



DJAKITJ LARR

“STONE SOUP”

Report on the event held on 24 May 2021 for the
Bendigo UNESCO Creative City and Region of Gastronomy



BENDIGO
UNESCO Creative City and
region of Gastronomy

 **CARBON
ARTS**
www.carbonarts.org

ACKNOWLEDGEMENT

We would like to thank Djaara country for collaborating with us on this event. Thank you to Bunjil who circled in the sky during the Edible Welcome to Country, to the clear skies that allowed us to gather outside amongst the trees, and to the rains that arrived the following day to take our intentions out into the land.

We would also like to express our deep gratitude to the Djaara people for the millenia long stewardship of their Country and their unbroken connection to the land despite colonisation. We are grateful for the generosity of the Djaara people in sharing their knowledge so that we may work together to heal this Country and ensure a thriving future.

PARTNERS

This project was delivered by the Australian Future Foods Lab, a Carbon Arts initiative, in partnership with the City of Greater Bendigo.



The Australian Future Foods Lab seeks to reignite tastebuds and the cultural imagination in support of emerging and sustainable food systems. Working collaboratively with artists, designers, chefs, scientists and the food industry the Lab explores food systems - from microbe, flora and fauna to fork - that support Australian biodiversity and honour the traditional knowledge of Indigenous Australians.

The Australian Future Foods Lab is an initiative of Carbon Arts, an organisation that both generates and evaluates creative models for engaging society in imagining and shaping a more sustainable future.

Djakitj Larr was co-produced by Jodi Newcombe (Carbon Arts) and Will Tait in collaboration with creatives Rebecca Phillips (Dja Dja Wurrung), Charlie Ahrens and Sam Thomas (masumano). Food design and delivery was by chef, Alexander Perry (Situade Dining) and Ira Barker (Myrnong Mamas). The soundscape of the Edible Welcome to Country was created by Mitch Boney. Photography by Leonie van Eyk.

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THANK YOU

Thank you to the City of Greater Bendigo for commissioning this event and for their in-kind support.



Bendigo and the region has been recognised by the UNESCO Creative Cities Network as a City of Gastronomy, joining 245 other creative cities around the world. The designation recognises our region's diverse food culture and our community's commitment to local, sustainable, delicious and creative produce.

www.bendigogastronomy.com.au

We would like to thank The Dja Dja Wurrung Clans Aboriginal Corporation for granting us permission to use the phrase "Djakitj Larr" and share parts of their Seasonal Calendar for discussion and insight.

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ABOUT

Djakitj Larr was an afternoon of creative conversation held at Harcourt Valley Winery on May 24th 2021. It was developed and delivered by Carbon Arts to help activate the City of Bendigo's UNESCO designation as a Creative City & Region of Gastronomy. The core intention of the event was to initiate a collective and creative exploration of food systems and gastronomy on Djaara Country. One hundred people were invited to attend, representing a diverse group of stakeholders including food growers, artists, ecologists, policy-makers and traditional custodians.

The name of the event - Djakitj Larr - was generated by project collaborator and Dja Dja Wurrung woman Rebecca Phillips as a response to the European fable "Stone Soup", in which a community is drawn together to nurture communal trust and sustenance by an invitation to put something into the pot for all to share. In Dja Dja Wurrung language, Djakitj means food, and Larr is a word for stone that refers to both a communal grinding stone and the semi-permanent camp in which this heavy stone sits. Djakitj Larr might therefore be translated as 'communal stone of food and place' or more broadly, as communal food of place.

DJAKITJ LARR: COMMUNAL FOOD OF PLACE

This report provides documentation of the event, insights from post- and pre- event surveys of participants, event outcomes and a set of recommendations for next steps. As such it aims to be a collective resource for those individuals, businesses and organisations who have a stake in the UNESCO designation and the food future of this region. It is our hope that the inspiring ideas developed during this project continue to develop and thrive.

Jodi Newcombe & Will Tait
Carbon Arts

**We can redefine what Gastronomy means in a Bendigo context. We have a great marketing opportunity.
We can foster a sense of local pride in our uniqueness.**

IAN GREEN, THE GREAT STUPA OF UNIVERSAL COMPASSION

“The creative city of gastronomy designation is a bit like the stone in stone soup. It’s not directly nourishing, it doesn’t come with a funding pool, it is essentially a logo and an ethos.

However, it was generated by a deep respectful collaboration with custodians of Djaara Country, and passionate experts from across diverse sectors, with a particular recognition of creativity as a strategic factor for the sustainable development of food related industries.

If it is properly embraced it has the potential to inspire a cultural shift in the Region that will generate benefits for generations to come... and with such a diversity of contributions to the pot, we can make one hell of a soup, so let’s get cooking...”

WILL TAIT, INTRODUCTION TO THE DJAKITJ LARR CREATIVE CONVERSATIONS SESSION

2 PM

ARRIVAL OF PARTICIPANTS

One hundred participants arrived at Harcourt Valley Vineyard to be greeted by a smoking ceremony, a theatre in the round, a table of multi-coloured lanyards and an empty table which began to fill with the produce that people brought to fill the communal pot.

