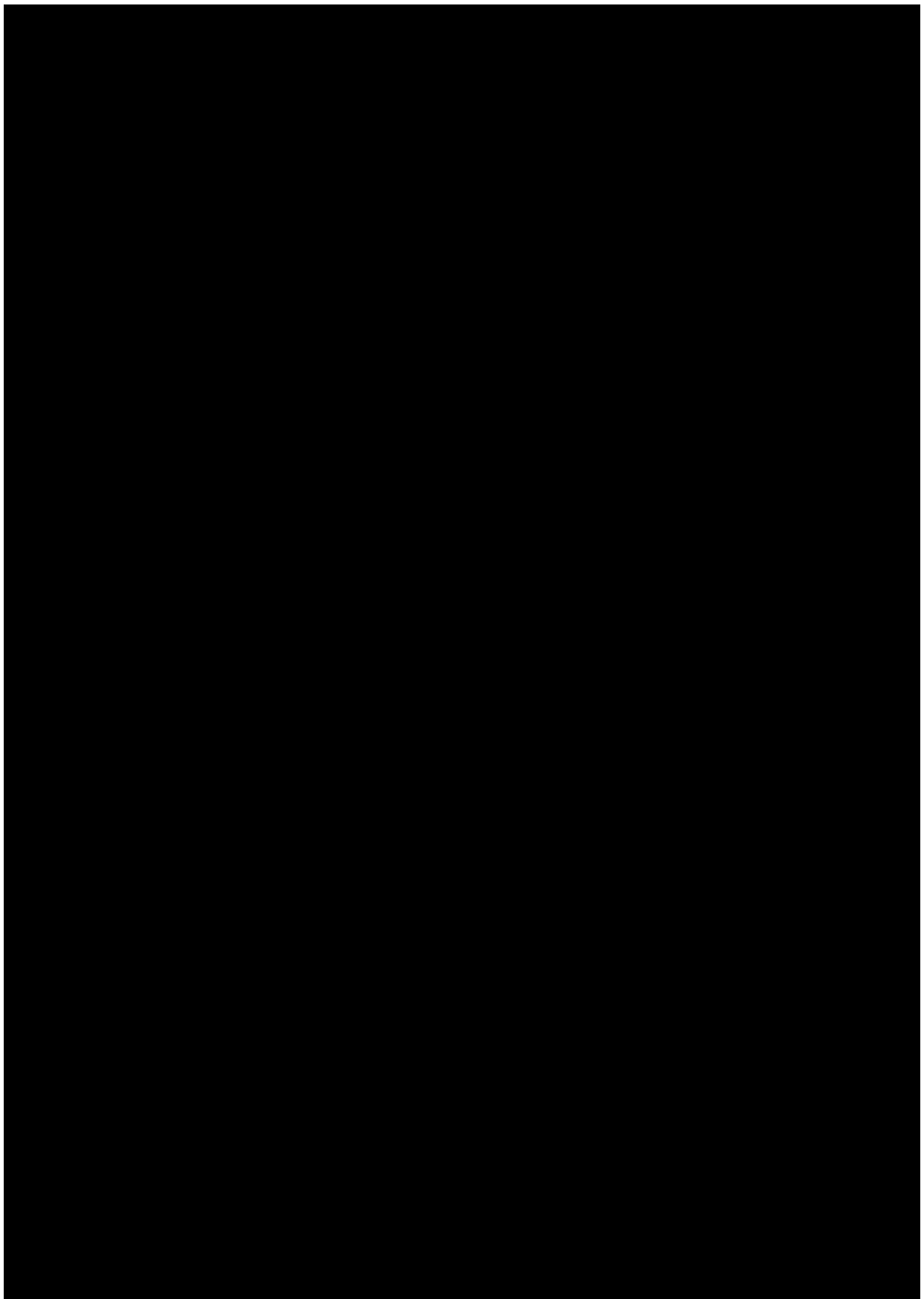




SUBMISSION TO THE REVIEW OF REVIVE – NEW NATIONAL CULTURAL STRATEGY

Respected Narungga Kauna artist and cultural leader Jacob Boehme has worked with Narungga Elders to map NARUNGGA PROTOCOLS as part of ongoing work to revive culture under the following values.

- **Care for Country**
- **Care of Kin (all living things)**
- **Respect for Elders**
- **Responsibility for Future Generations**

This is enacted in a multi-year cultural maintenance and revival program of works. These started with WILD DOG (2022) connecting the Dingo story from Kaurna and Narungga country in South Australia to Lardil Country in Mornington Island, including cultural links stretching to the Wild Dog story for the Bunun people from Taiwan.

Then GUURANDA, the Narungga name for Yorke Peninsula, South Australia inspired an acclaimed mainstage production where the creation stories and Narungga language are shared in the work, originally commissioned and presented by Adelaide Festival in 2024. This has been adapted for cultural exchange and international touring (see below)

LOGAN STREET presented by State Theatre Company South Australia in July 2026, is a sweeping tale that honours the enduring strength of his female ancestors, the legacy of the cameleers, and the spirit of resistance etched into the place now called Adelaide.

This collaborative process and creative works frame our submission to the development of the National Cultural Policy, building on the progress of REVIVE.

Strong values enable Narungga Elders and leaders to evolve in a rapidly changing environment and we hope for stronger values and greater alignment in the new policy.

We welcome this opportunity to deepen engagement with and between the five pillars, where First Nations culture can lead meaningful action towards systemic change.

CONTEXT

Since the REVIVE policy was first released, the failed Voice to Parliament Referendum and 2025 Closing the Gap report are evidence that conditions have deteriorated for First Nations people.

The State of the Environment report 2021 which adopted an Indigenous co-authorship model for the first time and included respected leader Dr Terri Janke, a Wuthathi/Meriam woman and an international authority on Indigenous Cultural and Intellectual Property. This report provided alarming evidence that First Nations Countries all over the continent, the foundation of culture and story, are in deepening Crisis.

As the report articulates; *‘Caring for Country is a cultural obligation. Indigenous peoples’ connection to their Country is a deep cultural and spiritual bond. Country is the source of life, identity and culture.’*

On Narungga Country the ongoing impact of the Algal Bloom, active since September 2024, is yet another devastating example of destruction of Country and Culture due to human failure to respect our interdependence on the natural world.

Further, we acknowledge that the wider context of global resource conflicts and associated crises, including the devastating impacts of Climate Change, Mass Extinction and Ecological Collapse, on Country and in all communities is relevant to and must inform this revised REVIVE strategy.

Elders have two sayings, echoed in many communities;

Country is Culture

If Country is sick, people are sick

In order to restore health to country and people, we need to embed care in our cultural framework.

Across our country social division is being weaponised and once again, First Nations communities suffer first and worst. Key indicators such as rates of incarceration, deaths in custody, child removal and detention, entrenched poverty, significantly lower life expectancy and disproportionate rates of suicide, indicate that First Nations people and our culture are still systemically disrespected and undervalued in Australian society.

