

A scenic view of a coastline with turquoise water, a sandy beach, and trees in the foreground. The water is clear and blue, with a sandy beach visible in the distance. The sky is blue with a few clouds. The foreground is filled with the branches and leaves of trees, some of which are bare and some have green leaves. The overall scene is bright and sunny.

**JERVIS BAY
MARITIME
MUSEUM
& GALLERY**

**RECONCILIATION
ACTION PLAN 2021**

Jervis Bay Maritime Museum acknowledges the Traditional Custodians and First Peoples of the land on which the Museum is located. We pay our respects to the Aboriginal Elders past, present and emerging who are the knowledge holders and teachers.

VISION

To develop an active partnership with local Aboriginal communities that

- Fosters respect and understanding of Aboriginal heritage
- Informs the portrayal of Aboriginal art, culture and history in the Museum's exhibitions
- Encourages Aboriginal engagement in programs offered by JBMM

MISSION

JBMM's Reconciliation Action Plan (RAP) acknowledges that the Museum sits on land that was and always will be Aboriginal land that was never ceded and outlines actions to be taken by the Museum to engage with Local Aboriginal communities and organisations.

The Museum is committed to raising staff, volunteer and public awareness of Aboriginal culture and protocols. The Museum has a long history of working with and presenting the story and traditions of local Aboriginal communities in the Shoalhaven.

We have a commitment to sharing the Museum with Aboriginal people and to removing barriers to their participation in our planning and programs.

Our Reconciliation Action Plan is directly championed by our Director and Board of management who will lead a Working Group to regularly monitor the implementation and relevance of the plan



Aboriginal dancers and musicians performing on the Jervis Bay Maritime Museum grounds

1. OUR BUSINESS

- The origins of JBMM are in the return of the *Lady Denman* ferry to Huskisson in 1981, the site of its construction in 1911. The first Museum buildings were opened in 1988 and in 2001 a major building to house the *Lady Denman* ferry was completed. This building provides a permanent home for the ferry and its purpose-built gallery.
- Located in Huskisson, the JBMM provides a home for the Bay and Halloran Collections, extensive grounds, and collection of significant historical buildings from the local area
- The task of the Museum is to collect and share the history of the Shoalhaven.
- Commitment to promoting reconciliation among staff, volunteers and the public, and to training staff and volunteers in appropriate Aboriginal protocols.
- Consult with local Aboriginal communities and organisations in the development of temporary and permanent exhibitions to ensure an accurate representation of Aboriginal culture and history within the exhibitions of the Museum.
- Support and encourage the use of Museum grounds to develop Aboriginal involvement in the Museum.
 - Aboriginal interpretation centre / Raymond Timbery

2. THE PLAN

2.1 RESPECT

JBMM's work, as an arts and culture organisation, is informed by respect for Aboriginal heritage and the contribution of Aboriginal people to the history of our local community. Such respect is important in recognising that the Museum sits on traditional lands and many of its programs showcase these lands to the wider public.

OBJECTIVES:

1. Acknowledge prior custodianship of the JBMM grounds by paying respect to the traditional custodians of the land
2. Raise staff and volunteer awareness of Aboriginal Policies and Protocols and implement cultural awareness training

ACTION	PERFORMANCE INDICATOR	RESPONSIBILITY	TIMELINE
Aboriginal Cultural awareness training for all staff and Board	<ul style="list-style-type: none"> Cultural Awareness training completed 	<ul style="list-style-type: none"> Director 	<ul style="list-style-type: none"> June
All new staff and volunteers are made aware of Aboriginal Protocols and this plan during initial induction and orientation	<ul style="list-style-type: none"> Checked on the induction task list of all new employees and volunteers 	<ul style="list-style-type: none"> Director Coordinator of volunteers RAP Working Group 	<ul style="list-style-type: none"> Commencement of employment or volunteer
Conduct periodic refresher sessions on Aboriginal Policies and Protocols with all staff and front of house volunteers	<ul style="list-style-type: none"> Refresher recorded in Museum records 	<ul style="list-style-type: none"> Director Coordinator of volunteers RAP Working Group 	<ul style="list-style-type: none"> Every twelve months
Acknowledge traditional ownership of Museum grounds when welcoming visitors to the Museum and at all public gatherings	<ul style="list-style-type: none"> Acknowledgements carried out Part of induction for all staff and volunteers Signage welcoming visitors acknowledge Traditional Ownership and Elders past and present 	<ul style="list-style-type: none"> MC Event organiser Director Coordinator of Volunteers 	<ul style="list-style-type: none"> Implemented as custom and practice
With advice from Shoalhaven Local Aboriginal Land Councils, seek Elder/s to undertake Welcome to Country acknowledgement as a preface to large scale on-site activities and for groups of visiting Aboriginal people	<ul style="list-style-type: none"> Formal Welcome to Country at large scale Concerts & Events For all groups of Aboriginal visitors 	<ul style="list-style-type: none"> MC Event organiser Director 	<ul style="list-style-type: none"> Programs Implemented as custom and practice

2.2 RELATIONSHIPS

The Museum recognises the important role local Aboriginal people, and relevant Aboriginal voices from outside the Shoalhaven area, can play in assisting the Museum to shape programs, displays and exhibitions. Strong relationships with the Aboriginal community make our programs more relevant to Aboriginal and Torres Strait Islander people and creates bridges to participation in our programs. Relevant and strong programs with Aboriginal content better showcases Aboriginal culture to the wider community that participate in or attend our programs.