These locally grown gifts were crafted over the course of the afternoon by event chefs from Situate Dining and Myrnong Mamas to create tasting plate offerings for the close of the day.

From the outset, the event was wrapped in an 'audio envelope', a soundscape crafted by Sam Thomas (with guest appearance by Mitch Boney) that guided participants through the various stages of the afternoon, imbuing the journey with different energies, emotions and inflections.

A core component of Carbon Arts' brief for this event was to bring diverse stakeholders together in creative conversation. Participants were selected to represent a range of sectors from food and creative industries to government and NGOs as well as interests that broadly represent the four

pillars of the UNESCO Creative City and Region Designation: sustainability, health, First Nations and culture. The breakdown of participants by sector and by alignment with the four pillars is provided in Figure 1 and 2 on page 8.

Key information was elicited from participants in advance of the event to understand the nature of their work, what motivates them and what barriers they experience in achieving their aims, and to determine the set of questions to explore in the creative conversations session. What this research revealed is a rich diversity of roles that participants play in the community; a shared passion for their work and strong sense of service to the community; and common frustrations with lack of resources, bureaucratic barriers and a sense of swimming against the tide of mainstream culture.



**So many people switched
on to a better future around
produce and consumption
of local foods!**

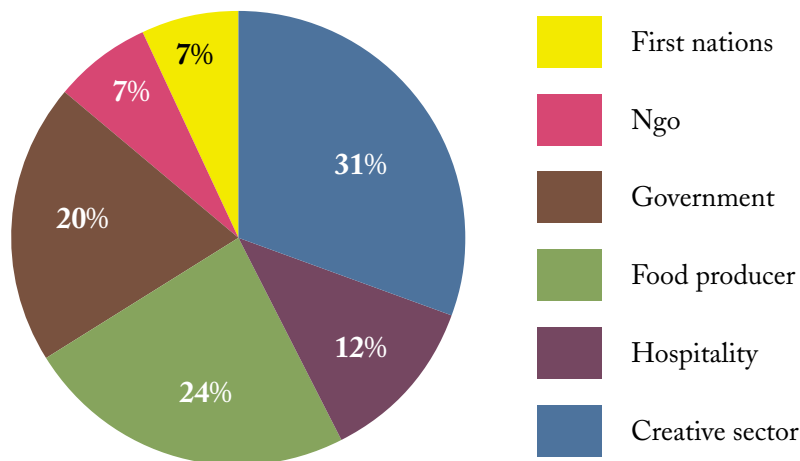
DALE COX, ARTIST



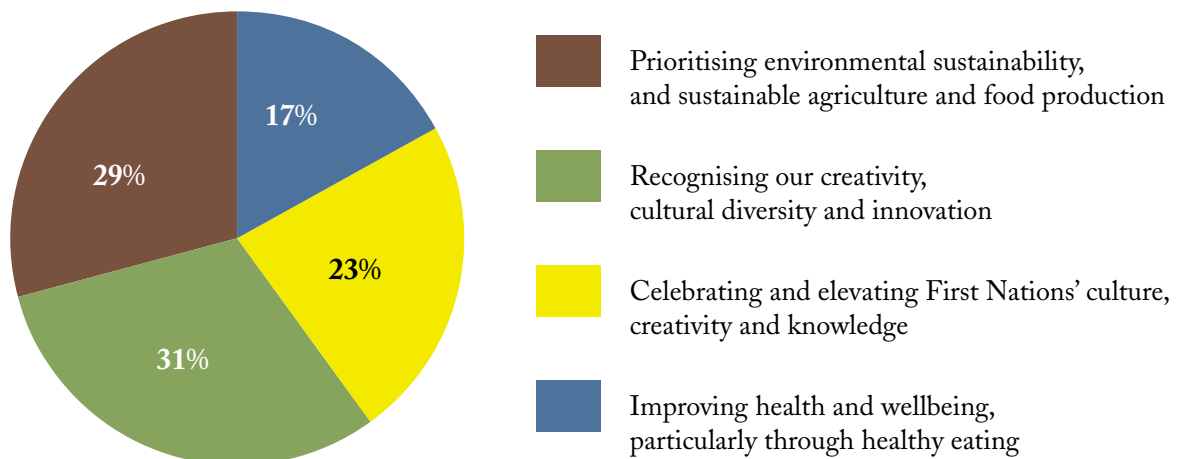
Cross-sectoral conversation and networking was incorporated into Djakitj Larr by design, with opportunities for such connections created from the outset. Lanyards were colour coded to represent the participant's sector and were accompanied with one of six cards describing a single Dja Dja Wurrung season. Attendees were then invited into a parlour game to collect the names of all the other seasons.

The seasonal cards were designed with information provided by the Djaji Wurreka Seasonal Calendar - Listening to Country Talking project. It is the cultural and intellectual property of the Djaara People and was borrowed respectfully for this event. We note that this knowledge of Country is evolving with Country.

