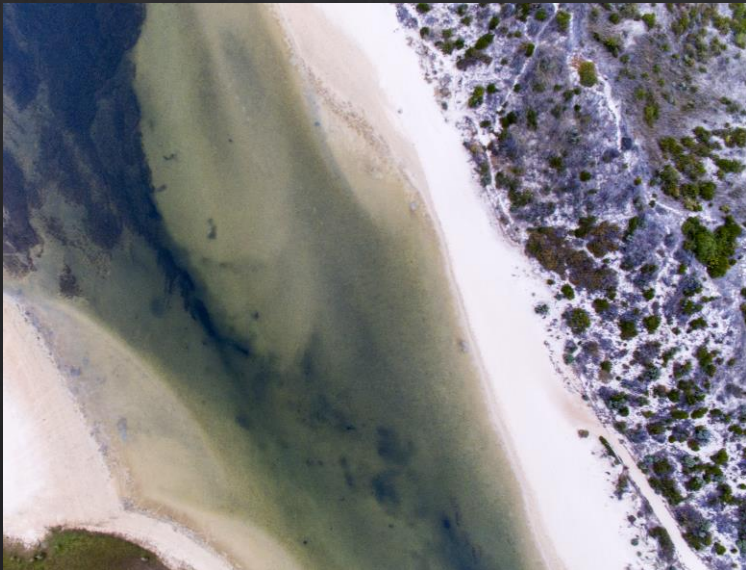




Wooditj Bilya Gnoop

Bloodlines Project- National Landcare

Progress Report



*Kaya baal cooda Wadandi moort wongi kidji
noonduk eel djinnung gnella Wadandi boodja kidji
djinnung.*

A photograph of a person standing on a rocky cliff, looking out over a vast ocean under a clear blue sky. The person is wearing a dark t-shirt, patterned shorts, and a white bag. The cliff is covered in green vegetation, and the ocean is a deep blue with white waves breaking in the distance.

Project Goals

This project records the cultural and ecological knowledge held by Wadandi People for the Wooditj Bilya (Margaret River). Describing our community's ongoing relationship with this waterway - **our bloodlines** - is critical to negotiating a future that everyone can live with.

- ◆ This cultural layer is critical for developing a platform for more effective education and management.

The project will deliver:

1. An interactive database of Wadandi Knowledge systems related to the Wooditj Bilya (Margaret River).
2. A cultural map of Wooditj Bilya
3. A short film documenting our cultural connections and knowledge systems of the river.



The Method

Map biographies of connections and knowledge using field survey, drone mapping, filming, interviews, heritage mapping and recording.



The pre-existing knowledge of places, stories and ecology allows this process to occur effectively while the specialists interactive database, field collection units, and audio-visual equipment.



Engage heritage specialists and audio-visual technicians to compile the data, and then the use of the technical equipment to present the information - as an interactive database, as a map, and as a film.



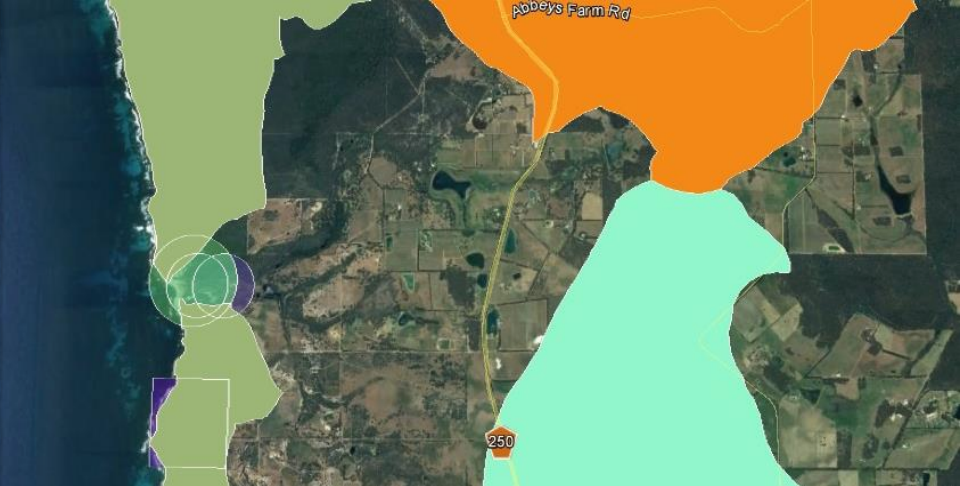
Our Knowledge Systems

- ◊ Wooditj Bilya (Margaret River) was created by our ancestors.
- ◊ Knowledge of its story, its ecological function, and the methods of protection and management, remains within our collective knowledge systems.
- ◊ Wadandi Knowledge has developed from generations of living within and being in relationship with the cultural landscape, and the spiritual and physical worlds



Progress Report

- ◆ To date, the following tasks have been undertaken:
- ◆ The **cultural mapping** component through survey and field work across the Wadandi Boodja.
- ◆ Established the **interactive database and mapping platform**
- ◆ Captured the footage on each location to deliver a **short film**
- ◆ Set up **educational workshops** and field days with community and youth
- ◆ Commenced developed on the **cultural plan** for the waterway.

