VYAC Yura Malka

Cultural Landscape Mapping of the VYAC Yappala Group of Properties

August 2015

Draft Report
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Flinders Ranges
South Australia

Report Prepared For:
Viliwarinha Yuras Aboriginal Corporation c/o

Aboriginal Lands Trust SA (ALT)

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2. Yura Malka Information Sheet Example: The Pungka Pudanha Story
3. Yura Malka Information Sheet Example: The Yurlu Story
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1. Introduction

The Viliwarinha Yuras Aboriginal Corporation (VYAC) Yappala Group of Properties (YGP) are located on the western edge of South Australia’s Flinders Ranges, approximately 350 kilometres north of Adelaide and approximately six kilometres northwest of Hawker (refer to Error! Reference source not found.). The VYAC YGP consists of five pastoral stations and covers an area of approximately 17,595 hectares (refer to Figure 2). Four of the five pastoral stations that comprise the VYAC YGP are now contained within the declared VYAC YGP Indigenous Protected Area (IPA – refer to Figure 11), which is currently administered by the South Australian Aboriginal Lands Trust (ALT).

In August 2010 the VYAC ran a series of cultural heritage workshops to inform the broader Healthy Country IPA land management plan. The workshops identified a series of potential strategies to help preserve and promote the cultural heritage responsibilities of the VYAC. Workshop participants recognised the complexities in managing the preservation and promotion of the vast cultural heritage resources contained within the YGP, and elected to implement a multi-staged approach to manage these resources into the future. The details of this approach are broadly discussed in A Strategic Assessment for the Future Management of Viliwarinha Yuras Aboriginal Corporation (VYAC) Cultural Heritage Resources: Yappala Group of Properties, South Australia (Saad and McKenzie 2012). The strategic assessment was developed in consultation with the broader VYAC community, Elders and representatives of DPC-AARD and the draft strategic assessment was presented to the VYAC AGM on Sunday 16 December 2012. The VYAC membership and Executive unanimously approved the draft strategic assessment as a model for the future protection, promotion and mitigation of VYAC cultural resources.

Figure 1: General Locality of the VYAC Yappala Group of Properties (courtesy Google)
The preparation and development of a central repository of information on VYAC specific cultural resources was tabled during the strategic assessment workshops in 2012. It was envisioned that the development of a cultural landscape map could act as an interface to access a much broader central archive of traditional knowledge, and be used to promote that knowledge to all future generations of the VYAC. This report documents the development of the VYAC YGP cultural landscape mapping project and details the processes, future deployment and potential uses of the traditional knowledge contained within.

2. Traditional Association to Country

The social structure of the peoples of the Flinders Ranges is governed by a person’s life-wind (Milanha) or moiety. This social system (and its totemic associations to all things) once controlled all issues of access, gender relations, marriage, custodianship, kinship and knowledge. It is important to note that all flora and fauna within the Flinders Ranges, from the perennials and trees to the ephemeral wild flowers and grass species; all reptiles, birds, mammals and marsupials were once tied to the Milanha. Everything that exists naturally within the Flinders Ranges is bound both socially and culturally to the Milanha system of the Adnyamathanha people.

3. Traditional Knowledge and Responsibilities

Aboriginal custodial responsibilities for individual places exist throughout Australia and are well defined within and around the YGP. These responsibilities are inherited links to country called Murkanha and specify an individual’s association to a particular territory, place or parcel of country (Yarta). In the Flinders Ranges, this association is passed on
through matrilineal descent and tied closely to a person’s Milanha (an individual’s life wind/moiety). The matrilineal social structure of the Adnyamathanha people, with its systemic Milanha and Murkanha, provides both a means of custodianship for separate Yarta’s, and importantly, acknowledges an individual’s authority on all matters relating to those particular places. Secular stories relating to the land, its plants, animals and people, exist within each person’s Murkanha. These stories are called Ngutunha (pers Comm. Tony Clarke 2010) and form part of the Adnyamathanha traditional Law called the Murra.