From this context we seek cultural policy development that acknowledges Country as Culture and takes an intersectional approach that:

1. Continues to develop and increase investment in self-determined, First Nations led opportunities and platforms to strengthen First Nations cultural revival and maintenance of intergenerational cultural practices and transfer of knowledges.
2. Support intercultural projects and initiatives that prioritise First Nations knowledges and practices, finding new pathways together with non-Indigenous Australians that model best practice. In this we recognise the rich multicultural nation and great diversity of cultural practices in Australian society.
3. Adopt First Nations led cultural awareness tools and approved frameworks for non-Indigenous artists and cultural organisations, in order to share protocols and explore new bi-partisan approaches, including structural reforms to deepen a wider commitment to the First Nations First pillar. We recognise that there are other cultural communities discriminated against in Australian society. Respect for all cultures in Australia’s richly diverse population is central to equitable systems. Recognising this and mapping different cultural values strengthens the First Nations first pillar and cultural exchange.

The next phase of delivery must take a holistic approach that builds on the existing REVIVE strategy by finding new approaches, strategies and partners, supporting non-indigenous organisations to engage meaningfully with this first pillar – First Nations First. Supporting a range of approaches is vital to explore different strategies to apply this principle.

We would like to see recognition of the different ways in which First Nations culture is practised. First Nations led, and self-determined initiatives enable mob to explore how to articulate, develop and enact protocols in the safety of shared cultural understanding. Intercultural organisations that work with First Nations leadership are practising collaboration between Indigenous and non-Indigenous cultural positions and frameworks. These demonstrate how First Nations first can be practiced across the arts and cultural sectors more widely.

In order to be holistic in approach we propose an intersectional development of the pillars, as follows.

First Nations First + A place for every story, story for every place

Every place in Australia is First Nations Country with a long history deeply connected to land, sea, sky and story. Despite the devastating impacts of colonisation, cultural revival is enriching places all over the country with restoration of language, story and regenerative cultural practices. We ask that support for local First Nations communities be prioritised with further investment. This would also benefit Narungga Country.

Many non-indigenous artists and cultural organisations recognise First Nations culture and there is still some way to go to embed understanding and appropriate engagement with local First Nations. Taking a strength-based approach we would like to see best practice examples shared and promoted to help others learn.

First Nations First + Centrality of the Artist

First Nations artists are in service to their Elders, communities, future generations and the places they are responsible to. Sharing and promoting this approach can help enrich and respect the importance of artists and their practices as custodians of evolving practice and traditions that can enrich Australian life.

The performing arts in particular, are rarely created by a single artist and foregrounds collaboration as essential to creative expression. This builds respectful community.

First Nations First + Strong cultural infrastructure

Elders and community leaders are fighting for the rights of Country in many places, and we ask that land, sea and sky Country be recognised as intrinsic cultural infrastructure, currently at enormous risk from deforestation, commercial exploitation and the ongoing impacts of climate change. Loss of biodiversity, habitat and species threaten First Nations culture as story is also eroded as places are irrevocably changed. Care for Country is a familiar topic in many First Nations works and it is critical that this protocol is reflected in the revised REVIVE strategy.

Strong cultural infrastructure starts with acknowledging First Nations culture as the oldest continuous living culture in the world and foundational to Australian culture. This

acknowledgement, already the first pillar of the REVIVE cultural policy, must be supported by stronger cultural education and lead to exciting new structural changes where institutions share power and resources with Traditional Owners and First Nations leaders.

This is not simply about employing First Nations cultural leaders into senior leadership roles within the colonial system but follow the lead of First Nations leaders who are exploring new systems and structures reflecting strong shared cultural values as evidenced in the Narungga Protocols. We need to move beyond consultation to structural reform and reimagining how the colonial structures can be improved by appropriately adapting to First Nations models, in ongoing collaboration with First Nations leaders.

First Nations cultural expression and creative practice is currently bound in cultural frameworks derived from UK anguished European structures with artform specialisms that do not serve a holistic cultural views or practices. First Nations artists are forced to specialise in these systems without appropriate recognition of the cultural differences. Indeed, after years of developing this work, with evidence of transdisciplinary story and cultural expression, the structures do not seem to have sufficiently learnt from Indigenous protocols and practices for them to have infiltrated the colonial systems. This next stage of REVIVE is an opportunity to adapt.

First Nations artists are leading non-Indigenous artists, existing non-Indigenous cultural infrastructure needs to develop greater awareness of their own systems. This greater self-awareness will ensure more equitable collaboration with First Nations Elders, communities and cultural leaders.

First Nations First + Engaging the audience

Australian Arts and culture are undervalued and underfunded. There is too little investment in education or pathways for children and young people to learn about Australian culture that prioritises First Nations arts and culture. Investment in education is vital for the health of Australian cultural life including all stages of school, compulsory free introductory arts/culture subjects at university, and tertiary fee reduction programs to counter the disproportionate cost of studying humanities introduced by the Morrison Government.

Further we would like to see First Nations led Australian citizenship courses made compulsory for new arrivals to ensure this foundational knowledge is shared. All development in this vein must be implemented with a strong understand of ICIP and the rights of Indigenous Peoples under the United Nations framework.

Arts and Culture build community, not just audiences. First Nations artists and cultural workers understand this deeply and growing this understanding and associated practices would not benefit

First Nations performing arts and ceremony in particular offer opportunity to share embodied practice with audiences and communities as immersive experiences through which to learn, reflect upon and deepen engagement with First Nations culture.

International Engagement and Cultural Exchange

We offer a new sustainable and cultural exchange model through the development of our project Guuranda X as an example of how culture can help deepen connection to place and

offer meaningful exchange led by First Nations protocols. This challenges conventional touring models that prioritise efficiency, repetition and carbon-heavy movement. Instead, it proposes a relational touring ecology built on:

- Long-term partnerships rather than one-off bookings
- Local collaboration and participation in every place we visit
- Shared authorship between Narungga artists and host communities
- Transparency around environmental impact, including what does not work
- Cultural exchange that leaves skills, pathways and relationships behind

Each iteration of Guuranda X adapts to the place it is presented. The form, scale and process are responsive and adaptive, not pre-set.

For presenters, Guuranda X offers more than a show. It offers a framework for ethical international engagement with First Nations art and knowledge, led with the following values

1. Wambana – Knowledge

Wambana speaks to the sharing of knowledge as a living, relational act.

2. Yarda – Country

Yarda is the lead artist, decision-maker and authority

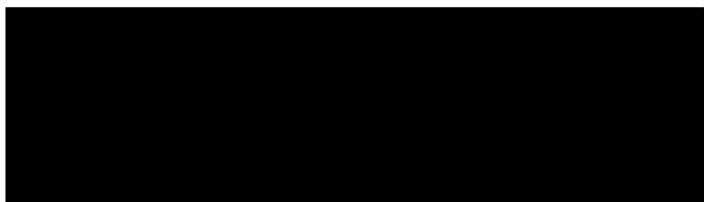
3. Dhargarri – Tomorrow

Dhargarri is about legacy, continuity and future world-building.

This is an example of how we approach international exchange and reciprocity through values. It demonstrates the need to support artists experimenting with new models that can help shift our culture towards care and values led decision making.

