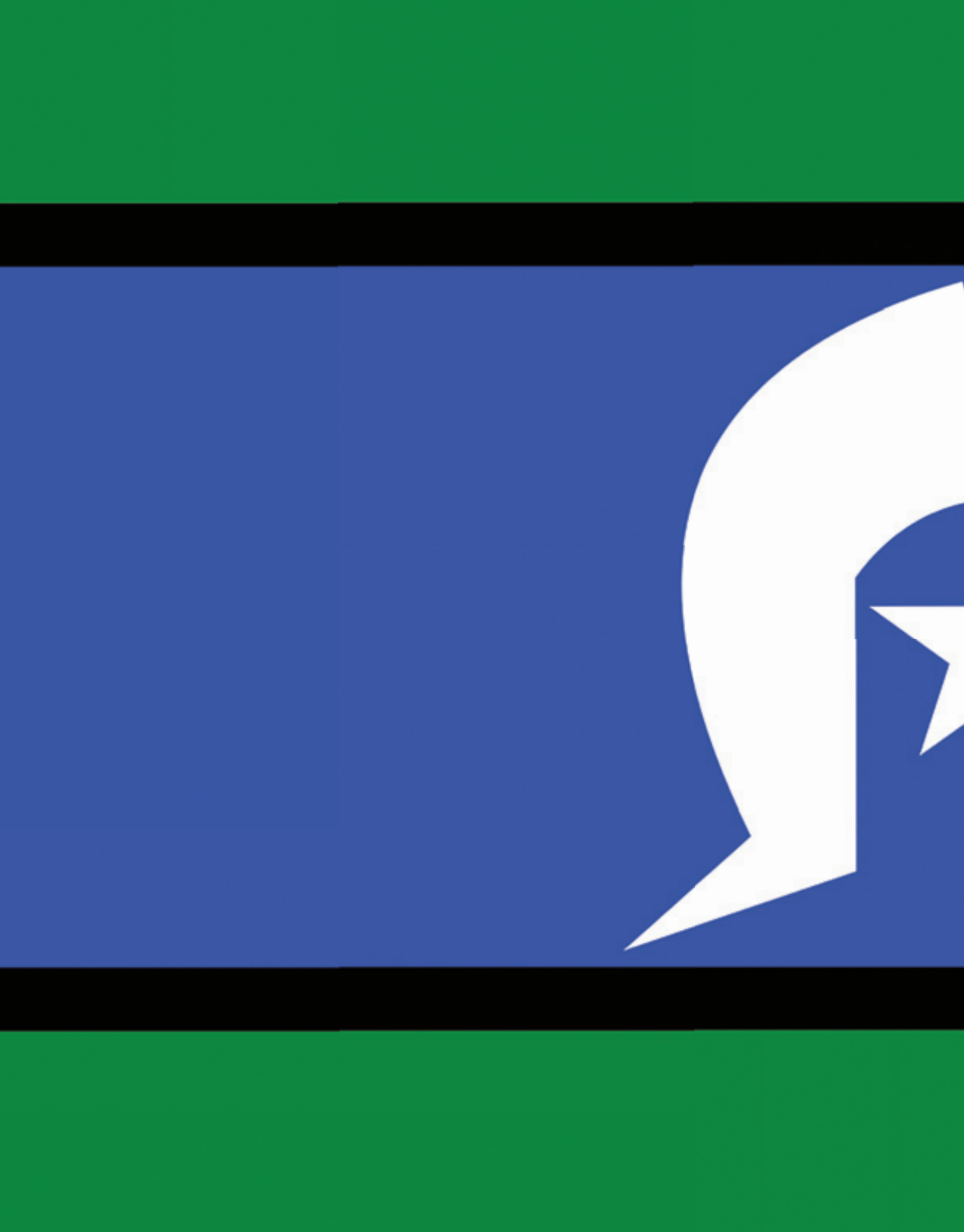


UNDER BUNJIL

VOLUME FOUR









MURRUP BARAK INSTITUTE FOR INDIGENOUS DEVELOPMENT

OUR THANKS

UNDER BUNJIL WOULD NOT BE POSSIBLE WITHOUT THE CONTINUED SUPPORT OF MURRUP BARAK, THE UNIVERSITY OF MELBOURNE'S INSTITUTE FOR INDIGENOUS DEVELOPMENT. WE GIVE SPECIAL THANKS TO ITS ASSOCIATE DIRECTOR CHARLES O'LEARY FOR THE INSTITUTE'S ONGOING FINANCIAL CONTRIBUTIONS TO THE UMSU INDIGENOUS DEPARTMENT. MURRUP BARAK'S REINVIGORATED DEVOTION TO STUDENT PROGRAMS AND LEADERSHIP MEANS THAT WE HAVE THE SUPPORT NECESSARY TO INVEST IN AN ARRAY OF STUDENT LED ENDEAVOURS, OF WHICH *UNDER BUNJIL* CONTINUES TO BE ONE OF THE MOST IMPRESSIVE.