It is important to note that the Murra is not the Dreamtime. The Murra encompasses much more than the ancestral mythologies of the traditional people, or even the shamanistic practices that helped to define the term Dreamtime over a century ago. The Murra encompasses everything and everyone. It includes all past events and all future possibilities. For the Adnyamathanha people, the Murra incorporates the past, present and future. It includes customary Law and traditional lore, myth, magic, social knowledge and education, and forms the basis of a spiritual belief system that is recognized throughout the Flinders Ranges (Ellis 2006:9; McKenzie family 2010 pers comm).

4. Recording Cultural Landscapes Around the VYAC Yappala Group of Properties

Over the past decade, the VYAC has worked closely with the South Australian Department of Premier and Cabinet, Aboriginal Affairs and Reconciliation Division (DPC-AARD)\(^1\) to record some of the many important cultural places in and around the YGP (see Section 4.1). The DPC-AARD sponsored VYAC Yappala and Surrounding Area Song and Story-line Recording Project was a ground-breaking cultural landscape mapping project which commenced in 2008, and concluded in 2012 with the first large area Aboriginal cultural site to be included onto the South Australian Register of Aboriginal Sites and Objects. It is important to note that the landscape assessment and recording methodologies developed through the VYAC Yappala and Surrounding Area Song and Story-line Recording Project guided the development of the DPC-AARD approved site card and methodology for the recording of large area Aboriginal cultural sites across South Australia.

The early progression of cultural landscape mapping within the region containing the YGP is best illustrated by comparing the information presented on both Figure 3 and Figure 4. The first map (Figure 3) details the information held on the DPC-AARD Central Archive prior to the commencement of the VYAC Yappala and Surrounding Area Song and Story-line Recording Project. The latter (Figure 4) details the cultural landscape mapping completed by the project.

The story-line detailed in Figure 4 belongs to Pungka Pudanha (Refer to Appendices 1 and 2). This particular story-line was chosen for the Yappala and Surrounding Area Song and Story-line Recording Project by the VYAC primarily because it is, geographically, the shortest story-line in the region. It is important to note that multiple story-lines exist within the same region, and that various story-lines can overlap, converge, or intersect at important geographical locations such as Wilpena Pound, which is known to be an important element of at least 15 traditional stories (pers. comm. K McKenzie 2014). The Pungka Pudanha story-line lies within an area covered by the much larger Yurlu story.

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\(^1\) DPC-AARD is now known as The Department of State Development, Aboriginal Affairs and Reconciliation.
Figure 3: Mapping of Heritage Site within the YGP Pre Story-line Project (courtesy DPC-AARD)

Figure 4: Cultural landscape of the YGP after the recording of the Pungka Pudanha Story-line (courtesy DPC-AARD)
4.1. VYAC and DPC-AARD Song/Story-line Recording Project

The VYAC was the first Aboriginal community in South Australia to successfully translate, map and record the geospatial association of an ancestral Aboriginal story (Pungka Pudanha), and the first community to attain ministerial determination for inclusion of that story onto the South Australian Register of Aboriginal Sites and Objects. The VYAC would like to acknowledge the contribution of Ken and Margaret McKen zie to the success of this project, and on behalf of all future VYAC (and Adnyamathanha) generations, express their sincere thanks for sharing their valuable Ngutunhas.

Figure 5: Ken and Margaret McKenzie during the recording of the Pungka Pudanha Story-Line.

The DPC-AARD sponsored VYAC Yappala and Surrounding Area Song and Story-line Recording Project provides an example of the relationship between a person's Milanha, Murkanha and Ngutunha. The Pungka Pudanha Story (refer to Appendices 1 and 2) recorded only one Milanha's (Moiety's) version of the story – the Matheri version; it illustrated one group's Murkanha (inherited links to country) – that of Matheri women; and it details individual Ngutunhas (secular stories within each person's Murkanha) – Margaret & Ken McKenzie's specific information of individual places within the Story-line.