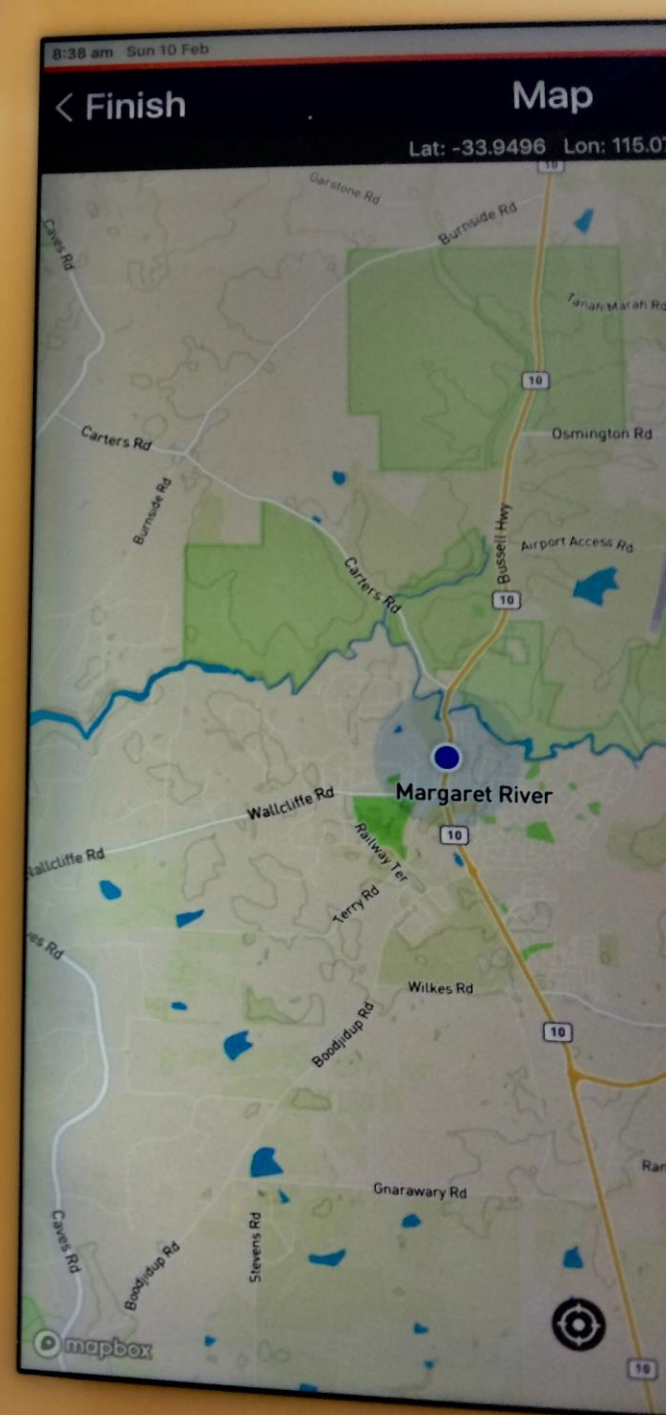