We support and are a signatory to the Joint Blak Futures + FNPAC overarching submission + Dance submission to the new cultural policy led by Blak Dance.

Jacob Boehme and Aunty Lynette Newchurch



Supported by Pippa Bailey

NARUNGA PROTOCOLS

WORKING WITH US

WWW.JACOBBOEHME.COM.AU

ICIP

01

Narungga Elders Indigenous
Intellectual Property Statement

02

IContext

INTERNATIONAL FRAMEWORK

PRODUCING MODEL

03

Our Approach

04

Working with First Nations and Non-
Indigenous Partners

PARTNERSHIP

PROTOCOLS

05

Guiding Principles

06

Useful Information

APPENDIX

CONTACT US

06

The way to reach us

NARUNGGA ELDERS INDIGENOUS CULTURAL AND INTELLECTUAL PROPERTY STATEMENT

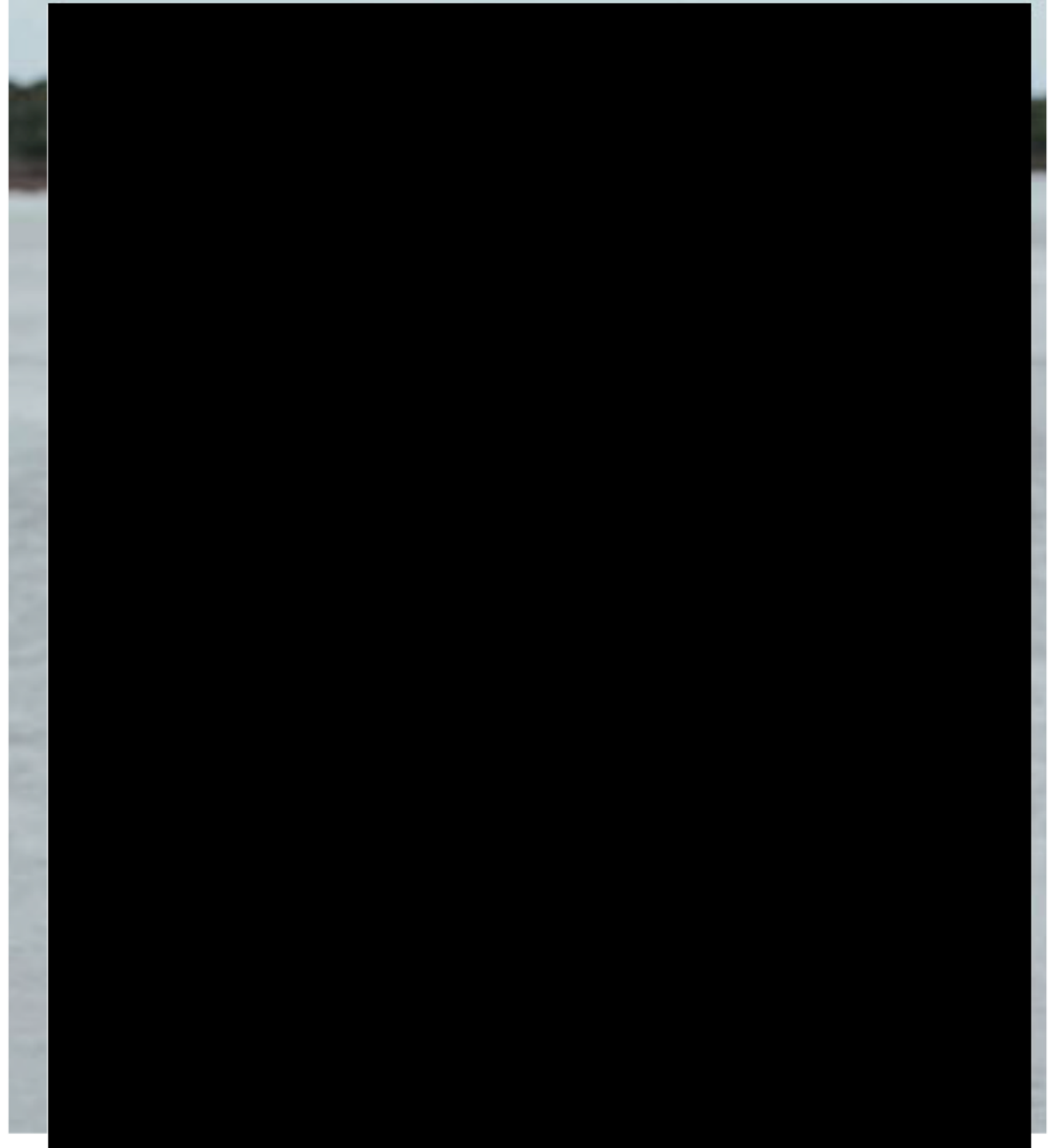
The stories, language, images, songs, designs, knowledge systems, and cultural expressions shared within this project originate from and belong to the Narungga People, the Traditional Custodians of Guuranda (Yorke Peninsula, South Australia).

All Indigenous Cultural and Intellectual Property (ICIP) contained within this work remains the cultural and intellectual property of Narungga Elders, community, and artists. This includes both traditional and contemporary cultural material, whether expressed through performance, writing, visual design, sound, film, digital media, or other creative forms.

Permission to use, adapt, present, or reproduce any aspect of Narungga cultural knowledge, stories, or expression must be sought directly from Narungga Elders and relevant custodians prior to any publication, presentation, or dissemination. Copyright in artistic and creative expressions developed through this project rests jointly with the individual Narungga artists and Elders who have contributed cultural knowledge and creative content.

Use of this material must at all times respect Narungga protocols, community authority, and cultural continuity. No rights are granted to external organisations, funders, or partners beyond the agreed project purposes, and no element of Narungga cultural heritage may be copied, commercialised, or altered without the free, prior, and informed consent of the rightful custodians.

This project operates in accordance with the principles of self-determination, cultural safety, and respect for the ongoing sovereignty of the Narungga People over their lands, waters, stories, and knowledge systems.



INTERNATIONAL FRAMEWORK

This work sits within a global movement which calls for structural change, respect for cultural authority, and the restoration of Indigenous self-determination across all sectors.

The **United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP)** was adopted by the General Assembly on Thursday, 13 September 2007.

The Declaration is the most comprehensive international instrument on the rights of Indigenous peoples.

It establishes a universal framework of minimum standards for the survival, dignity and well-being of the Indigenous peoples of the world and it elaborates on existing human rights standards and fundamental freedoms as they apply to Indigenous peoples.

The Paris Agreement is a legally binding international treaty on climate change. It was adopted by 195 Parties at the UN Climate Change Conference (COP21) in Paris, France, on 12 December 2015. It entered into force on 4 November 2016. Currently, as of 27 January 2026, there are 194 Parties to the Paris Agreement.

Its overarching goal is to hold “the increase in the global average temperature to well below 2°C above pre-industrial levels” and pursue efforts “to limit the temperature increase to 1.5°C above pre-industrial levels.”

