



Goomp Goomp Books
Cultural protocols

Goomp Goomp Country[©]

How Yugambeh language, stories and knowledge are shared in the game: respectfully, accurately and with community consent.



Version
Draft for review

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Language lead
Shaun Davies ALing



1 Purpose, scope and cultural authority

These protocols apply to everything in Goomp Goomp Country®: the game, its words and recordings, its stories, art and characters, the trailer and clips, the website, school materials and the teacher's panel.

They apply to everyone who works on the game, including contractors, illustrators and AI tools used in development.

Cultural authority

The game is made on Yugambeh Country, and cultural authority for its content rests with Yugambeh people. Shaun Davies ALing, a Yugambeh speaker and ALS-accredited linguist, is the author and language lead. Content that goes beyond his own family knowledge is checked with Elders and knowledge holders before release.

Cultural advisor or advisory group

Date these protocols were agreed

2 Guiding principles

The game follows the widely used Indigenous Cultural and Intellectual Property (ICIP) principles, as set out in Terri Janke's *True Tracks* framework.

Principle	What it means for the game
Respect	Language, stories and Country are presented accurately and with care, never as decoration or a joke.
Self-determination	Yugambeh people decide what is shared and how.
Consent and consultation	Family knowledge is shared with family consent; wider knowledge is checked with Elders and knowledge holders.
Interpretation	Yugambeh people tell their own stories; nothing is invented and passed off as tradition.
Cultural integrity	Words, stories and designs are not altered in ways that change their meaning.
Secrecy and confidentiality	No restricted, sacred, ceremonial or gender-specific knowledge appears in the game.
Attribution	Speakers, sources, the author and the script's creator are credited.
Benefit sharing	The community benefits from the game, through access and in other ways agreed.
Maintaining culture	The game supports the living language and returns it to everyday use.
Recognition and protection	Yugambeh ownership of the language and knowledge is recognised in the game, website and contracts.

3



Language content and sources

Every Yugambeh word in the game must be traceable to a source, and gaps are left empty rather than guessed.



- **Main source:** Margaret Sharpe's Yugambeh wordlist, with the historical sources it draws on (including Allen, Watson, Hanlon and Holmer).
- **Source notes:** each word keeps its source note in the game's word list, so anyone can check where it came from.
- **Words supplied by the author:** words from Shaun's own knowledge, such as *wulimani*, are credited to him rather than to a published source.
- **Neighbouring dialects:** where a word comes from a neighbouring dialect (for example *dalang*, white clay, from Gidabal via Geytenbeek), the note says so, and a Yugambeh form is used once confirmed.
- **No invented words:** when no word is recorded (such as for the logrunner), the English stays, or the gap is filled only by a speaker.
- **Alternate forms:** where sources disagree (several words for kookaburra; overlap between magpie and butcherbird), one form is chosen and the choice is recorded.
- **Spelling:** the game and website use one agreed spelling for each word, including the level names.
- **Permissions:** permission and attribution for commercial use of the wordlists are confirmed before sale.
- **Corrections:** anyone can report a word through the contact page; corrections are logged and fixed in the next update.



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Voice recordings

All Yugambeh audio in the game is recorded by consenting speakers, and each voice remains the speaker's own.

~1,000 word recordings by Shaun Davies ALing

- **New voices:** any other speaker signs a consent form covering how, where and for how long their voice is used, and can withdraw it.
- **No reuse outside the game:** recordings may not be extracted, sold, used to train AI voice models or reused in other products without the speaker's written consent.
- **Passing of a speaker:** if a speaker passes away, the family is asked how they want the recordings handled, and a notice is added where community protocols call for one.
- **Credit:** every speaker is named in the game's credits, unless they ask not to be.

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Gibamyeri script

Gibamyeri is a writing system created by Shaun Davies ALing, derived from rock and wood carvings on Yugambeh Country. It is used in the game only in its approved form.