FIGURE 1: BREAKDOWN OF PARTICIPANTS BY SECTOR



**FIGURE 2: THE FOUR PILLARS OF THE DESIGNATION:
WHICH ONES DOES YOUR WORK/ROLE CONTRIBUTE TOWARDS?**



**It was exciting to see
the energy and variety
of people in attendance.**

**CHANEL RELF,
CITY OF GREATER BENDIGO**

“Can we culturally engineer a food revolution that brings about a thriving, biodiverse country where we witness with wonder and pride the re-emergence of species that were once here in abundance?”

JODI NEWCOMBE,

IT'S TIME TO BRING A NEW INTENTIONALITY TO EATING.

The creative development phase of this project began months before the event to shape the event's design and philosophy. One outcome of this phase was a piece of writing for the Bendigo City of Gastronomy blog, by Jodi Newcombe, entitled “It's time to bring a new intentionality to eating”. In this essay, Jodi brings the creative development concepts to the fore, such as what an Indigenous gastronomy might look like and how we might eat to literally shape the landscape. It set the stage for what was to follow.

2-3 PM

STORYTELLING AND EDIBLE WELCOME TO COUNTRY

The afternoon opened with an “Edible” Welcome to Country, in which the evolving story of Djaara Country was shared theatrically and interpreted gastronomically.

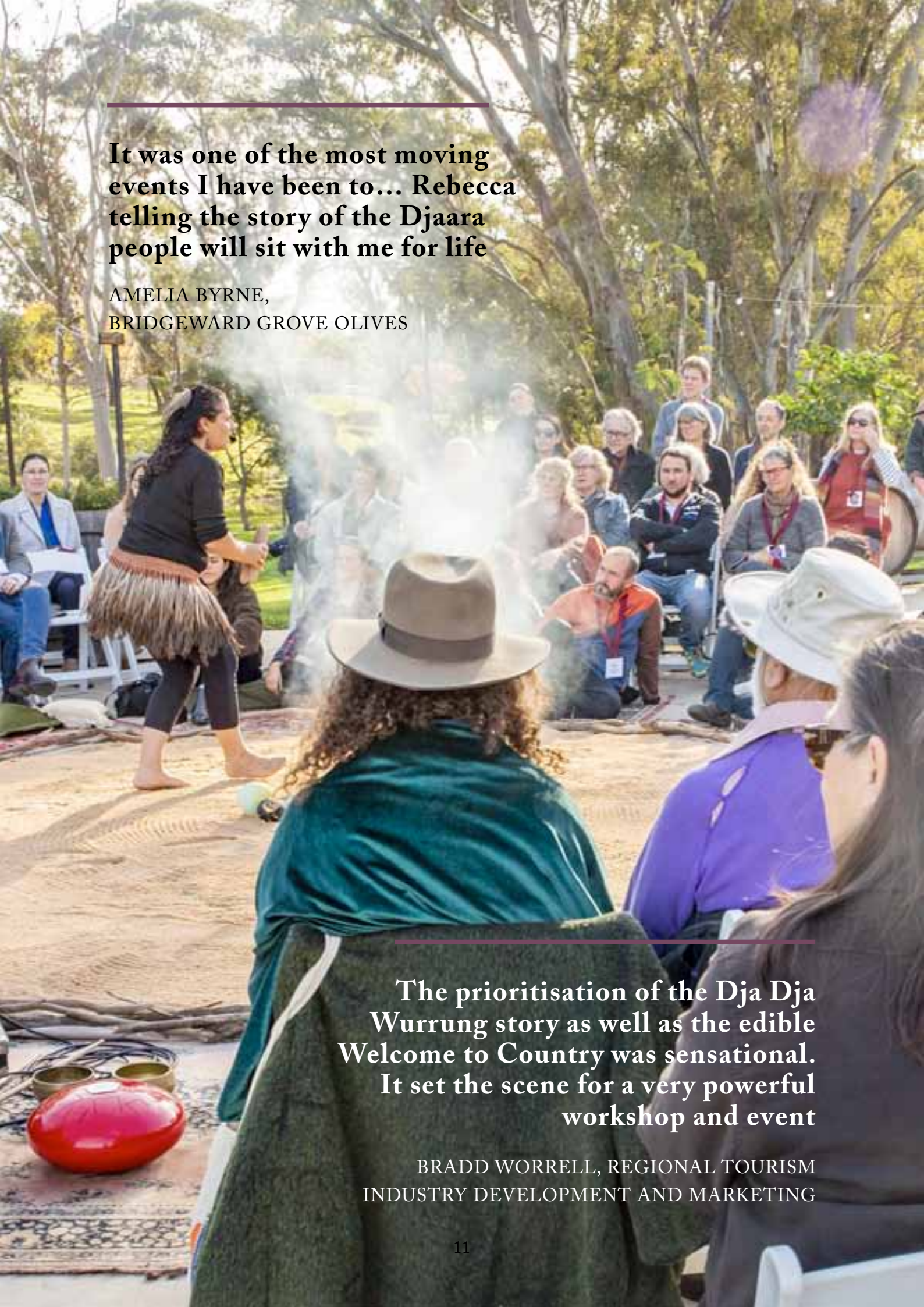
The story was told in three acts or ‘plates’, each culminating in a food offering that was conceptually paired with its core message. Rebecca Phillips began in Act 1 with the creation story of Djaara Country, evoking the reciprocal relationship that existed between humans and the land. The wealth of food and resources pre-colonisation was the inspiration for the first two canapes: *Char Grilled kangaroo rump with old man saltbush chips with Black Wattleseed Damper*.