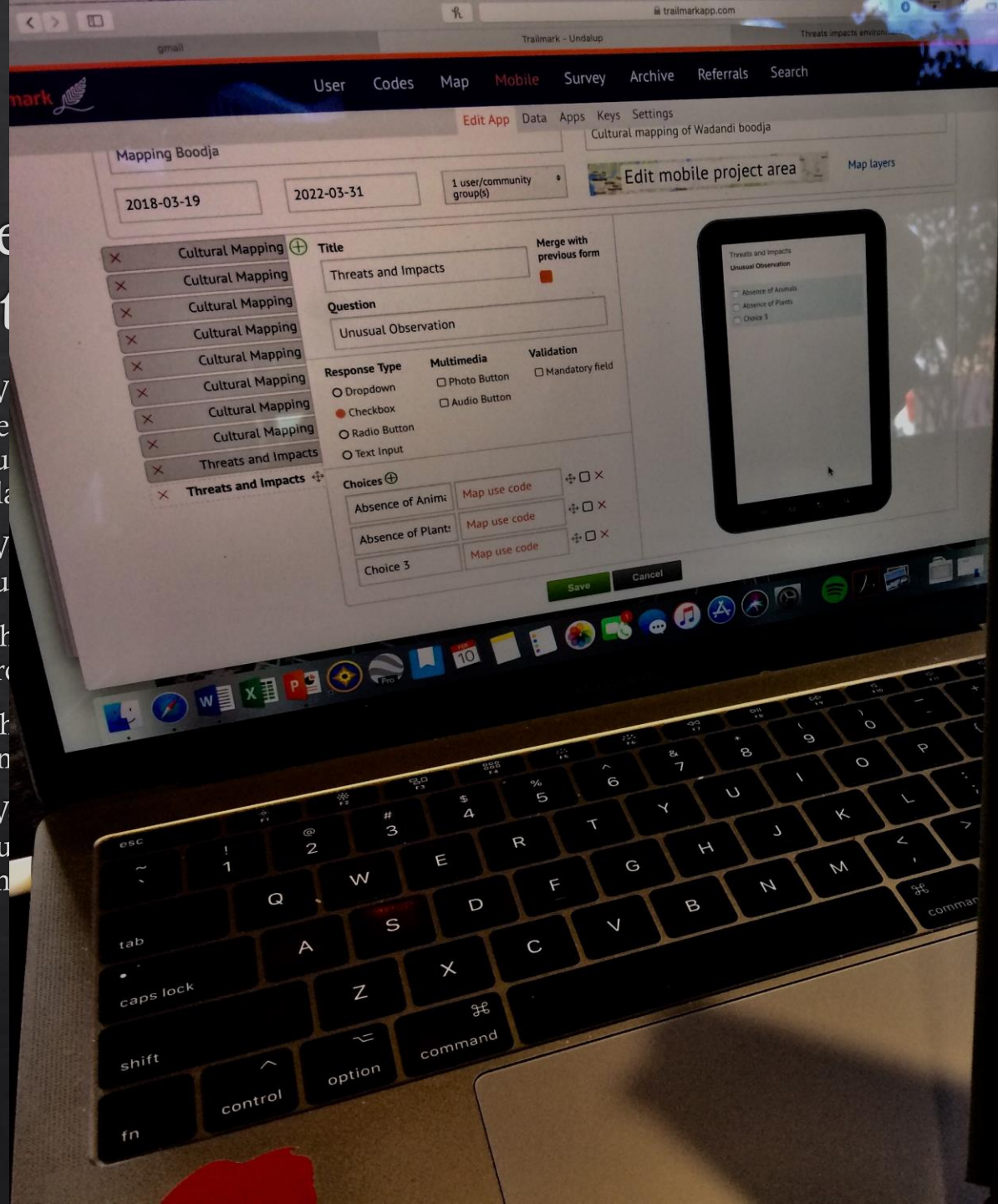