PRODUCING MODEL

WE ARE YOUNG, BUT WE HAVE 60,000 YEARS OF EXPERIENCE BEHIND US

We are an agile arts and cultural collective of Narungga Elders, artists and community, working through a wild harvesting approach to producing: responsive, relational and grounded in Country. We partner with established organisations across sectors who share our vision and have the capacity to deliver ambitious, legacy-driven projects together.

Our work is created with and for First Nations communities, travelling along songlines and trade routes across Australia. These pathways extend from Narungga Banggara (Narungga Country, Yorke Peninsula SA) to Kurna Yarta (Kurna Land, Adelaide SA), and beyond.

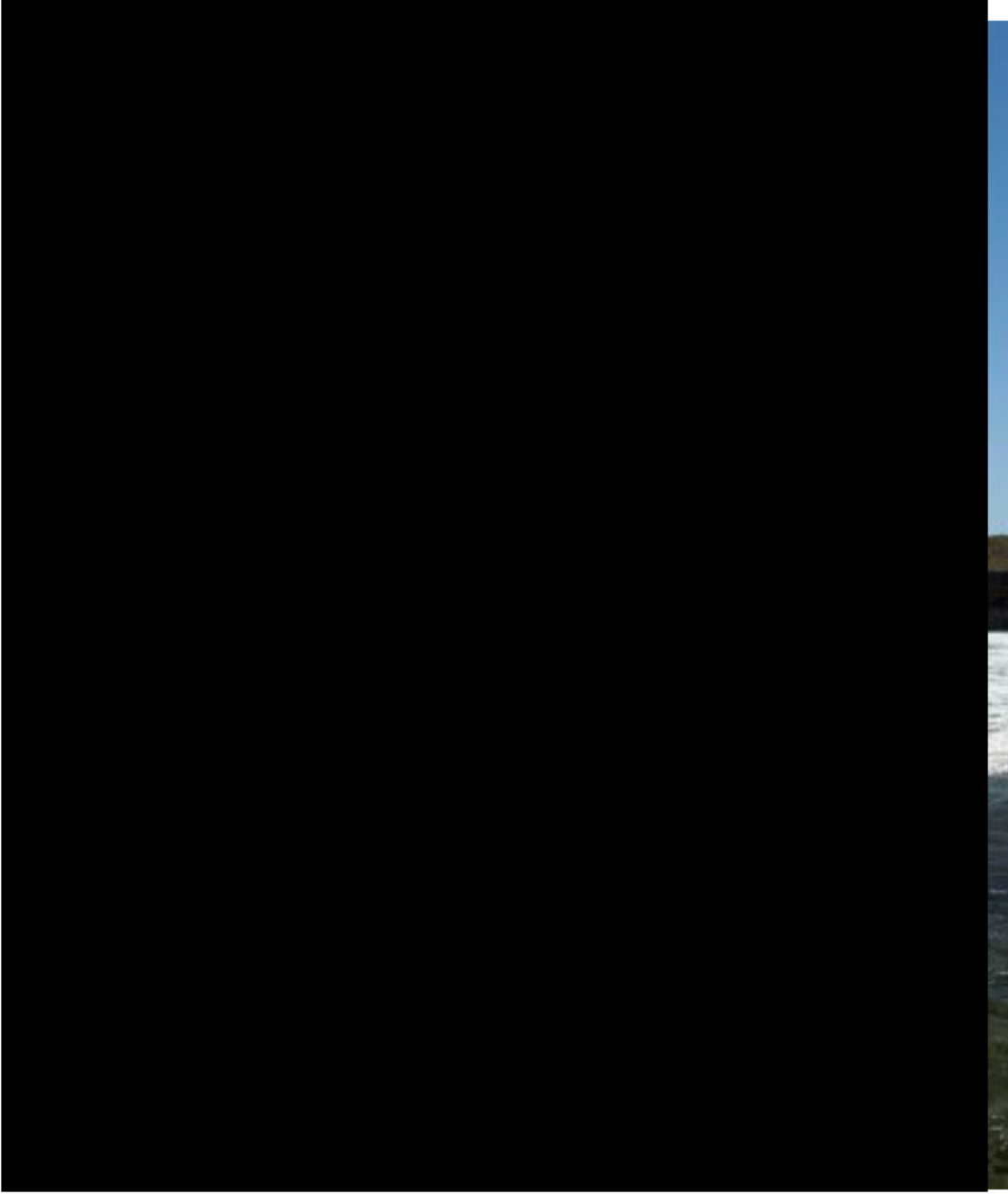
We exist to Indigenise existing systems and structures. This is experimental creative practice for a world in flux: adaptive, sovereign and future-facing, while deeply anchored in ancient knowledge systems.

Collaborating with non-Indigenous organisations offers an opportunity for IDJA to operate with cultural authority while supporting partners to develop new ways of working. These collaborations are informed by First Nations protocols and aim to shift colonial structures toward more aligned, regenerative models of practice.

This work requires a shared commitment to change, including:

- Developing greater self-awareness of existing systems, alongside a willingness to learn, share and adapt
- Establishing clear principles for partnership and mutually defined learning goals
- Identifying processes and milestones to assess progress, address challenges and respond when things go wrong
-