In Act 2, Will Tait joined Rebecca, impersonating a British migrant from the first farming efforts to the Gold Rush. Together they tackled the hard-truths about the disruption and degradation brought on by colonisation. The scarcity today of Indigenous foods, including lack of access to them, and the abundance of pests and weeds inspired the second canapes: *Rabbit Loin Terrine with Thyme and Black Wattleseed with Mal-low Root and Leaves, Dandelion, Bunya Nut*.

In Act 3, Will and Rebecca meet as their current selves seeding the promise of a regenerative future where the diverse cultures present in this region join forces to innovate and repair the land, in respect of Indigenous law and lore. The offering here was more “food for thought”, an invitation to join this journey. As bowls of stones were passed around, Rebecca imparted the Indigenous understanding of consciousness residing in stones, and invited participants were invited to form a private agreement with Country via these ‘elders’.

This agreement generated room for a gesture of reciprocity acknowledgement that Country nourishes each of us every day. The agreement was sealed by returning the stone to a tarnuk (bark dish), symbolically representing the pot for all who contributed to making stone soup for the region coolamon. After the event, the collected stones were placed in the creek bed, and heavy rains the following day allowed those intentions to seep through the landscape.



A woman in traditional Indigenous dress, including a black top and a skirt made of dried grass, is performing for a seated audience outdoors. She is barefoot and holding a small object. The audience, consisting of people of various ages, is seated on the ground and on chairs, watching her. The setting is a grassy area with trees in the background. A large, bright light source, possibly a fire, is visible in the center of the scene, creating a hazy atmosphere. The text is overlaid on the top left of the image.

It was one of the most moving events I have been to... Rebecca telling the story of the Djaara people will sit with me for life

AMELIA BYRNE,
BRIDGEWARD GROVE OLIVES

The prioritisation of the Dja Dja Wurrung story as well as the edible Welcome to Country was sensational. It set the scene for a very powerful workshop and event

BRADD WORRELL, REGIONAL TOURISM
INDUSTRY DEVELOPMENT AND MARKETING

A large, abstract purple watercolor splash is positioned on the right side of the page, extending from the top to the bottom. It has a soft, painterly texture with various shades of purple and magenta.

WILL

**And if your ancestors were
here today, with the state of
the land as it is, how would
they eat off Country?**

REBECCA

**They would eat Country
healthy! Eat the abundance,
that's what we did. So, if we
look at Djaara Country, there's
lots of rabbits everywhere!
So I guess we would eat rabbits!**

WILL

Pest control on a plate!

REBECCA

Exactly!

**The stone soup story was
an excellent way of bring
everyone together**

**KERRY PUNTON,
ARTIST-IN-RESIDENCE
BENDIGO POTTERY**



**I really felt a strong
connection to Country,
and the willingness of the
community to do better.
I found that heartening**

**MALCOLM SANDERS, REGIONAL
ARTS VICTORIA**

**We are on a good journey
together to learn some
ancient knowledge to
inform our decisions now**

**RODNEY CARTER,
DJA DJA WURRUNG**

3-5PM

CREATIVE CONVERSATIONS

After the Welcome to Country attendees were invited to gather in multi-sectoral groups around ‘conversational menus’ that had been informed by two focus groups¹ and the pre-event survey.

The intention of the menu was to present conversational topics and questions as starting points or ‘ingredients’ for participants to ‘cook up’ bold, relevant, and practical ideas for advancing the promise of the designation.

Once the initial round of creative conversations had gained some momentum a forum was called to draw out 10 Project Seeds for focused development in the final session of the afternoon.

Each of these conversations was anchored by a volunteer scribe, and attendees were encouraged to either stick with the conversation that most interested them or ‘pollinate’ by moving from table to table.

To accommodate the evolution of their table’s discussions, some of the scribes took the opportunity at the end of the session to reframe their group’s Seed with a fresh title. The 10 Project Seeds were then displayed with their notes in the main hall of the winery.



¹ Focus groups were held with members of two Committees: The Arts and Creative Industries Committee and the Creative City of Gastronomy Committee.

I was particularly delighted to see that people understood the possibilities of collaborating together and working across sectors

FELICITY MARTIN,
CITY OF GREATER BENDIGO



**I gained a new insight
on how we can work
together and a sense of
hope for the future**

SARAH LOWE,
FOOD FOSSICKERS

CONVERSATIONAL RECIPES

An emergent process of cooking up ideas...