Every cultural place that has been recorded within the broader YGP region now has a nominated custodian whose Murkanha and Milanha are associated to that particular place. The names of nominated custodians for all sites recorded within the YGP (or adjacent areas) have been detailed on DPC-AARD Site cards, and submitted to the DPC-AARD Central Archive. All the land within the boundary of the registered Pungka Pudanha Story-line is now clearly protected by State legislation and is formally recognized to hold significant Aboriginal cultural and/or traditional and/or archaeological values. The nominated custodians of the individually recorded places should be consulted and Ministerial authority must now be sought prior to any development, disturbance or harm to any land, place or object within the areas determined to contain the Pungka Pudanha story-line (refer to Figure 4).
4.1. Additional Cultural Site Recording around the YGP

Additional cultural site recording work within the broader YGP has been undertaken under the guidance of Ken McKenzie and the leadership of Heather Stuart and Regina McKenzie (See Figure 7 Figure 8 Figure 9). Both Heather and Regina have worked hard to not only learn the processes involved in translating information and recording cultural sites (to the level required by DPC-AARD for inclusion onto the Central Archive), but to actively support the engagement of younger VYAC members to ensure that their Murkanhas and Ngutunhas (inherited links to country and stories associated with specific places) are suitably passed on within their Milanha. Over the past nine years, Ken, Heather and Regina have worked closely with archaeologist Peter Saad and the DPC-AARD heritage team (in particular Heidi Crow and Rita Kucera) to run cultural heritage recording and training workshops for the broader VYAC community. VYAC members that have participated in documenting the Aboriginal cultural heritage values of the broader YGP include: Ken and Margaret McKenzie, Heather and Raymond Stuart, Regina McKenzie, Donald McKenzie, Kerwin Stuart, Markeeta Stuart, Shane McKenzie, Kaamaron McKenzie, Sedale Miller-Stuart, Juanella McKenzie, Anna Oakey and Rebecca McKenzie.

Over the course of multiple site recording sessions it became apparent that the VYAC needed to implement a system that could store all the accumulating cultural and archaeological information, and help to promote it to the broader VYAC community. As discussed, the general concept for the creation of a VYAC specific archive for the storage of cultural information was first identified during the IPA workshops held at Worro Downs Station in 2010. It was understood that whilst the DPC-AARD Central Archive (or a similar GIS system – refer to Appendix 4) could be utilized as a repository for VYAC cultural site locations, it could not be easily accessed by the VYAC membership, and was not a suitable platform to promote cultural knowledge to either the younger or older members of the VYAC. The development of a Cultural Landscape Map (refer to Section
5) therefore became a major priority for both Heather and Regina, who along with Peter Saad, set about to create the VYAC Yura Malka Cultural Landscape Map in early 2014.

5. Constructing the Yura Malka Cultural Landscape Map

The VYAC Yura Malka Cultural Landscape Map (refer to Figure 11) acknowledges the ancestral names and associated characters of the hills, valleys and plains in and around the YGP. The title of the map incorporates the phrase Yura Malka, which roughly translates to Aboriginal illustration (pers. comm. Tony Clarke 2014). Many of the place-names detailed within the Yura Malka are drawn from either the Yurlu creation story of the Flinders Ranges (Refer to Appendix 3), or the Pungka Pudanha creation story of Hookina Waterhole (Refer to Appendices 1 and 2). It is important to note that all of the Yura (Aboriginal) names and cultural place locations detailed within the VYAC Yura Malka Cultural Landscape Map have been ratified by Ken McKenzie who is recognised as a senior story holder of both the McKenzie family and the broader Adnyamathanha community.

In order to provide relevant contextual information for the cultural places detailed within the Yura Malka Cultural Landscape Map, and to facilitate future Traditional knowledge transference within the broader VYAC community, Heather and Regina have proposed the development of an information pack to accompany the illustrated map (refer to Section 7.1). The proposed information pack should be designed to contain detailed information (refer to Appendices 2 and 3) on the location, relationship and values attached to each cultural landform that has been identified within the broader VYAC landscape and Ancestral belief system (Murra) of the Flinders Ranges.

Figure 7: (From Left) Regina, Heather and Sedale recording Cultural sites around the YGP.

The VYAC Yura Malka Cultural Landscape Map (refer to Figure 11) has been developed primarily to promote information sharing from within the VYAC community. It will be used to pass on important cultural information to the younger generations of the VYAC community, and can also be utilised to promote Adnyamathanha and Kuyani cultural
knowledge to a broader global audience (if required). The VYAC Yura Malka Cultural Landscape Map is an important tool in demonstrating the VYAC's direct association to country, and the wealth of knowledge still held by many of its members.