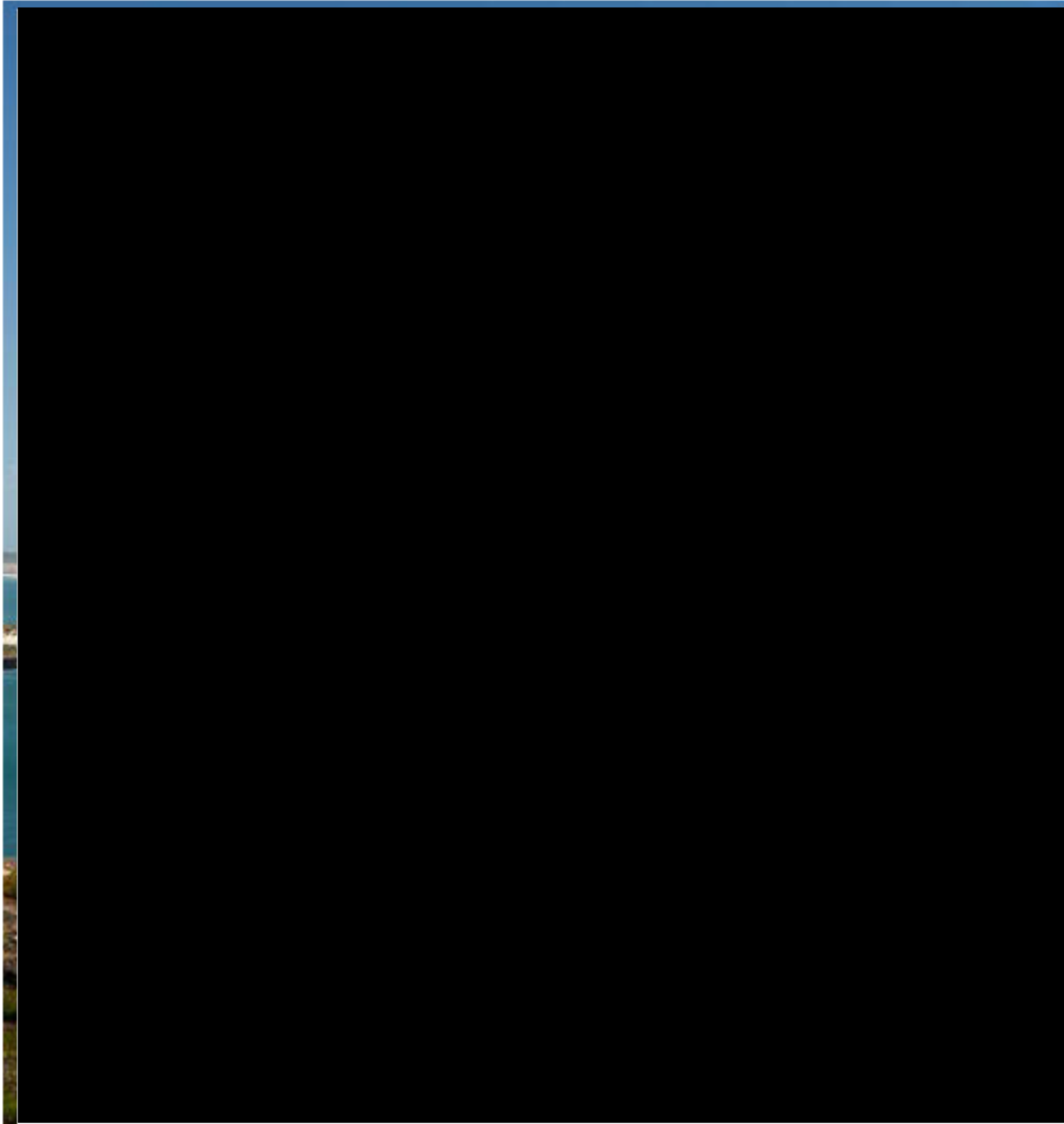
PROTOCOLS



The Narungga protocols that guide our work are not new. They are living systems of governance, relationship and responsibility that have shaped life on Narungga Banggara for tens of thousands of years. Care for Country, care for kin, respect for Elders, responsibility for future generations, and the maintenance of songlines and trade routes are not symbolic values but active obligations. They existed long before contemporary institutions and continue now because they are adaptive, relational and enduring. In a time of environmental strain and social fragmentation, these protocols offer both continuity and direction. They ground our practice in cultural authority, guide how we enter into partnership, and orient our work toward regeneration rather than extraction. They are the compass by which we move forward.

**CARE FOR
COUNTRY**

THE CREATION OF SPENCER GULF



Spencer Gulf was once a big valley, which was filled with a long line of fresh water lagoons. All kinds of birds and animals lived in these lagoons and each claimed one as their very own. However, one day the water birds stood staring at their reflections in the water. They decided that they were definitely more beautiful than any of the other creatures and wouldn't allow anyone else to drink from their lagoons. This caused a great deal of fighting, as there were no other sources of drinking water. The animals started to fight each other and it wasn't long before war developed. Many of the creatures were killed or injured in this war.

One day Nhandhu, Garrdi and Djindrin were sitting on the seashore south from where it is now, between where Cape Spencer and Port Lincoln are. Garrdi wandered away and found the leg bone of a huge kangaroo. He carried it back to where they had all slept the night before.

Djindrin spoke first: "I had such a bad dream. I dreamt that I stood on an island and the sea was all around me. The waves just kept tumbling in over the island and drowning me."

Garrdi said "I dreamed that where the waterholes are now was dry and dusty country. Devastation was everywhere and all the animals, reptiles and birds were lying dead everywhere."

Garrdi took Nhandhu and Djindrin to the place the bone was found. Nhandhu took the bone that Garrdi discovered and prodded the ground with it. As soon as he poked the ground the earth opened and the sea came tumbling in. It flooded the waterholes and marshes and all around it. As the lagoons were no longer there to fight over, the animals were forced to live together in peace again.

VALUE: WE ARE CUSTODIANS

PRINCIPLES

Cultural authority rests with Narungga people.

Work must be in service to Country, not extraction.

Resources are shared in ways that strengthen sovereignty.

IDEAS

Slow touring and relational travel.

Shared infrastructure between partners.

Transparent environmental accounting.

Projects designed around care for place, not scale for scale's sake.

PROCESS

Prioritise projects connected to the places we live, work and hold responsibility for.

Embed ecological thinking into artistic and production decisions.

Ensure Narungga governance is present in decision-making structures.

SKILLS / PRACTICE

Clear hosting and guesting responsibilities with non-Indigenous partners

Work within existing cultural footprints rather than overriding them

Protection of cultural sites, storylines and sacred places

Environmental stewardship as a production responsibility

Awareness of totems, local ecological pressures and cumulative impact

PROBLEMS

Extractive arts models disconnected from place.

Growth-driven funding systems that prioritise output over relationship.

Environmental and cultural harm through duplication and excess.

VALUE: KNOWING PLACE AND HONOURING COUNTRY

PRINCIPLES

Permission precedes presence.
Cultural protocols govern entry.
Relationship is established before transaction.

PROCESS

Formal request and invitation process.
Respect ceremonial acknowledgement and appropriate gifting.
Time allocated for listening, storytelling and kinship mapping.
Non-Indigenous partners enter through relationship, not convenience.

PROBLEMS

Western systems that treat access as automatic.
Institutional timelines that override protocol.
Assumptions of neutrality in space.

IDEAS

Develop a formal engagement pathway for First Nations and non-Indigenous partners.
Reimagine gateways to place, including how cultural welcome is embedded in public infrastructure.

SKILLS / PRACTICE

Documented partnership protocols.
Clear consent processes.
Ongoing relational accountability beyond the life of a project.

VALUE: REGENERATE AND REINSTATE FIRST NATIONS KNOWLEDGE SYSTEMS

PRINCIPLES

Intergenerational transfer is non-negotiable.

Knowledge is activated on Country.

Strengthen community first, project second.

IDEAS

On-Country arts and knowledge programs.

Touring as kinship exchange.

Protection of sandhills, burial grounds and significant sites through cultural activation.

PROCESS

Design multi-generational participation models.

Build reciprocal relationships between communities across songlines and trade routes.

Embed Elders in governance and creative leadership.

SKILLS / PRACTICE

Partnership with recognised Traditional Knowledge holders.

Formal agreements with education, environment and community sectors.

Collaboration with ranger programs and cultural custodians.

PROBLEMS

Age silos in Western systems.

Tokenisation of Elders.

Compliance frameworks that obstruct cultural practice.

VALUE- FIRST NATIONS FIRST

PRINCIPLES

Narungga sovereignty shapes the frame.

Cultural mapping precedes development.

Reinstating First Nations culture as contemporary practice.

PROCESS

Educating non-Indigenous partners in context, history and responsibility.

Co-designing knowledge-sharing structures.

Embedding cultural authority into governance and budgets.

PROBLEMS

Competitive funding models that pit communities against each other.

Extractive labour and idea mining.

Superficial decolonisation narratives that recentre institutions.

IDEAS

Fire Talks and relational forums that embed Indigenising principles.