Preparation time: 40 minutes **Cooking time:** variable

Serves: the local, regional and global community

100g of the unique and multicultural food identity of the region

50ml of eating for ecological and human benefit

28 benefits of designation for business

4 fresh roles for the creative industries in developing the potential of the designation

a pinch of catalysing new collaborations, relationships and partnerships
through the designation

600g of food reflecting our place, and our place determining our food

375 ml of being inclusive of vulnerable and disadvantaged people

1 bunch of demonstrating to the world that we are worthy of this title

2 cups of using our local food environment to maximise public health
and wellbeing for all residents

**I love how much time people
want to spend dissecting ideas
around what gastronomy means to
them and what they understand it
can mean to the region**

JOE TOOHEY,
REGIONAL ARTS VICTORIA



**I thought the facilitators
were excellent and really drove
the passion from all that attended**

**NATALIE HARDY,
BROOKLANDS FREE RANGE FARMS**

**I enjoyed discussions with people who
brought different cultural perspectives
to their considerations. I understood
where there are opportunities for
connection and where there are gaps**

JUDE ANDERSON, PUNCTUM



**The enhanced community
visioning and greater
understanding of the role of
creativity in our response were
promising aspects of the event**

**VICKI ANDERSON,
MOUNT ALEXANDER SHIRE COUNCIL**



GERMINATING ACTION

10 PROJECT SEEDLINGS

1. What does gastronomy mean for Bendigo?

We have to develop our own definition of gastronomy so it's appropriate for this region, this time, and this country. Starting points include "Food with a Story", "The Art of Nutrition" and the question of "What is an Indigenous gastronomy?". We can build value through storytelling and creatives are a part of this. We have to be open to learn, explore and embrace new knowledge.

2. Expansion of food based learning at schools

A holistic schools based learning program that connects food production to science, economics, ecology, and indigenous awareness. Building on existing programs to deliver local farm visits, in-school programs, cooking classes and so on, as a way to greatly improve children's health as well as their connection to Country.

3. Artist and Producer led public art program networked across the region

A regionally dispersed, public art commissioning program that reflects local place identity and is connected through similar location types that speak to emerging Gastronomy directions, for example on farms. Commissioning control to be held by the community with artists and creatives to drive theme-based directions.

4. Getting the Culture into Agriculture

The arts and Indigenous culture both have a role to play in connecting the siloed culture of the agricultural community. Stories of fresh ways of working with the land - reactivated by traditional owners and enhanced by creative media - will help connect and encourage farmers and inspire new cultures of consumption.

5. Sustainable, local, multicultural food for all

Increased availability of locally produced, multicultural food can have a range of co-benefits, including community inclusion, social justice and improved health of people, local economy and environment. A series of goals were proposed to support a greater up-take of locally produced multicultural foods with a focus on cultural change, education and accessibility.

6. Become the storytellers for the 500 year plan

Everyone is a storyteller. In 2521 shared stories, knowledge, sense making, and truths have informed the past 500 year plan. New forms of communal space and gathering for storytelling and food sharing have been created. The meta narrative has been shifted from one of scarcity and extraction to abundance and care enabling the ongoing healing and restoration of Country.

7. Circular Economy Networks connecting Producers, Hospitality & Consumers

The region needs a brand to celebrate and normalise local sustainable food supply. This should be anchored in a digital platform that provides accreditation to producers and connects them to consumers (inc. through hospitality providers). The platform should map local food supply inputs, surplus 'waste' products/outputs for utilisation/distribution to those who can use them, thus completing natural organic cycles.

8. Increasing knowledge and respect for indigenous foods and their importance in society

Let's change the story: we are one with nature, and we can eat our way back to ecological health. To initiate this transformative, systemic change in food production we need to provide space for traditional owners to lead, to share their knowledge systems and gain working access to Country.

9. Food hubs/labs in regional towns - re-establishing heritage buildings and schools

Imagine a collective and sustainable space, accessible to all, representing diversity of cultures and foods, with a commercial kitchen, a community cafe, an artist-in-residence & education programs on growing, cooking, Indigenous foods and food waste. Imagine such spaces activating under-used heritage sites and community assets across the Bendigo region, and also offering a mobile/satellite van to further promote the ethos of the Gastronomy region and healthy eating.

10. Impact of Climate Change & Climate Ready Foods

Re-localised, decentralised food systems that are carbon neutral at every stage: growing, harvesting, distribution, consumption. Promotion of Indigenous foods and food knowledge as well as alternative crops from emerging and new migrant communities. Mapping and projection of food production that will best suit the land over the next 50, 100, 250 years. Local govt and industry collaboration to restructure agriculture in order to embrace these concepts and data.



5-6 PM

CONCLUSIONS AND COCKTAIL HOUR

To close Djakitj Larr attendees were gathered in the main hall and invited to attach their lanyard ribbon to the idea that mattered most to them.

A toast to the afternoon's sharings and achievements included a reminder that this event was just the beginning of an ongoing conversation with the potential to spark significant positive change in the region.

The culinary team from Situate Dining and Myrnong Mamas served up the celebratory spread of tastes from the region that was

prepared "ready-steady-cook" style throughout the afternoon from the produce that was gifted by participants at the event's arrival.