![Figure 8: Heather Stuart and Sedale Miller mapping sites and completing DPC-AARD site cards.](image)

The inaugural VYAC Yura Malka Cultural Landscape Map identifies 22 prominent cultural landforms and a number of previously recorded cultural places within the immediate vicinity of the YGP. Each of the identified cultural landforms have been documented onto individual DPC-AARD cultural site cards and submitted for inclusion onto the DPC-AARD Central Archive.

As discussed above, multiple traditional stories exist within the region containing the YGP. It is noted that the cultural information detailed within the Yura Malka Cultural Landscape Map is by no means an exhaustive list of all VYAC cultural assets. It is hoped that other senior VYAC members will add their respective cultural information to both the VYAC Yura Malka Cultural Landscape Map and the associated Information Pack.

5.1. Intellectual Property Rights

The information detailed within the VYAC Yura Malka Cultural Landscape Map (refer to Figure 11) and associated Information Pack (refer to Section 7.1) has been provided in recognition that Indigenous intellectual property forms a substantial portion of Aboriginal cultural heritage. The Indigenous intellectual property contained in the cultural information provided in the VYAC Yura Malka Cultural Landscape Map and associated Information Pack has been recorded (transcribed) and is shared with non-Aboriginal people on the condition that it will not be appropriated, modified, altered, adapted, distorted or changed in any way, or for any purpose, other than that intended by the VYAC and the nominated custodians of that information.

Cultural integrity in the reproduction of Indigenous cultural material is vitally important to the VYAC and its’ members. In accordance with Indigenous customary law, the correct and appropriate representation and reproduction of important cultural themes is the
collective responsibility of the custodians of that information. These responsibilities are traditionally communal in nature, and are not transferable to a single individual. Moral rights therefore exist to protect Indigenous communities from distortion of cultural works, and to provide a right for the owners of such works to be recognized. These traditional rights are not economic and therefore cannot be sold or traded. Moral rights that are attached to the Indigenous cultural information and/or the Indigenous traditional knowledge contained within the Yura Malka Cultural Landscape Map and the associated Information Pack are vested with the VYAC community and their nominated custodians, even after the agreed work has been completed, or in the case of artwork, sold or transferred.

5.2. Background Imagery

The background image selected for the VYAC Yura Malka Cultural Landscape Map depicts a portion of the Ngardli Mudinha (Wilpena Pound) creation story (refer to Figure 10). It was designed by Regina McKenzie, and showcased in the highly successful Yarta Arts exhibition of 2008 held at Arkaba Station. The Ngardli Mudinha creation story was deemed culturally appropriate for inclusion into the VYAC Yura Malka Cultural Landscape Map because it represents a portion of the much larger Yurlu story, which describes the creation story for the Flinders Ranges.

Additional background images have been supplied by Regina for use in the Yura Malka Information Pack samples contained in Appendix 2 and Appendix 3. Appendix 2 provides an example of a proposed information sheet for Pungka Pudanha (Hookina Waterhole). This Information Sheet contains a background image of the traditional story of Pungka Pudanha. Likewise, Appendix 3 provides an example of a proposed information sheet for the Yurlu Story, which also contains a background image based on the traditional story of the same name. It is important to note that both information sheets have been supplied in this document as draft samples. Further work is required.
to finalise these drafts and to complete information sheets for all of the cultural places detailed on the *VYAC Yura Malka Cultural Landscape Map.*

*Figure 10: Regina McKenzie (2008) painting of the Creation of Wilpena Pound (courtesy Regina McKenzie).*
6. The VYAC Yura Malka Cultural Landscape Map

Figure 11: VYAC Yura Malka Cultural Landscape Map
7. Future Usage of the VYAC Yura Malka Cultural Landscape Map

The VYAC Yura Malka Cultural Landscape Map has many tangible benefits for the VYAC community. Some of these benefits include education and transference of traditional knowledge within the VYAC, cultural asset protection, tourism, signage, research and recognition. A number of potential projects that are directly associated with the VYAC Yura Malka Cultural Landscape Map are detailed below:

7.1. VYAC Yura Malka Information Pack

A VYAC Yura Malka Information Pack should be designed to contain relevant contextual material for each of the locations detailed within the VYAC Yura Malka Cultural Landscape Map. This Information Pack can include approved knowledge of each place, and be supported by photographs and artwork created through the VYAC-YPCHC Community Art Workshops (refer to Section 7.2). Samples of proposed information sheets have been provided in Figure 12 and Appendices 2 and 3.