Cultural mapping initiatives to identify protection and restoration priorities.

SKILLS / PRACTICE

Story as governance.

Shared resources that strengthen community capacity.

Transparent benefit pathways for Narungga people.

VALUE: COUNTRY IS CULTURE

PRINCIPLES

Healthy Country sustains healthy communities.

Environmental responsibility is cultural responsibility.

Art is inseparable from land.

PROCESS

Country considered at every stage of planning and touring.

Respect local custodianship when working away from Narungga Banggara.

Sustainability embedded in contracts and production frameworks.

PROBLEMS

Country reduced to property or commodity.

Arts practices disconnected from ecological consequence.

IDEAS

Country as stage and co-author.

Songlines guiding touring routes and exchange.

Climate-conscious producing as standard practice.

SKILLS / PRACTICE

Artists as cultural advocates and ecological stewards.

Story activating memory in movement and place.

Education processes that shift understanding from ownership to custodianship.

IN WORKING WITH US...

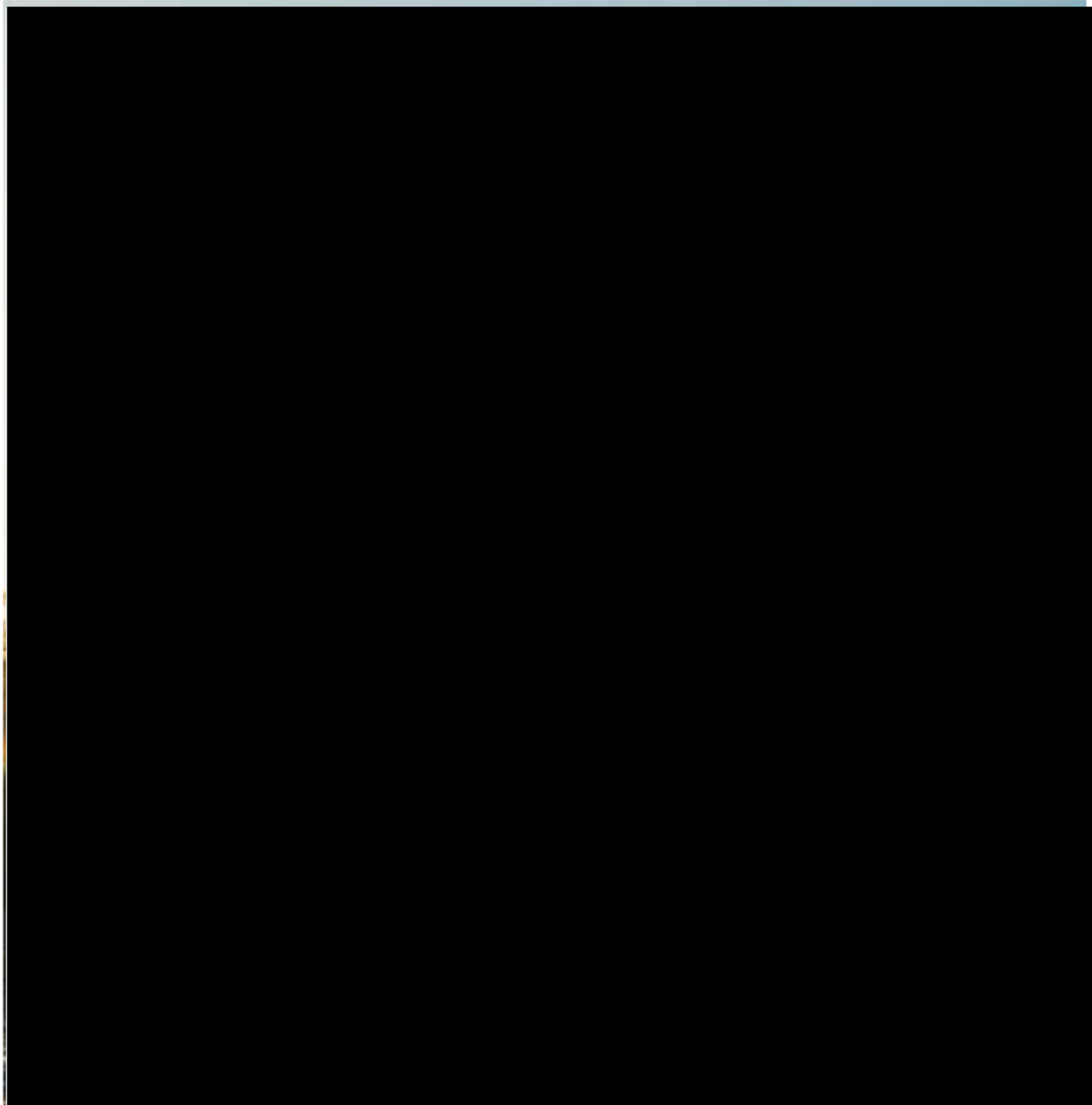
**WHAT DO YOU NEED
TO CONSIDER?**

**WHAT DO YOU NEED
TO SHIFT/CHANGE?**

**WHAT CAN YOU
ACTION?**

CARE FOR KIN

BUTHERA



"Buthera continued on his way until he came to Garrdimalga where he came upon the groupcamping there. They had been told of the fight by Djindrin. Buthera was annoyed that the people knew of his fight with Madjidju and caused a great bushfire to encircle them. The people tried to escape into the waterhole, but the fire followed them at Buthera's command and they were all burnt. When the wind picked up, they all turned into birds: magpies, shags and seagulls. Their bodies burnt black by the fire and smeared with the grey and white ashes."

VALUE: WE ARE RESPONSIBLE FOR PEOPLE AND PLACE

PRINCIPLES

Relational accountability is ongoing, not project-based.

Indigenising systems is a forward practice, not a reactive one.

Kin is many living things.

IDEAS

Human rights frameworks aligned with Indigenous governance.

River and water rights as relational responsibility. authority.

Alignment with global sustainability commitments grounded in local cultural authority.

PROCESS

Maintain continuous dialogue with community, not consultation at milestones.

Acknowledge clan groups, totems, marriage systems and trade relationships in partnership design.

Embed community timelines into institutional timelines.

SKILLS / PRACTICE

Regular gatherings for reciprocity and ceremony.

Strengthening community-led systems rather than outsourcing

Cultural continuity as a measurable outcome.

PROBLEMS

Decolonisation narratives that centre institutional discomfort rather than structural change.

Systems that ignore ecological and relational impact.

Centralised models that divide communities and concentrate power.

VALUE- STORY IS CENTRAL

PRINCIPLES

Story is governance, not decoration.
Community voice precedes
institutional framing.

PROCESS

Listening as primary practice.
Truth-telling forums that enable healing
and accountability.
Ensuring stories are held with consent
and cultural authority.

PROBLEMS

Extractive storytelling and idea mining.
Competitive arts systems that commodify lived
experience.
The burden placed on First Nations people to
educate without structural change.

IDEAS

Memory activated through movement,
performance and gathering.
Fire Talks and story circles as civic practice.
Embedding story into policy, programming and
leadership spaces.