OBJECTIVES:

1. Develop partnerships with local communities and organisations representing Aboriginal people living in the Shoalhaven
2. Maintain and develop links to national networks, peak bodies and organisations which support Aboriginal people
3. Work with professional Aboriginal arts and cultural organisations within Museum's diverse programs

ACTION	PERFORMANCE INDICATOR	RESPONSIBILITY	TIMELINE
Build on Museum's existing Aboriginal network through liaison with local community groups and organisations, including introducing temporary exhibitions highlighting Aboriginal culture and history	<ul style="list-style-type: none"> Aboriginal consultation in development of displays, programs and exhibitions Endeavour to provide a temporary exhibition highlighting Aboriginal art, culture and/or history @1pa 	<ul style="list-style-type: none"> Director Curator 	<ul style="list-style-type: none"> At commencement of every project
By developing and maintaining relationships with Aboriginal representatives across the education sector, provide educational programs that explore Aboriginal art, culture and history displayed in the Museum's collection	<ul style="list-style-type: none"> Aboriginal perspective included in all school programs Educational program for schools focussing an Aboriginal perspective displayed in permanent or temporary displays 	<ul style="list-style-type: none"> Director Curator 	<ul style="list-style-type: none"> Education Implemented & Ongoing

2.3 OPPORTUNITIES

Active involvement by Aboriginal Australians in all aspects of the Museum's programs and activities allows us to reflect our heritage and the wider community in which we are placed. Our arts and education programs are enriched by the embedding of Aboriginal history, art and culture into the mix.

OBJECTIVES:

1. Provide opportunities for Aboriginal employment and participation in our organisation and programs
2. Provide opportunities for Aboriginal and Torres Strait Islander to supply goods/services to Museum
3. Support Aboriginal communities and organisations to realise their own objectives and build capacity
4. Celebrate Aboriginal culture through NAIDOC and National Reconciliation Weeks

ACTION	PERFORMANCE INDICATOR	RESPONSIBILITY	TIMELINE
Provide opportunities for local Aboriginal community members and school children to engage with Aboriginal art, culture and history and encourage their attendance at public events featuring an Aboriginal focus	<ul style="list-style-type: none"> A minimum of one engagement opportunity pa 	<ul style="list-style-type: none"> Programs 	<ul style="list-style-type: none"> Annual
In partnership with other organisations, develop opportunities for Aboriginal communities to display their art, culture and history in the Museum	<ul style="list-style-type: none"> One partnership which produces display, exhibition or program per annum 	<ul style="list-style-type: none"> Programs 	<ul style="list-style-type: none"> Annual
Investigate and involve Aboriginal goods and services providers in procurement processes	<ul style="list-style-type: none"> Include Aboriginal enterprises in calls for services and tendering processes 	<ul style="list-style-type: none"> Marketing 	<ul style="list-style-type: none"> Annual
Promote NAIDOC and NRW weeks internally to staff and customers and support local celebrations externally where possible	<ul style="list-style-type: none"> A staff celebration/training session during NAIDOC and NRW weeks Social media posts during NAIDOC and NRW 	<ul style="list-style-type: none"> Programs Marketing 	<ul style="list-style-type: none"> Annual

2.4 EVALUATION

Museum will regularly review its commitment to including an Aboriginal narrative in displays, exhibitions and programs through this Reconciliation Action Plan, refresh the Plan annually and report on its challenges and achievements.

OBJECTIVES:

1. Annual review, refreshment and update of this RAP
2. Report RAP achievements, challenges and learnings internally and externally
3. Reference Annual Business Plan, Strategic Plan and Annual Report

ACTION	PERFORMANCE INDICATOR	RESPONSIBILITY	TIMELINE
Annual review, refreshment and update of RAP if necessary	<ul style="list-style-type: none"> Completion of annual review 	<ul style="list-style-type: none"> RAP Action Working Group 	<ul style="list-style-type: none"> Each year
Report RAP achievements, challenges and learnings each year in the Annual Report and on website. Regular reporting against the RAP at Board meetings	<ul style="list-style-type: none"> Encourage the development of annual exhibitions, performance or events 	<ul style="list-style-type: none"> RAP Action Working Group Programs 	<ul style="list-style-type: none"> Annual for Annual Report Monthly for Board meetings

ABORIGINAL PARTNERSHIPS

Jerrinja LALC and Jerrinja Tribe

Nowra Local Aboriginal Land Council

Waminda – South Coast Women's Health and Welfare Aboriginal Corporation

Wreck Bay Aboriginal Community Council



SLIPPERS BY ESME TIMBERY

These slippers were made by Auntie Esme Timbery, a Bidjigal Elder from south Sydney, who was born in 1931 at Port Kembla. Her Country includes La Perouse, Ulladulla, Moruya, Wollongong and Jervis Bay, NSW. Her shellwork pieces were created for commercial sale in the twentieth century and are part of a decorative craft tradition practised by Aboriginal coastal women in eastern Australia. Auntie Esme is recognised as a significant artist, with work represented in local, state, and national institutions, including the Art Gallery of New South Wales and the Museum of Contemporary Art, Sydney.

Auntie Esme is associated with the Jervis Bay Maritime Museum and community as the aunt of Uncle Laddie Timbery, who for many years ran an Aboriginal arts and crafts workshop and Aboriginal cultural heritage programs at the Museum. Esme's shellwork was sold in Laddie's shop and several of her works form part of the Museum collection. Although both Uncle Laddie and Auntie Esme were from La Perouse, there was a significant amount of travel up and down the coast by the Timbery family documented historically, and there are significant links with the extended Timbery family that reside in the Bay.