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UNDER BUNJIL COLLECTIVE



EMILY KAYTE JAMES
YORTA-YORTA / GUNDITJMARA // ARTS



Emily is majoring in Australian Indigenous Studies with a minor in Sociology. As Indigenous Office-Bearer Emily has been able to explore her passion for adapting University and its colleges to better suit the needs of Indigenous students.

HOPE KUCHEL
BARKINDJI // ARTS



Hope is currently undertaking studies in Australian Indigenous studies and Sociology. She is very interested in art as is evident by her contributions to Under Bunjil (including this edition's cover).

SERENA THOMPSON
MAMU / DUGULBURRA / WARIBARRA //ARTS



Serena is a proud rainforest Murri who has ventured down to Melbourne in the hopes of taking over historically white institutions. She has just been elected as president of Medley Hall and will be Head Editor of Under Bunil next semester so it's all going to plan.

AMBA-ROSE ATKINSON
GUMBAYNGGIRR // ARTS



Amba-Rose was born and raised on Bundjalung country before moving to Melbourne at age nine. She is currently in her last semester of her Undergraduate majoring in Art History and Australian Indigenous Studies. Amba hopes to go on to do her Honours and pursue study overseas.

MARLEY HOLLOWAY-CLARKE
WARRAMUNGA // FINE ARTS



Marley is well known for her hair colour changing almost as much as her mood. She insists on being "a creative soul" and yet displays basic bitch characteristics such as ordering UberEats and using the gold flower crown snapchat filter, repeatedly.

ALARA HOOD
KURNAI //ARTS



Alara is a young Kurnai woman originally from Bairnsdale. She is currently enrolled as a Bachelor of Arts student, majoring in Ancient World Studies with a minor in Psychology. Right now she is living at Medley Hall and is desperate for male attention.

WUNAMBI CONNOR
GUMBAYNGGIRR / KAMILAROI / KUWARRA // ARTS



Currently studying media and politics, Wunambi is interested in project management and policy consulting on issues affecting 'the youths'. He makes a mean long island ice tea and is notorious for complaining, though often attempts to disguise it as constructive feedback.

SHONAE HOBSON
KAANTJU // ARTS



Shonae Hobson is currently studying Anthropology. She hopes to pursue a career in Cultural Resource management with plans to further revitalise cultural artefacts and language throughout her community and is a firm advocate of Indigenous economic prosperity.

**INDIAH MONEY
WIRADJURI // ARTS**



Indiah is currently in her first year of study in the Bachelor of Arts (Extended), hoping to major in Gender studies and minor in Australian Indigenous studies. Indiah grew up on the Mornington Peninsula and has moved to Medley Hall to pursue her studies.

**JORDAN GIBBS
PEERAPPER // ARTS**



Jordan's mob originate from northern Tasmania, specifically the Cape Grim area but he has lived most of his life in Darwin. He is currently studying psychology and criminology to work with Indigenous prisoners and prison reform in the future.

**MELENA ATKINSON
YORTA-YORTA / TORRES STRAIT ISLANDER // ARTS**



Melena is a queer woman from Allansford which resides on Gunditjmara country. Currently in her first year of study, she hopes to major in International Politics and Philosophy. She thoroughly enjoys art and appreciates that nothing is static, welcoming new changes as they arise.

**CARLA SCAFI
WIRADJURI // JURIS DOCTOR**



Carla is in her final year of study of her Juris Doctorate. Carla has played a big role in the University's Indigenous community. Today's students owe a lot to Carla and her cohort for the things we enjoy today.

**TODD J. FERNANDO
WIRADJURI // DOCTORATE OF PHILOSOPHY IN
MEDICAL ANTHROPOLOGY**



Todd is a proud descendent of the Kalarie Peoples of the Wiradjuri Nation and is currently undertaking their PhD. Their research is based around assessing the accuracy of Indigenous Policies when compared to the daily lived experience of Aboriginal LGBT+ people when accessing Health Services.

**TYSON HOLLOWAY-CLARKE
WARRAMUNGA // HONOURS IN HISTORY**



Tyson's head is too big for his body which has been determined as the cause of the medical issues he has recently had with his leg. His election as UMSU President has contributed greatly to this problem and it is predicted to worsen with his recent election to the University Council.

We were unable to get a photo from the following contributors, but you can read a little bit about them below

**SARAH YEOWART
PALAWA //
ARTS**

Sarah writes bad poetry about identity, anxiety, telemarketing and public transport. She makes a subpar fried rice but her anzac biscuits have been greeted with high acclaim from her housemates.

**TESS RYAN
BIRIPI //
DOCTORATE ON INDIGENOUS
WOMEN AND LEADERSHIP MODELS**

Tess Ryan is currently undertaking her PhD based at the University of Canberra. She is on the visiting scholarship with the Poche Centre for Indigenous Health and works in Indigenous liaison at Trinity College. Fun Fact: Tess eats bananas like most people eat corn on the cob.

**THEO JAVANGWE
WONGUTHA/ NGADJU / MIRNING
ARTS**

Theo is a current second year student studying a Bachelor of the Arts, majoring in Politics and Indigenous Studies. He has been living on Kulin Nations land for the last three years but is originally from Kalgoorlie, in Western Australia

EDITORIAL



We acknowledge the Traditional Owners of the land on which we work, study and live; the Wurundjeri people of the Kulin Nation. We pay our respects to their Elders past, present and emerging. We also acknowledge that this land was stolen and sovereignty was never ceded.