SKILLS / PRACTICE

Reposition humans within ecological systems, not at the centre of
them.
Practices that restore and maintain relational balance.
Creating shared narrative frameworks with non-Indigenous partners.

VALUE- KIN IS MORE THAN BLOODLINE

PRINCIPLES

Connection to Banggara underpins all kinship systems.

Songlines and storylines reconnect people to place and responsibility.

IDEAS

Recognise the interconnectedness of First Nations communities across regions.

Curatorial programs grounded in kinship and collective authorship.

PROCESS

Relationship-building takes time and must be resourced.

Invest in community reference groups and cultural advisory structures.

Prioritise long-term relational partnerships over transactional outcomes.

SKILLS / PRACTICE

Resource-sharing models that strengthen collective capacity.

Collaborative decision-making structures.

Partnerships that build and sustain existing relationships rather than replace them.

PROBLEMS

Hierarchical organisational structures that undermine relational equity.

Separation of professional and personal identity in ways that fracture community.

IN WORKING WITH US...

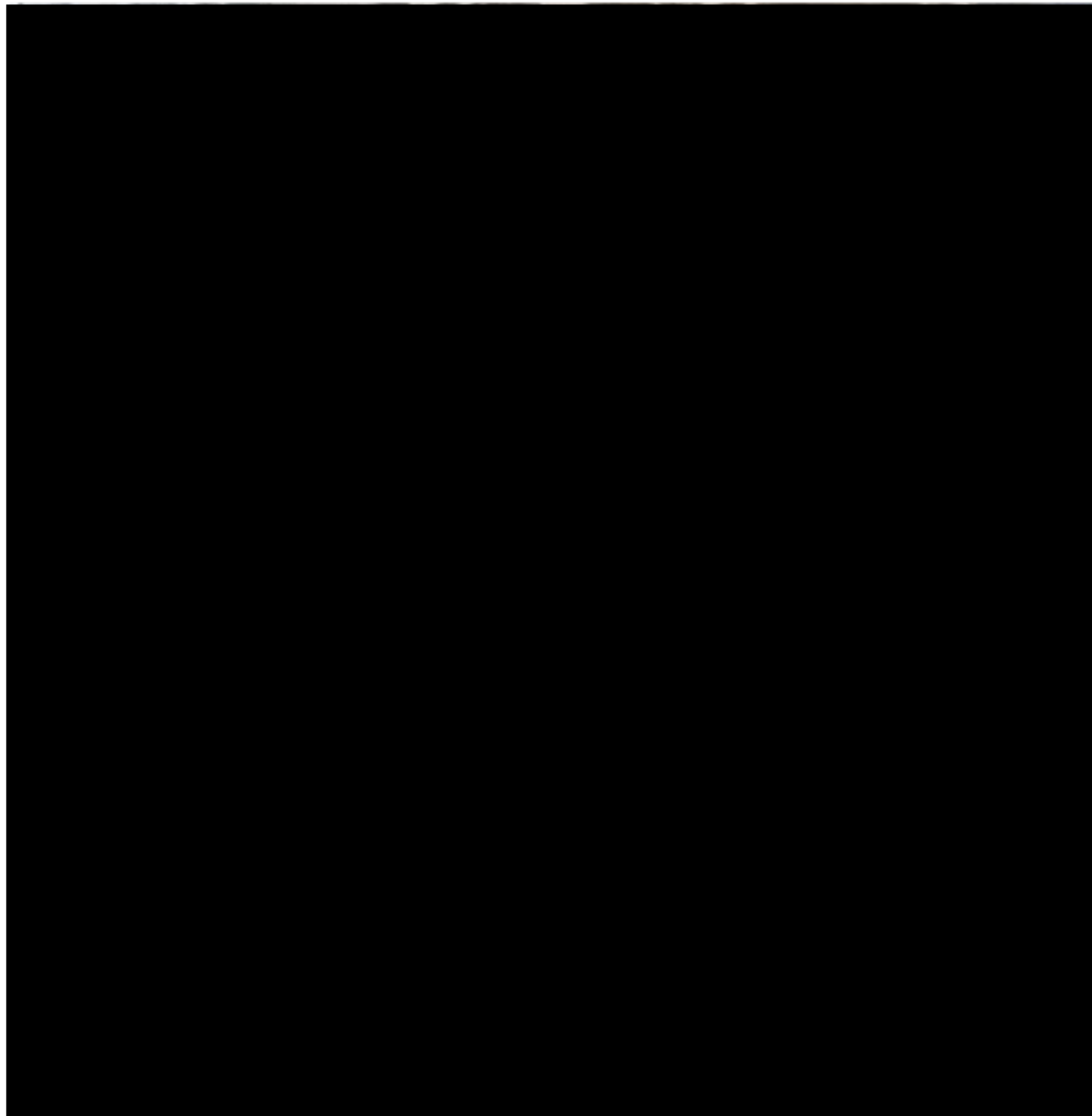
**WHAT DO YOU NEED
TO CONSIDER?**

**WHAT DO YOU NEED
TO SHIFT/CHANGE?**

**WHAT CAN YOU
ACTION?**

**RESPECT
FOR ELDERS**

PAPA EDDIE



Our stories have been kept private and told in secret for nearly 200 years. For many generations our Narungga ancestors have kept private our creation stories for fear of further harm to our culture through colonisation and assimilationist practices. Today we see a resurgence of Narungga Creation stories through the passing down of knowledge from one generation to the next.

The stories we hear today have been passed down from grandfather and grandmother to grandchild for the past 4 generations in the Sansbury Newchurch family, originally held by our great-grandfather Papa Eddie Sansbury: a leader and political figure for the Narungga. Papa Eddie fought to keep our culture alive by preserving these stories and passing them on secretly to the next generation: teaching us the ways of Narungga lore, the ways of life and who we are.



VALUE: REGENERATE AND REINSTATE FIRST NATIONS KNOWLEDGE SYSTEMS

PRINCIPLES

Honour lineage and history across past, present and future.
Elders carry living archives of law, language and story.

PROCESS

Story is central to knowledge transfer.
Ensure projects create space for Elders to transmit knowledge on Country and in community.

PROBLEMS

Limited institutional understanding of Elder governance.
Tokenisation or symbolic inclusion without structural power.

IDEAS

Elder-led cultural hubs and gathering spaces.
Intergenerational storytelling forums.

SKILLS / PRACTICE

Clearly define who Elders are through community recognition, not institutional appointment.
Recognise knowledge holders, cultural practitioners and respected leaders.
Support strong leadership grounded in cultural values.



IN WORKING WITH US...