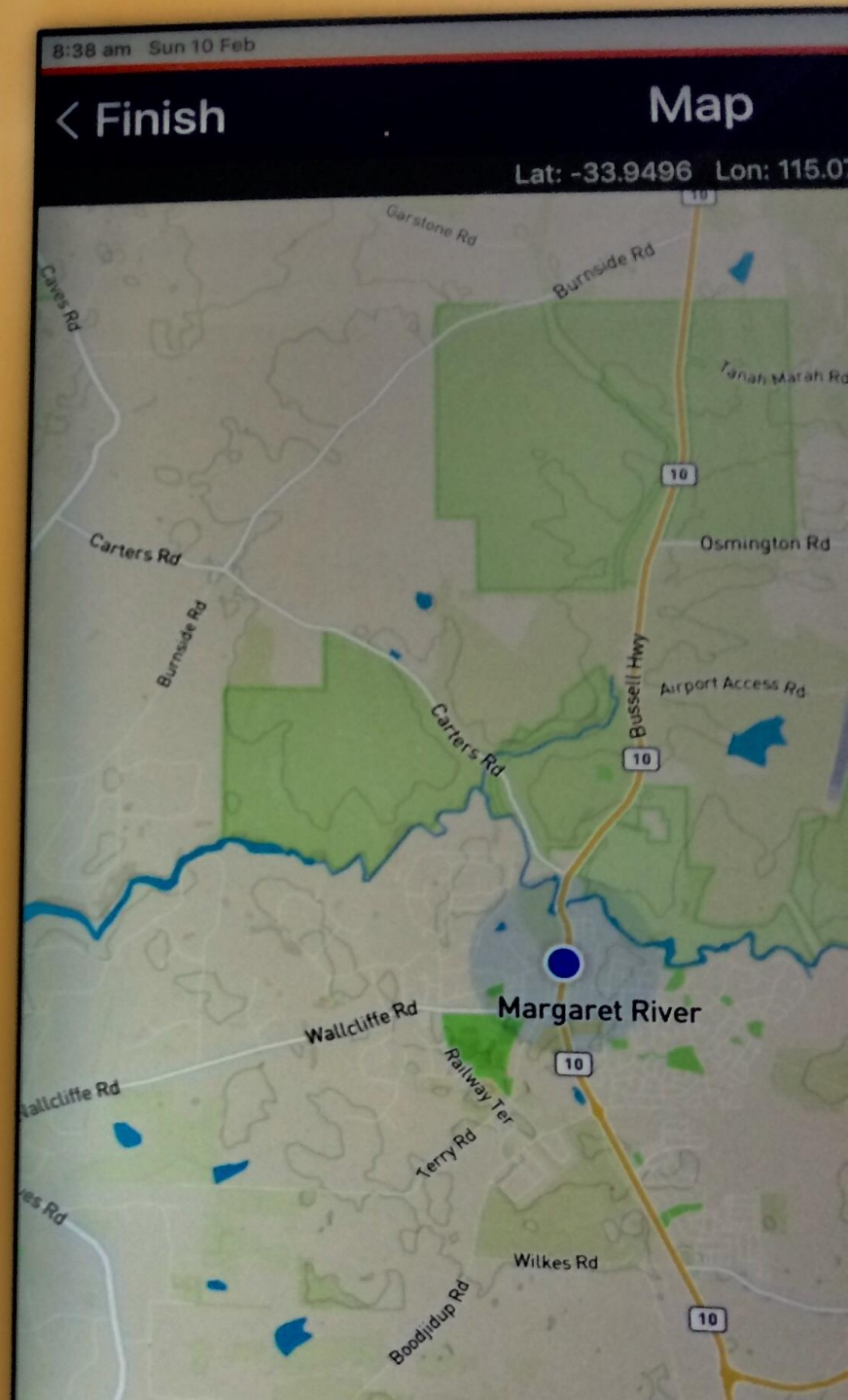
Cultural Mapping

- ◆ We have carried out surveys to map and record cultural places and landscapes.
- ◆ This is a combination of field survey, collecting cultural information, mapping, and collating archival histories.
- ◆ The Wadandi have immensely long histories of observing, learning about, and depending upon Wadandi land – this means capturing aspects of the connections and knowledge systems.
- ◆ So cultural mapping means documenting the unique cultural and spiritual connections to the land, water, air, and animals.
- ◆ The challenge is to develop ways of communicating the complex Wadandi systems of understanding and sacred ecology to the more disconnected systems of contemporary land management.

Inter Data

- ◆ We de cu pla
- ◆ We cu
- ◆ Th are
- ◆ Th un
- ◆ We ou an





Undalup Wadandi interactive database and mapping system



Interactive Database

This means we can link places with values, under these key categories:

- ◆ **Ethnographic Places** (eg. Dreaming place; burial; story)
- ◆ **Social/Spiritual Places** (eg. meeting place)
- ◆ **Historical Places** (eg. family camp)
- ◆ **Wild Resource Use** (eg. cultural plant)
- ◆ **Archaeological** (eg. artifact scatter)
- ◆ **Caring for Country** (reveg project; gnamma hole testing)
- ◆ So each individual place or artifact is then linked to these other themes – the cultural landscape.



Filming

- ◆ We have captured footage of cultural places, landscapes and Songlines, through field survey and drone operations, and carried out interviews and documentation of each place.
- ◆ This footage will be edited and presented as a deliverable of this project, and for ongoing education and awareness.
- ◆ This component is being led by Andy McGregor, Above Imagery.











Educational Workshops and Field Days

- ◇ The team have organized several field days with local schools, scout groups, organisations and agencies.
- ◇ Scheduled for late February/early March





Developing a Cultural Plan

- ◆ Our community has commenced the cultural plan for the river – *a healthy country plan*.
- ◆ This plan will provide a basis for strategic and collaborative design and delivery of local projects and initiatives, waterway protection and management, and cultural and ecological education and planning.
- ◆ Ownership of the WK will remain with the knowledge holders but be presented in a dynamic ways, including film, a cultural map, and interactive database, that may be utilized in planning, management and education, without revealing sensitive cultural information.



Cultural Performance Indicators

- ◆ A cultural plan documents the range of heritage values and places within a defined area or landscape and outlines the customary knowledge systems and methods for protection and management.
- ◆ Cultural performance indicators are then outlined linked to the various cultural ecological zones as understood by the TOs. These CPIs are linked to existing management frameworks as in place by local government, DBCA and other land managed authorities.
- ◆ Without a cultural plan for an area, all projects and initiatives are at risk of being ineffective. The CPIs for Wooditj Bilya are being documented and mapped as part of the cultural plan.







Bloodlines Project Stage 2 – Underway!