Minyanggalēla Wālu? What are you doing?

- **Real characters only:** the game uses the official Gibamyeri font and sound divisions; placeholder marks are never released.
- **Carvings in the game are representations:** the carvings Goomp Goomp traces are new artwork made from the script, not copies of real carvings, and the game never reveals where real carvings are.
- **Ownership:** Gibamyeri remains the creator's cultural and intellectual property; using it in the game does not license others to reuse it.
- **Explanation:** the game and website describe where Gibamyeri comes from, so it is not mistaken for decoration.



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Stories, Bujeram and totems

Only stories that are open to share with children and the public appear in the game, and each has a named person who gave permission for it.



Story or knowledge	Where it appears	Permission
Goomp Goomp as <i>jimbelung</i> (friend) and confidant of Garang, the Barking Owl, in the Bujeram (Dreaming)	Game story, About page	to confirm
Goomp Goomp as the <i>yuri</i> (matrilineal totem) of Claude McDermott, the author's maternal grandfather	About page, credits	family to confirm
The opening story: the <i>wagoi</i> gathering at the Jalingam, Garang telling the Biran to take their forms, and the Biran painting themselves	Opening cutscene, trailer	traditional or newly written?

- **Labelling:** stories newly written for the game are labelled as the game's own story, not presented as traditional Bujeram.
- **Restricted knowledge:** nothing secret, sacred, ceremonial or gender-restricted is included, even in part.
- **Totems:** a totem is shown with respect; a family's totem animal is never harmed, mocked or made an enemy.
- **Changes:** a story is not shortened or altered in ways that change its meaning without the permission-holder's agreement.



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Animals, characters and conflict

The birds and animals of Country are shown as living, respected beings, and conflict in the game stays gentle and non-lethal.



- **Accurate depiction:** each bird and animal is drawn true to its species and named in Yugambeh where a word is recorded.
- **Gentle conflict:** players chase off sandflies and the *jinir-jinir* (tawny frogmouth); nothing is killed, and defeated creatures leave or recover.
- **Enemies and totems:** before release, check that no creature cast as an enemy, especially the tawny frogmouth, is a totem for local families; if it is, recast it.
- **Flying as the birds:** players become a bird only after helping it, as an act of respect and kinship, not ownership.
- **Word choice:** words for actions such as hitting are checked for any harsher or cruder meanings (for example *buma*) before use in a children's game.
- **People:** any human characters are drawn from Yugambeh community input, never from stereotypes, and real people are not depicted without consent.



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Art, colour, painting and places

All art in the game is original, and players can only use plain natural colours and simple patterns, never designs with cultural meaning.



Goomp Goomp's *migany* (tree hollow), arranged with keepsakes.



One of the 23 places: general landscapes, not maps of real sites.

- **Painting your form:** pigments such as *gudjing* (red ochre) and *dalang* (white clay) give colours only. The wordlist links *gudjing* and *bama-* (to paint) with painting for corroboree, so the feature's use of them is confirmed with Elders before release.
- **No clan or ceremonial designs:** the game never offers, reproduces or invents body designs, clan patterns or ceremonial markings.
- **Original art:** characters, worlds and icons are made for the game; no assets are copied from other games or artists, and any visual inspiration stays at the level of general style.
- **AI-assisted art and video:** any artwork, footage or trailer made with AI tools is reviewed for cultural accuracy, and does not imitate a living Aboriginal artist's style.
- **Places:** the game's 23 places are general landscapes of Yugambeh Country (rainforest, ridge, lagoon, beach), not maps of real sites. Sacred and restricted sites are never shown, named or located.
- **Real place names:** a real place name is used only with its correct Yugambeh name and story, and only when that story is open to share.

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Children, schools and privacy

The game is made for children aged 7 to 12, so it collects as little information as possible and includes nothing that pressures or exposes them.