Figure 12: An example of a proposed Information Sheet to accompany the Yura Malka map.

7.1. Knowledge transfer workshops

Interested community members (and visitors) of all ages can learn about the specific locations detailed on the VYAC Yura Malka Cultural Landscape Map through a series of one-day knowledge transfer workshops. These workshops, to be supervised by nominated elders, can include story-telling, painting, language revitalisation, bush food collection, cultural resource identification and archaeological information.

It is recommended that the VYAC develop a core team of dedicated individuals to promote the transference of traditional knowledge to the broader VYAC community. The selected group of individuals could manage a fixed calendar of workshops throughout the year, and work toward designing relevant educational material (such as the contents...
of the Information Pack) to support the delivery of traditional knowledge to the younger generations of the VYAC community.

7.2. VYAC-YPCHC Community Art Workshops

Themed art workshops can focus on individual landforms/places/stories detailed on the VYAC Yura Malka Cultural Landscape Map. These workshops can be designed by the VYAC to faithfully transmit cultural information in a culturally appropriate way whilst encouraging individuality and creativity within the younger VYAC community members.

The artwork produced through the delivery of these workshops could form the basis of an annual VYAC art exhibition, support the development of an information package for the VYAC Yura Malka Cultural Landscape Map, and be utilised for any proposed signage in and around the YGP (refer to Section 7.3).

The VYAC is currently investigating the possibility of installing a dedicated arts space on Yappala Station which could easily support the development of a series of targeted workshops for the transference of traditional knowledge. It is noted that the background imagery detailed on the Yura Malka Cultural Landscape Map, as well as the background imagery detailed on Figure 12 and Appendices 2 and 3, are reproduced from community paintings that are culturally aligned with the content of each respective publication.

7.3. Cultural Landscape Signage

VYAC members have often discussed the installation of culturally appropriate signage throughout the YGP to help educate the multitude of tourists that traverse their back roads every year. The design of individual signs can be incorporated into the community arts workshops discussed in Section 7.2. Signage developed for the cultural locations detailed on the Yura Malka Cultural Landscape Map can then be used to inform tourists and the general public about the cultural importance of individual landforms in and around the YGP.

The VYAC, in association with the Flinders Ranges Council and other interested agencies, can produce and install a number of signs in key locations around the YGP to help promote and protect the Aboriginal cultural values of the Flinders Ranges. This will also provide a source of Aboriginal cultural information that is craved by the multitude of visitors to the region each year. Examples of existing Aboriginal cultural and landscape information signage from within the Flinders Ranges is provided in Figure 14.

7.1. Cultural Tourism

The Yura Malka Cultural Landscape Map and associated Information Pack can be developed into a commercially viable product that could be utilised to promote cultural tourism within the region, and importantly, direct tourism to the YGP and surrounding area once the Yappala cultural centre has been completed. The sharing of the VYAC Yura Malka Cultural Landscape Map will enrich any tourist’s experience of the Flinders Ranges and work toward raising everyone’s awareness to the richness of the local culture.
Figure 13: Example of cultural resource signage from the Flinders Ranges, SA.

Figure 14: Example of landscape signage from the Flinders Ranges, SA.
7.2. Digital VYAC Yura Malka Cultural Landscape Map

Digitising the VYAC Yura Malka Cultural Landscape Map and its’ associated Information Pack into a mobile technology ‘App’ will not only provide a powerful learning tool for the younger generations of the VYAC community, it could also provide a means of promoting cultural tourism to the area. A ‘clickable’ VYAC Yura Malka Cultural Landscape Map has the capacity to incorporate state of the art technology such as GPS location triggers, Google earth imagery, audio, video and personal blogs. A VYAC Yura Malka Cultural Landscape ‘App’ could play videos, show landscape photos, indicate traditional relationships between landforms, highlight relevant song and story-lines, store and replay stories narrated by Elders, assist to locate individual landforms, take photos to share on-line with other VYAC community members, and show locations of traditional medicines and food resources within the broader VYAC YGP area.