With the official proceedings of the afternoon complete, the all important reflections and connections of networking nibbles were given space to expand under the night lights.



**There is now the potential
for all present to become the
pebble in the pond to radiate
and impact new perspectives**

**JULIE HOWARD,
BRIDGEWARD GROVE OLIVES**

**I would hope that Djaara history and
culture will become intrinsic to the
City of Gastronomy designation**

JENNIE WALKER, PEPPERGREEN FARM

**I left the event inspired and positive
that there are like minded folk wanting
to work together for a better future**

**EMMA JIMSON,
POM-ME-GRANITE**

NEXT STEPS

POST-EVENT EVALUATION

One week after Djakitj Larr a post-event survey was sent to attendees. Responses demonstrated a thirst for ongoing momentum and practical outcomes.

They laid down the challenge to create more space for these conversations, more opportunities for connection and collaboration, and reach out to more stakeholders to ensure a truly diverse, inclusive and representative participation. They also expressed an appreciation of the event's creative approach and the transformational power of the Djaara story at its heart.

Positive feedback on the event by participants has been peppered throughout this report in the form of quotes. Ideas of what could be improved or pursued in the future are provided in Box 2.

The Carbon Arts team also created an online resource with photographic documentation of each of the notes emerging from the ten conversations. The nominated scribes and contributors from each conversation were contacted and invited to fill out a template summarising the conversation, the calls to action, the list of contributors and other details to allow the project seedlings to grow. An engaged and positive response allowed these notes to inform the high level summaries contained in the Germinating Action section of this report.

THE FOLLOWING ARE RECOMMENDATIONS OF NEXT STEPS ARISING FROM OUR ANALYSIS OF PARTICIPANT FEEDBACK.

1

Convene a follow up gathering or series of gatherings to maintain momentum and develop some of the seedling projects further in person. A process of co-design and co-funding with the network of participants is suggested to guide the event's design and delivery.

2

Facilitate and enable participants in the network to contact each other and collaborate around the key themes, e.g. through an online platform and access to funding.

3

Invite (and ideally pay) participants to write blog posts for the designation website along the themes of the conversations that were initiated, sharing the seedling project concepts more widely.

Djakitj Larr provided space and inspiration for 100 dynamic, diverse stakeholders from across the Greater Bendigo region to connect and reflect, and generate ideas for building a sustainable gastronomy for all. Within the community of attendees of this event there now exists an enthusiasm and momentum to develop and deliver these ideas. In fact the constructive criticisms and suggestions we received post-event were all focussed around the desire for more: more time for the conversations, more opportunities to gather and collaborate, more sectors and demographics to be involved, more creativity and more exposure to and understanding of Dja Dja Wurrung culture and stories.

Carbon Arts is committed to playing a key role in facilitating this momentum. This report and the associated online resource is an expression of that commitment. We hope it serves as a touchstone around which a new community of practice can gather and grow. Let's make healthy, tasty soup for all!



PARTICIPANTS ON THE DAY

The following people attended Djakitj Larr. Many more were invited, but unable to attend.

Jen Alden	City of Greater Bendigo, Mayor
Sas Allardice	Gung Hoe Growers, Farmer
Jude Anderson	Punctum, Artistic Director
Vicki Anderson	Mount Alexander Shire Council, Cultural Development Officer
Mark Anstey	Lot 19 Art Studios and Gallery, Founder/Director
Julie Andrews	City of Greater Bendigo, Intercultural Ambassadors Program Officer
Sonia Anthony	Masons of Bendigo, Owner/Chef
Michele Bauer	City of Greater Bendigo, City Centre Activation Officer
Sally Beer	City of Greater Bendigo, Agribusiness Support Officer
Deane Belfield	Regenerative Farmers Australia, Director
Marie Bourne	Harcourt Valley Vineyard
Mark Brennan	Thales/Alum Dining/Bendigo Manufacturers Group Owner
	Alum Dining, Chief Engineer Thales
George Bobin	B&B Basil, Farmer
Matthew Breeze	Adam & Eve (vegan deli), Owner
Jess Bridgfoot	Bendigo Art Gallery, Director
Jacqueline Brodie-Hanns	Shedshaker Brewery, Owner
Janet Bromley	City of Greater Bendigo, First Nations Arts Officer
Amy Brown	Healthy Greater Bendigo, Executive Officer
Scott Bryant	City of Greater Bendigo, Circular Economy Coordinator
Trevor Budge	City of Greater Bendigo, Strategic Projects Officer
Hannah BurrellDjandak	(Dja Dja Wurrung Enterprises), Project Manager
Amelia Byrne	Bridgeward Grove Olives, Olive producer/olive oil sommelier
Rodney Carter	Dja Dja Wurrung Clans Aboriginal Corporation, CEO
Dona Cayetana	DELWP-ADAPT Loddon Mallee, Community and Partnerships
Dale Cox	Visual artist
Sharna Crosbie	Mount Alexander Shire Council, Tourism Marketing and Development Officer
Doug Falconer	Shedshaker Brewery, Owner
Kate Finlay	Harcourt Organic Farming Co-op and Grow Great Fruit
Andrew Goodman	La Trobe University, Lecturer, Visual Arts
Ian Green	The Great Stupa of Universal Compassion, Chairman and Director
Chris Hain	Castlemaine and Bendigo Farmers Markets Manager
Natalie Hardy	Brooklands Farm, Owner/farmer
Pam Hayward	Castlemaine Farmers Market, Committee member
Tim Heath	Theatre Royal Castlemaine, Owner/manager
Sharon Hebbard	Hepburn Shire Council, Artisanal Agriculture Facilitation Specialist
Stephen Henderson	City of Greater Bendigo, Coordinator Creative Spaces
Reece Hendy	Nacho Station, Owner/artist
Julie Howard	Bridgeward Grove Olives, Owner
David Hughes	Emporium Creative Hub, Manager
Jonathan Hurst	Brooklands Farm, Owner/farmer
Shelby Hutchinson	Loddon Shire Council, Tourism and Marketing Officer
Emma Jimson	Pom-me-granite Studios, Artist
Forest Keegel	Multicultural Arts Victoria, Creative Producer
Prakash Keegel	N/A