**WHAT DO YOU NEED
TO CONSIDER?**

**WHAT DO YOU NEED
TO SHIFT/CHANGE?**

**WHAT CAN YOU
ACTION?**

**RESPONSIBILITY
FOR NEXT
GENERATION**

GADLI

On the wawa (beach) lived two dhugudja (curlews), husband and wife, and their five young children. One day the dhugudja went out to hunt, leaving their children at the home camp. Winda (the owl) saw the dhugudja leave their camp, so she came down from the cliffs with her two big gadli (dingo). Winda ordered the gadli to kill and eat the dhugudja children. The dhugudja parents returned to their camp and saw what happened to their children. They cried and mourned most bitterly. Nhandhu (the kangaroo) took pity on the husband and decided to help him. At Winda's cave, Nhandhu lured out one gadli and killed him. He lured out the other gadli, but the gadli escaped and ran north. Nhandhu banished him from ever returning to Gurranda (Yorke Peninsula) again. Winda would not come out of the cave so Nhandhu cursed her to appear only in the dark. Even to this day Winda lives in caves and dark places and comes out only at night. And the dhugudja mourn their young with loud cries.

There are many lessons in the Gadli (dingo) Dreaming of Yorke Peninsula. What we learn here is the importance of children's play. Winda was frustrated that the children were loud and messy and unkempt, so that's why she ordered her gadli to dispose of them. But she interrupted their play. Play is the most important part of a child's growth. It is how they learn more about the world around them. One should never interrupt child's play, but rather, encourage it.

VALUE: BEING IN SERVICE TO THE NEXT GENERATION

PRINCIPLES

Intergenerational knowledge transfer is a cultural obligation.

Young people are future custodians, not future audiences.

Leadership pathways begin early and are culturally grounded.

IDEAS

Youth representation at all decision-making tables.

Young people co-designing systems, programs and artistic models.

Resourcing youth-led initiatives grounded in cultural authority.

PROCESS

Listening to young people as a primary practice.

Embedding youth voice within governance, programming and strategy.

Ensuring Elders and youth are in dialogue, not operating in silos.

SKILLS / PRACTICE

Artists as advocates, activists and futurists.

Clear cultural protocols to guide emerging leaders.

Mentorship structures that connect youth to Elders, Country and community.

Practical pathways from participation to leadership.

PROBLEMS

Assimilation into dominant systems that erode cultural identity.

Disconnection from First Nations knowledge systems through colonial education.

A culture that privileges novelty over lineage and wisdom.

VALUE- ALWAYS LEARNING

PRINCIPLES

Learning is lifelong and relational.
Responsibility is shared across generations.
Lineage and history inform future direction.

IDEAS

Fire Talks that bring youth and Elders into shared dialogue.
Elders Lounge as a site of intergenerational exchange.
Programs that position learning as collective responsibility.

PROCESS

Reinstating First Nations culture as contemporary practice.
Embedding First Nations authority in education and creative systems.
Creating reciprocal learning exchanges with non-Indigenous partners.

SKILLS / PRACTICE

Harnessing the energy, imagination and critical insight of young people.
Story as a bridge between generations.
Supporting each young person within kinship structures, ensuring connection to Country and role clarity within community.
Balancing individual development with collective cultural responsibility.

PROBLEMS

Limited cultural education within non-Indigenous institutions.
Growth-driven models that prioritise speed and output over continuity.
Fragmented systems that separate individual success from collective wellbeing.

IN WORKING WITH US...

**WHAT DO YOU NEED
TO CONSIDER?**

**WHAT DO YOU NEED
TO SHIFT/CHANGE?**

**WHAT CAN YOU
ACTION?**

MAINTAINING TRADE ROUTES

GADLI

CONTINUED

The Gadli (dingo) Dreaming found along the east coast of Guuranda is an important story for Narungga people. Gadli is an important figure in many First Nations language groups across Australia. He teaches us many important lessons.

He names the land as he goes, he lays down lore and through his travels, connects us as Kin from region to region. Gadli connects the Narungga to many Nations across Australia. Our dreaming travels north through Ngadjuri Country to the Arrente in Central Desert and rests with the Lardil people on Mornington Island.

This dreaming connects us as Kin to Lore, story and trade through song, dance and ceremony. Through these ceremonies we exchange resources from south to north and back again, once sustaining healthy and vibrant communities. It is through the revival and maintenance of these stories, songs and dances that we can re-establish trade routes and rebuild the oldest economic system in the world; one which is based on respect, responsibility and reciprocity.



VALUE- BANGGARA AT THE CENTRE

PRINCIPLES

Story is ecological law.
Reciprocity governs exchange.
Custodianship guides economic decisions.

IDEAS

Songlines-informed touring models.
Memory in movement as climate storytelling.
New economic models grounded in cultural exchange rather than extraction.
Artists as ecological advocates.

PROCESS

Constant relational conversation with communities along touring routes.
Design mobility that respects the carrying capacity of Country.
Ensure sustainability commitments are embedded in production frameworks.

SKILLS / PRACTICE

Rebuilding intergenerational groups along routes.
Supporting women's, men's and youth gatherings connected to Elders.
Embedding cultural practice into environmental restoration work.

PROBLEMS

Growth-driven economic models that privilege expansion over balance.
Climate change accelerating cultural and ecological disruption.
Institutional focus on decolonisation rhetoric without ecological restoration.

VALUE: HONOURING THE DIASPORA OF FIRST NATIONS PEOPLES

PRINCIPLES

Colonisation has displaced communities, but connection to Country remains.
Adaptation must remain grounded in cultural protocol.
Songlines continue across distance.

IDEAS

Fire Talks as connective civic practice.
Indigenising workshops for institutions and communities.
Cultural burns and land-based practice as climate response.
Reactivating knowledge of species survival and ecological balance.

PROCESS

Create pathways for reconnection to Country and protocol.
Support displaced First Nations peoples to re-establish cultural relationships.
Engage respectfully with other displaced and migrant communities.

SKILLS / PRACTICE

First Nations cultural authority as foundational.
Engagement with other displaced communities through shared learning.
Revitalising fire practices and ecological stewardship.
Cross-sector collaboration to restore continuity across systems.

PROBLEMS

Climate change accelerating displacement.
Urbanisation and development disrupting cultural continuity.
Institutional silos that isolate communities.

IN WORKING WITH US...

**WHAT DO YOU NEED
TO CONSIDER?**

**WHAT DO YOU NEED
TO SHIFT/CHANGE?**

**WHAT CAN YOU
ACTION?**

APPENDIX

USEFUL LINKS FOR FURTHER READING

Narungga Country

Narungga Buthera Agreement

Native Title for Narungga people 2023 Decolonising Education - Tyson Yunkaporta
https://books.google.com.au/books/about/Decolonising_Education.html?id=JUHJSAAACAAJ&redir_esc=y

Water Justice - Anne Poelina- <https://www.waterjusticehub.org/anne-poelina/>

Firesticks <https://www.firesticks.org.au/>

Yothu Yindi Foundation (Garma Festival)

Woman in NSW Claiming Land Rights back before 1974 Just Reinvest NSW

Deaths in Custody - Rights Revoked

Owen Karpany- Abalone as cultural right

Letters Patent - Proclamation Day (King recognised rights of First Nations People).

The Australian Museum (South Australian author) Evidence that First nations stories are more than myths

Amnesty International - 10 ways to be an ally to First Nations people

First Nations Cultural & Intellectual Property - Australia Council for the Arts

Reconciliation NSW

Dr Chris Dalton - <https://inhousebookstore.com.au/products/from-terra-nullius-to-beloved-companion-reimagining-land-and-in-australia>

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