Figure 15: Proposed VYAC Yura Malka Cultural Landscape ‘App’

8. What’s Next…

The VYAC community members that have worked to develop the VYAC Yura Malka Cultural Landscape Map believe it is imperative that the VYAC and all of its supporting agencies work toward the preservation of traditional knowledge before that knowledge is lost forever. The VYAC Yura Malka Cultural Landscape Map and the associated Information Pack provide a consolidated framework for not only recording and storing culturally important traditional information, it provides an accessible platform for the future transmission and transference of that information throughout the broader VYAC community and to the rest of the world (if required).

Any future work on the VYAC Yura Malka Cultural Landscape Map should begin with the implementation of the suggestions detailed in Section 7. It should always include the participation and guidance of relevant VYAC elders to ensure the works are completed in a culturally appropriate manner.
VYAC Yura Malka Cultural Landscape Mapping Project Appendix 1: Preliminary DPC-AARD mapping of the Pungka Pudanha Story.
**Pungka Pudanha** (Hookina Waterhole)

The **Pungka Pudanha Story**

Long ago an Arradu man made his camp near a hill (Policeman’s Hill) in a place now known as Hawker. From the knoll of this hill, he gazed over to the Yappala Range where a young Mutheri girl lived with her family. The Arradu man fell in love with the young Mutheri girl and continually tried to get her attention, but she would always act shy, laugh and look away. The Arradu man became so frustrated because he could not get the young girl’s attention.

The Bellbird noticed the man’s frustration and decided to give him a song to enchant the girl. The Arradu man sang the song from the top of the hill and when the young woman heard it, she immediately loved both the song and the way it was sung. She fell in love with the Arradu man. The Mutheri girl’s mother noticed this interaction and did not agree with it. The Arradu man went hunting and brought meat for the family but the girl’s mother strongly objected and said no to the young man. The oldest sister of the mother felt sorry for the young couple. She told her sister that he was a good man for their daughter, and also a good hunter. ‘The mother simply did not like the Arradu man but her eldest sister had made up her mind. She said “I am her Ngiyakali and I believe he will be a good husband for her”’. The mother therefore had to give in and let her daughter marry the Arradu man.

The Arradu man and Mutheri girl were married in a place called Wonaka. The newlyweds, along with many other wedded young people celebrated with a big feast. Despite the celebrations, the young girl’s mother was still not happy about the couple being wed. She complained to her daughter about her new husband but the daughter would not listen. She simply tolerated her mother.

The couple went and made a camp near Hookina Creek, just south of the large camp of people who camped there. The young woman soon became pregnant and was very happy. She tried to think of a way to tell her mother, who still followed and complained. The couple then moved to where the water hole is now located on Hookina creek. It was here that the young woman told her mother about her pregnancy. The mother got very angry and argued with her daughter.

As the pregnancy progressed, the mother’s complaining got worse. She complained about her son-in-law, no matter how much he did for her. The young woman grew tired of her mother’s complaining and asked her to leave. The mother flew into such a rage that she struck her daughter, killing her. The mother then took her daughter’s body and buried it in the middle of the waddi. When her son-in-law returned, he asked for his wife. The mother lied to him saying that she was sick with the baby and could not come out from the waddi. She even mimicked her daughter’s voice from inside the waddi, trying to convince her son-in-law that she was conversing with her daughter.