PARTICIPANTS ON THE DAY CONTINUED

Matthew Kerlin	<i>City of Greater Bendigo, Coordinator Strategy and Policy, Health and Wellbeing</i>
Trilby Langdon	Regional Development Victoria, Business Engagement Case Manager
Gilles Lapalus	Bertrand Bespoke wine and Maidenii vermouth, Producer/Consultant
Ivan Larcher	Long Paddock Cheese, Cheesemaker
David Leathem	Mount Alexander Shire Council, Manager Economy and Culture
Yohann LeGuin	The Orchard Keepers
Cassandra Lewis	Dja Dja Wurrung Clan Corporation, General Manager
Emma Little	Central Goldfields Shire Council, Manager Tourism, Events and Culture
Sarah Lowe	Food Fossickers Network, President
Fiona Machin	City of Greater Bendigo, Inclusive Communities Officer - First Nations
Liesl Malan	Goodness Flour, Owner
Tamara Marwood	Create Business, Director
Sam Marwood	Cultivate Farms, CEO
Jason McAinch	Macedon Ranges Shire Council, Regenerative Agriculture Support Officer
Mia McAuslan	Artist in residence @ Emporium Creative Hub, Writer/editor
Joel Meadows	The Green Hand Institute
Damien Melotte	Here Studio, Head of Strategic and Regenerative Design
Jacqueline Millner	La Trobe University, Associate Professor, Visual Arts
Carly Noble	Parkside Run Organic Farm, Farmer
Jodie Pillinger	Blumes Historic Bakery, Baker
Kerry Punton	Artist in residence @ Bendigo Pottery, Artist
Chanel Relf	City of Greater Bendigo, Food Systems Officer
Cameron Robbins	Independent artist, Artist
Lisa Rundell	Lost Trades Fair, Founding Director
Malcolm Sanders	Regional Arts Victoria Senior Manager, Regional Partnerships
Bryley Savage	Friendly Savage, Creative Director
Zoe Scoglio	Artist
Warwick Smith	Castlemaine Institute, Co-founder
Jack Smith	City of Greater Bendigo, Youth Mayor
Jacques Soddell	Experimental sound artist
Rosemary Sorensen	Bendigo Writers Festival, Director
Bruno Spandonide	Greater Bendigo Intercultural Ambassador
Adam Staples	Bendigo Farmers Market, President
See Tuang Tan Greater	Bendigo Intercultural Ambassador
Maree Tonkin	City of Greater Bendigo, Coordinator Creative Communities
Joe Toohey	Regional Arts Victoria, CEO
Gina Triolo	Hoo-Gah café/restaurant, Owner/chef
Jennie Walker	PepperGreen Farm, Manager
Alicia Walter	Burrum Biodynamics, Farmer
Laurie Whelan	The Good Loaf, Baker
Mel Willard	Gung Hoe Growers, Farmer
Bradd Worrell	City of Greater Bendigo, Regional Tourism Development and Marketing Officer
Nathan Wong	Dja Dja Wurrung Clan Corporation, Program Manager Land Strategy

THE CREATIVE TEAM FOR DJAKITJ LARR

Djakitj Larr was the fourth event of the Australian Future Foods Lab, a Carbon Arts initiative. The Australian Future Foods Lab seeks to reignite tastebuds and the cultural imagination in support of emerging and sustainable food systems. Working collaboratively with artists, designers, chefs, scientists and the food industry the Lab explores food systems - from microbe, flora and fauna to fork - that support Australian biodiversity and honour the traditional knowledge of Indigenous Australians.

To generate the design of Djakitj Larr Jodi Newcombe, Will Tait, Rebecca Phillips, Charlie Ahrens and Sam Thomas engaged in a series of deep, collaborative sessions of sharing, listening to and shaping ideas. As that process moved into the delivery phase each brought their own particular skills to the preparation of data, research, costume, materials, script, music and production. More background on each of these core participants is provided below.