No open chat

No ads

No in-game purchases

No loot boxes

No streak pressure

- **Class codes, not emails:** students join a class with a code; the teacher's panel shows first names or nicknames only.
- **Data kept to a minimum:** only learning progress is stored (words met, stages, words slipping); it is handled under the Australian Privacy Principles and deleted on request.
- **Sharing:** any future feature that lets players see each other's work is code-based and limited to the class.
- **Teaching context:** teacher guides explain that the game teaches Yugambeh language and does not replace learning from Elders and community.

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Attribution, benefit sharing and community access

Everyone whose language, voice or knowledge is in the game is credited, and the Yugambeh community shares in what the game earns.

- **Credits:** the closing card and credits name Goomp Goomp Books, Shaun Davies ALing (author, language, voice and Gibamyeri), Margaret Sharpe's wordlist and its historical sources, every voice and every story-holder.
- **Acknowledgement of Country:** the game, website and school materials open with an acknowledgement of Yugambeh Country.
- **Community access:** Yugambeh families, Elders and community groups get free or deeply discounted access.
- **Benefit sharing:** agree what share of income, or what support, goes back to community language work
- **Contracts:** contracts with schools, distributors and contractors recognise Yugambeh ownership of the language and knowledge, and do not transfer it.





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Review, approval and raising concerns

New cultural content is approved before it ships, and anyone can raise a concern at any time.

1

Check

New words, stories, characters or art are checked against these protocols by the language lead.

2

Consult

Anything beyond the author's own family knowledge goes to the cultural advisor or advisory group.

3

Approve

Approval is recorded with the name, date and what was approved.

4

Release

Only approved content goes into a public or school release.

5

Respond

Concerns raised through the contact page are acknowledged within 5 working days; content under question is removed while it is reviewed.

6

Review

These protocols are reviewed every 12 months, and whenever the game adds a new kind of content.

Raising a concern

Anyone (a family member, Elder, teacher, student or parent) can raise a concern about any word, story, image or feature through the Goomp Goomp Books Contact page. Concerns are treated respectfully and confidentially, and the person is told what was done.



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Open items to confirm before release

These points came up while building the game and the website, and each needs a decision before public or school release.

- ☐ Name the cultural advisor or advisory group, and the date these protocols were agreed.
- ☐ Confirm the Bujeram story of Goomp Goomp and Garang is open to share, and who gave permission.
- ☐ Confirm family permission to name Goomp Goomp as Claude McDermott's *yuri*.
- ☐ Confirm whether the opening Biran and *wagoi* story is traditional or written for the game, and label it accordingly.
- ☐ Check *buma* (to hit), which the wordlist also links to a body part, a cruder meaning and “kill”.
- ☐ Choose between the recorded words for kookaburra, and settle the magpie and butcherbird overlap.
- ☐ Decide what to use for the logrunner, which has no recorded word.
- ☐ Confirm *dalang* (white clay, from Gidabal) or replace it with a Yugambah form.
- ☐ Confirm the gloss for *nyanyahbu* and its use as a reply to *jingeri*.
- ☐ Confirm the gloss for *julen* (weaning joey).
- ☐ Settle one spelling for the Level 5 name: *guruhman* (game) or *Guruman* (website).
- ☐ Confirm the Gibamyeri sound divisions match the game (for example *dj*, *ng*, *ny* and long vowels).
- ☐ Approve the painting feature's use of *gudjing* and *bama-*, given their link to corroboree.
- ☐ Check that the tawny frogmouth, and any other creature cast as an enemy, is not a local family's totem.
- ☐ Confirm permission and attribution for commercial use of the Sharpe wordlist and historical sources.
- ☐ Set up consent forms for any new voices.
- ☐ Agree the benefit-sharing arrangement with community.

Approved by

Role

Date



Made on Yugambeh Country

We pay our respects to Elders past and present, and to the children who will carry the language forward.

To raise a concern or suggest a correction, contact Goomp Goomp Books through the website's Contact page.

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