After a while, the young man became suspicious of his mother-in-law. When the mother went to collect bush maí, he went into the waddi. When he found nothing in the waddi, he became confused and called out for his wife. The bellbird again felt sorry for the Arradu man. He came to the man and informed him of his wife’s death. The young man cried for his wife and as his tears hit the ground, the young Mutheri woman’s birth water ruptured from the ground where she was buried. The birth water came up to form what we know today as the Hookina Water Hole. The birth waters flow from the Hookina water hole to Cotebeena. From Cotebeena, the birth waters disperse. The young man looked for and found his mother-in-law gathering food near cotebenna. He confronted her there, killed her and threw her body into lake Torrens. Her body lies underneath the top mound springs of Lake Torrens, adjacent to the Lake Torrens Station.
The Yurlu Story
(Flinders Ranges Creation Story)

The Yurlu Story

A long, long time ago in the Mura, Yurlu lived at Watatjinta which was then part of a large tropical paradise. Yurlu was the Wilburu Akurru so he had control of the ceremonial sacred fire. One day Yurlu was sitting down making stuff, when Urdakulita flew in and told him that the Wallah was opening ceremony without fire Yurlu immediately collected his fire-stick and started out to put things right and to discipline Wallah. As soon as Yurlu started off, he saw two Akurru causing havoc with people and animals alike, so he got his fire-stick and started to burn everything in between him and the Akurru. Yurlu chased the two Akurru straight through a Vardnappa’s camp, making all of the Vardnappa scatter. As they did, one Vardnappa accidentally stepped into a damper Mai that they were making.

Yurlu chased the Akurru to the place we now know as Copley at the northern Flinders Rangers. He found the Akurru resting at the hills that we now call the Cut-Aways. The two hills that comprise the Cut-Aways are the two Akurru. Yurlu burnt the surrounding area and forced the Akurru to flee south. The Akurru dove underground to avoid the flames and made the ranges rise as they travelled. Yurlu kept burning and chasing the Akurru. A large group of Yuras were camped in a place now known as Wilpena Pound. They were unaware of the advancing Akurru and carried on life as usual, continuing their ceremony in a wrong way. Two young men noticed the Akurru slowly moving toward the camp, coming up from under the ground so they ran to tell the rest of the group. The elders looked around and could not see any sign of the Akurru. They warned the young men about telling lies and carried on with their business. But the two young men were so nervous and sure about what they had seen that they continued to keep an eye out.

Yurlu was worried about the camp in Wilpena for it was a very big camp. He made for this camp and burned most of where he could. Exhausted. Yurlu made camp near Mt John and planned to continue early in the morning. Yurlu found Wallah near his camp and boasted up the arse. Until this day you can still see Yurlu’s footprint on this hill. The Yuras at Wilpena also made camp for the night but the two young men stayed awake, too frightened to sleep. Later that night they heard strange noises, and when they looked up, they saw the female Akurru looking straight at them. Once they had realized that the two Akurru had completely surrounded the camp, they woke everyone up shouting. “Run quickly, the Akurru are right around us, we’ve got to get out of here!” The elders woke up and looked around for a few moments and said, “that’s not an Akurru eye, it’s the morning star. Go back to sleep!” The two young men grabbed their stuff and ran as fast as they could, leaving the camp. The two Akurru eventually surrounded the camp and swallowed every thing within it. Yurlu found the Akurru near Wilpena and chased them down with his fire through the Willocha plains area where once again the Akurru escaped underground and formed more hills. The Akurru moved through the earth avoiding the Yurlu’s flames, forming hills as they went. They travelled underground all the way to the area now known as Port Augusta where the female Akurru gave birth, right near where the Port Augusta hospital is now located. It was at this place that the male Akurru stood on his tail and looked back toward the ranges. He noticed that the flames were still coming toward them. He turned and looked to the south where he could see the sea so far away (the Spencer Gulf had not been created yet). The male Akurru knew the baby could not yet travel under ground and if they stayed there they would all surely die so he stood as high as he could and slammed down his tail with such force that the ground shook and split. The ground opened up all the way to the sea, the water rushed in and flooded all the way up to Lake Ayer, covering the burning palms and trees, and providing a way for the Akurru to escape.

To this day, the Akurru can still be heard traveling underground throughout the Flinders Rangers. If you look at the hills that make up Wilpena Pound, you will see a group of hills that are high and pointy. These hills represent the spears of the Yuras that once lived here. The rounded hills surrounding the pound are the little warliris that are now inside the Akurru. The grounds that Yurlu burnt are now the coal beds found throughout the region containing the Flinders Rangers.
VYAC Yura Malka Cultural Landscape Mapping Project Appendix 4: Recorded archaeological sites within the boundary of the Pungka Pudanha Story