Less intensively involved, but no less important, were team members Alex Perry (Situat Dining), Nicholas Hutcheson (designer), Melinda Harper & Ira Barker (Myrnong Mamas catering), Mich Boney (Welcome to Country soundscape) and Leonie van Eyk (photography).

And of course, the most important collaborator of all, Djaraa Country!

JODI NEWCOMBE

FOUNDING DIRECTOR, CARBON ARTS /
CO-FOUNDER CASTLMAINE INSTITUTE
DJAKITJ LARR, EXECUTIVE PRODUCER

Jodi is an environmental economist, creative producer and strategic designer focused on facilitating a cultural shift towards environmental stewardship through cross-disciplinary partnerships and initiatives. Over the past decade through Carbon Arts Jodi has initiated and led a diverse portfolio of public art programs, commissions, research initiatives and events to spark engagement in and deepen the conversation around food systems, river ecology, the built environment, energy use and generation. A resident of Mount Alexander Shire, Jodi also works part time with Mount Alexander Shire Council as their Climate Change Coordinator and is a co-founder of Castlemaine Institute, a knowledge hub for regional, regenerative futures.

www.carbonarts.org

www.castlemaineinstitute.org.au

WILL TAIT

CARBON ARTS & FUTURE CRUNCH

DJAKITJ LARR, CO-PRODUCER, PERFORMER AND MC

Will Tait is a songsmith, MC and presenter with a passion for inspiring wonder and revealing the hidden potential in situations and gatherings. Through music, theatre, whole-heartedness and humour he creates moments of sharing, inspiration and joy that reveal the potential and abundance that we can unlock when we recognise our connections with each other and the world around us. Will has been working with Carbon Arts since 2013 bringing his magic to a range of performative events and shaping the underlying philosophy. Will is also the resident musical philosopher at Future Crunch an organisation that specialises in the creation and delivery of mind-blowing, visually spectacular learning experiences and intelligent, optimistic thinking about the future.

www.carbonarts.org

Futurecrun.ch

REBECCA PHILLIPS (DJA DJA WURRUNG)

DJAKITJ LARR, CREATIVE DEVELOPMENT, PERFORMER,

ADVISOR ON DJA DJA WURRUNG KNOWLEDGE

Rebecca Phillips is a proud Pangerang (Tall Trees People) and Djaara (People of the land) woman of Central and North East Victoria and has Macedonian and English Australian Heritage. Known as Bec, she is very passionate about her Culture and Country. She believes the preservation and revival of our Culture is important to uphold what our ancestors paved the way for and what we must build on for future generations.

Bec was an active and a valued member on the Dja Dja Wurrung Negotiation Team, negotiating a Recognition Settlement Agreement with the State of Victoria and her People. Bec was a Board member on the Dhehkunya Dja (Healing land) Land Management Board, setting the direction for the Management of the 6 Parks and reserves to be jointly managed by the State Government and Djaara people.

To keep her culture alive and well she has been active in working with schools, leading cultural tours and cross cultural awareness activities, women's/youth culture camps, cultural song and dance workshops and ceremonies. Bec has been involved in the revival of her traditional language (Dja Dja Wurrung), through Djalli Bunjil (Language Knowledge) and is reviving traditional and modern day songs and dances for her people.

CHARLIE AHRENS

CARBON ARTS & ROUNDANGLE

DJAKITJ LARR, CREATIVE DEVELOPMENT, STAGE MANAGER: INANIMATE OBJECTS

Charlie Ahrens is a collaborative director, producer and designer who has worked with diverse artists and organisations to further her understanding of the senses and how they invite deeper engagement in art and the world around us. Roundangle, the company she established in 2004 has housed many experimental and immersive art projects including dining experiences atop naked bodies in a forest, fine dining smell restaurants, and collaborations with deafblind people and migrant communities in regional Victoria. For many years she also ran a theatre company dedicated to sustainability education. Charlie has worked with Carbon Arts' Australian Future Foods Lab since 2013, contributing her incredible skills across all the Lab's events.

www.carbonarts.org

SAM THOMAS (MASUMANO)

DJAKITJ LARR, CREATIVE DEVELOPMENT, SOUND DESIGN,

STAGE MANAGER: ANIMATE OBJECTS

Sam is a creative producer, educator, musician and international circus performer with a history in oral culture and street theatre from where he grew up in the UK. He is co-artistic director at masumano, creators of powerful performance in public spaces. He was a founding Artistic Director Castlemaine Circus Inc 2014-17 and worked between 2015-2017 as a producer and program manager for the Castlemaine State Festival and in 2018 for the Regional Centre for Culture. The performances and events that he produces weave participatory dance, live music, indigenous culture, circus, political theatre. Sam is also currently working at Mount Alexander Shire Council in building new cultural governance aligned to the Shire's Reconciliation Plan 2020-2023 and to set up the Get Lost initiative, fostering a collaborative approach to attracting investment in our cultural and creative industries.

masumano.org



"To know the shared
story of Country & navigate
our journey with it into a
mutually healthy future.
By being open to new ways &
old ways of thinking to find
innovative symbiosis
with Country."