and services to the ANMM in the last financial year to all staff involved in procurement	March & September 2019	Head of Finance
	Using the Supply Nation database, provide a list of Aboriginal and Torres Strait Islander businesses and the goods and services they provide to all ANMM staff involved in procurement	March & September 2019	Head of Finance
	Develop at least one additional commercial relationship with an Aboriginal and/or Torres Strait Islander owned business each year	March & September 2019	Chair of RWG
	Review Supply Nation membership	February 2019 & 2020	Head of Finance
	Use best endeavours to comply with the Commonwealth's Indigenous Procurement Policy	February 2019	Division Heads
Undertake community visits and outreach to schools to promote the ANMM and its Aboriginal and Torres Strait Islander programs, and to encourage and inspire Aboriginal and Torres Strait Islander students seeking training and employment in the cultural sector	Develop and implement a program of school and community visits for ANMM staff to promote the ANMM and potential careers in the cultural sector to Aboriginal and Torres Strait Islander students	June 2019	Head of Learning and Manager, Indigenous Programs
	Develop a short term internship program, of 1 to two months duration, and offer places to up to four Aboriginal and Torres Strait Islander students to encourage training, qualifications and careers in the cultural sector	June 2019	Head of Learning and Manager, Indigenous Programs
Assess the cultural, social and economic impact of the museum's investment in supporting Aboriginal and Torres Strait Islander maritime heritage	Engage an Aboriginal or Torres Strait Islander business with relevant expertise to advise the museum on the cultural, social and economic impact of the museum's investment in supporting Aboriginal and Torres Strait Islander maritime heritages.	June 2020	Chair, RWG

This exhibition was a fantastic talking point for our small community, and inspired us to run a panel discussion as a public program. This discussion invited respected members of our community, both Indigenous and non-Indigenous, to talk about the date of Australia Day. It included our mayor, the CEO of our town council, the chair of the local Indigenous corporation, and was attended by a diverse audience.

Comment regarding our touring exhibition
Undiscovered – Photographic Works by Michael Cook.



Governance, tracking, progress and reporting

The Council, through the Director, is accountable for the delivery of the actions in this RAP. The executive is collectively responsible for ensuring the RAP is fully implemented across the organisation.

Our RAP Coordinator, the Manager of Indigenous Programs, guides the development and monitoring of the RAP in consultation with a RAP Working Group (RWG).

Progress with implementation of the RAP will be reported to executive and the Council on a quarterly basis. Many of the actions in the RAP are ongoing in nature. Where this is the case, we will evaluate and report on progress on a quarterly basis (ie December, March, June, September of 2018, 2019 & 2020).

Our Aboriginal and Torres Strait Islander advisory committee, once established, will also be involved in advising on various actions under this RAP.

Governance, tracking progress and reporting			
Action	Deliverable	Timeline	Responsibility
Report RAP achievements, challenges and learnings to Reconciliation Australia	Collate information/data on RAP achievements, challenges and learnings for consideration by the RWG	July 2019 July 2020	Manager, Indigenous Programs
	Complete and submit the RAP Impact Questionnaire to the ANMM Executive Group for approval	August 2019 August 2020	Chair of RWG
	Submit the approved and completed ANMM RAP Impact Measurement Questionnaire to Reconciliation Australia.	September 2019 September 2020	Chair of RWG
	Investigate participating in the RAP Barometer	May 2020	Chair of RWG
Report RAP achievements, challenges and learnings internally and externally	Quarterly reports prepared for the Executive Group, Council and other stakeholders on the progress on the implementation of the RAP	March, June, September, December 2019, 2020	Chair of RWG
	Share ANMM RAP achievements, challenges and learnings at regular all-staff meetings, in the annual report, on the website and in Signals .	July 2019 July 2020	Manager, External Relations and Publications Coordinator
Review the RAP and develop new RAP	Liase with Reconciliation Australia to develop a new RAP based on learnings, challenges and achievements	April 2020	Manager, Indigenous Programs
	Send draft RAP to Reconciliation Australia for review and feedback	May 2020	Chair of RWG
	Submit draft RAP to Reconciliation Australia for formal endorsement.	January 2021	Chair of RWG



Handpainted longboard with design titled **Crabs in River**. Ulladulla, New South Wales, Australia. 2000. Fibreglass, foam, paint. Handpainted fibreglass longboard shaped by Brian Kellway and painted by Thomas Avery Senior. ANMM collection 00030848

RAP WORKING GROUP

Chair - Deputy Director, Corporate Services, Tanya Bush

Deputy Chair - Manager of Indigenous Programs, Beau James (Aboriginal)

Curator First Peoples Project, Helen Anu (Torres Strait Islander)

Indigenous Education Coordinator, Elsie Amamoo (Aboriginal)

2020 Project Coordinator, Ebony Williams (Aboriginal)

Executive Manager Governance and Corporate Strategy, Paul McCarthy

Assistant Director, Operations, Peter Rout

Front of House Manager, Kim Turski

Volunteers Coordinator, Thomas Devitt

Manager, Visitor Services, Matt Lee

Head of Finance, Rohan Haslam

ICT Project Manager & Business Analyst, Tanya Quach

People and Culture Business Partner, Peter Dibb

Master HMB Endeavour, John Dikkenberg

Head of Fleet, Damien Allan

Head of Interpretation and Design, Alex Gaffikin

Head of Learning, Peter Tattersall

Head of Marketing & Communication, Emily Hill

Registration Manager, Sally Fletcher

Marketing Manager, Jackson Pellow

Production Coordinator, Janine Flew



Pearl shell decorated with seventeen tufts of cassowary feathers
Yam Island, Torres Strait Islands
Maker: Richard David
Deceased 2000
ANMM collection 00018113



3D bronze and pearl shell sculpture depicting a dugong, swimming in the moonlight, raising its tail to dive into the grassy underwater ranges to feed.
Artist/maker Alick Tipoti
ANMM collection 00054952

Purchased with the assistance of the Sid Faithfull and Christine Sadler program supporting contemporary Indigenous maritime heritage in Far North Queensland and the Torres Strait Islands



**Heroes of Colonial Encounters -
Bennelong**
Oil on Canvas
Maker Helen S Tiernan
ANMM collection
funded by ANM Foundation
00055145



**Heroes of Colonial Encounters -
Captain James Cook**
Oil on Canvas
Maker Helen S Tiernan
ANMM collection
funded by ANM Foundation
00055149



Sydney Harbour Bridge
3D cardboard sculpture covered in
pink corduroy, shells and silver glitter.
Maker Lola Deli Ryan 1925-2003
Elder La Perouse NSW
ANMM collection 00037420



Shell bracelet of blue maireener,
yellow penguin and white cockle shells
Maker Lola Greeno Palawa
Tasmanian Aboriginal artist
ANMM collection 00045957

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Above:

Portrait of Elliot Maynard carrying numerous muttonbirds that had been hunted, draped around his neck.
Photograph by Ricky Maynard (1994)
ANMM Collection: 00018063
© Ricky Maynard/Copyright Agency, 2018

Back cover:

**Untitled - (Feel's like a big one mate
I bet this one's a Ponde. Yes but on my line
this fish feel's like a Pilarki)**
Artist Ian Wayne Abdulla (1947 – 2011)
Linocut print, Ink on paper
ANMM collection 0015554
© Ian Abdulla/Copyright Agency, 2018