So here we are again; another semester done and another edition of Under Bunjil has been published. As an editing team, we have been scraping by with assessment and Under Bunjil deadlines for the past several weeks but we can now say with absolute confidence that now we only have another gruelling 3 weeks of exams to go.

Submissions were late coming in, tracking people down for headshots was a struggle and chasing up contributor bios was harder than expected. This is not to say that the onus is entirely on the contributors- far from it. This is our fourth edition and you'd think we would have a better idea of how/when to get shit done by now but we seem to be slightly overestimating our abilities each time. This editorial is being written hours before we need to send off to the printer, articles still need to be added into the document and yet everyone is still strangely calm. Mind you, this is in spite of Wunambi buzzing around the office in a tizzy, stressing enough for all of us combined. On the bright side, we (bar Wunambi) have become accustomed to working under pressure so our minds are perfectly adapted to the stress of exam period - YAY (???). Whether we will be able to enjoy the break over summer, or will alternatively be in a state of paranoia as a result of this traumatic week is yet to be seen.

This time around we did not have Lemonade to ground us amid the craziness so we made do with random R&B playlists and Emily consistently chiming in with "next" before we were halfway through any given song. Similarly, Marley managed to break up the monotony with her erratic behaviour and pointless commentary but still somehow managed to edit all the necessary photos and add in her creative opinion on stuff that no one else really gave a shit about. As mentioned above, Wunambi was probably the most stressed out but he was also the first to finish his tasks so he was able to settle in and overlook everyone's work and be super picky about every. single. thing. Serena was

probably the most focussed of the group, slaving away on everyone's computers but her own because hers is a literal piece of shit. She only really broke her focus every now and then to respond to snapchat from Tinder boys who she realised (a bit too late) were still in high school.

This semester we also took on first year BAX student Hope Kuchel as a junior editor. So basically what this title means is that Hope got to experience some aspects of this long and torturous process without paying the mental and physical toll. Essentially this is to groom her for next year where she will possibly take on a more full-on role as Creative Editor if Marley is actually willing to let go and take a step back. So welcome Hope and we look forward to working with you in a fuller capacity for the next edition!!

All in all, there were A LOT of distractions (*cough* Marley *cough*), setbacks and technical issues but somehow we managed to get everything done just in time. If our mothers could see us I'm sure they would make some comment about our eyes going square-shaped for staring at our computer screens for such a long time. It's now going on 7-hours straight so we're either immune, this rare epidemic has died out or mothers have been talking smack for as long as anyone can remember.

In any case, we have done enough work this week alone to put off study for a solid week so rest assured the only time we'll be staring at a screen for this long over the next few days will be to watch Netflix.

Thanks for picking up a copy and we'll see you all around :)

Much love,
Emily, Serena, Marley & Wunambi

TODD J. FERNANDO // WIRADJURI // WIRRA-WURRUNG

CREATIVE



TWO FACED

SERENA THOMPSON // MAMU DUGULBURRA / WARRIBARRA



Her mother is from some sort of European descent and is fifth or first or tenth generation Australian and her father is Aboriginal. Sometimes it's the other way around, but not this time. Her parents split when she was four; it was a domestic issue and now there's a restraining order. She hasn't seen him since, but she remembers what he looks like... How could she forget? Whenever the mum looks into her daughter's eyes, she can see the father. As the girl looks in the mirror, she can see traces of him in her face and it angers her; she loves her Murri but she resents who it came from. As she goes about her day she wonders how can someone so terrible give her something that is so wonderful? She has family, opportunities and place that would not be hers, if not for her father. Her father who hit her mother. Her mother who has injuries that go beyond the physical and for those, the girl will forever be grateful.

There is a debt that the Australian Government pays this girl's Murri family and other Koori, Nyoongar, Nunga, Palawa and Torres Strait Islander families. They get Centrelink and AbStudy and Rent Allowance but what they want, what they *need*, is country, language and culture.

"Aunty, I want what we used to have."

"Then you gotta play the whiteman's game."

So the girl plays the game; she goes away to university and uses the money the government gives her to pay for it. This girl, like many others, has to leave her family and her country; she does not want to leave, but this is the only way that she can get it all back. So she packs her bags, packing in as much of home as possible, heads to the airport where she cries goodbye to her family, tears streaming down her Murri face and boards her plane. When she gets to Brisbane or Cairns or Melbourne or Sydney or Perth or Canberra, everything is not what she's used to. Instead of land there are buildings, instead of being amongst trees she is amongst people, so many people, so many white people. The girl is studying law or sociology or creative writing or politics or economics because she can use that in the fight to get back her country and make her family proud.

She walks amongst these white faces with her black one held high; they wear their fancy clothes as a mark of their class and she wears her flag shirt as a mark of her pride. As she walks down the street she sees no similar faces and can make no assumptions about people so unfamiliar; but she can feel them judging her. She feels the sideways looks, the quick glances and hesitant peeks at her shirt and her skin; she smiles, tries to seem welcoming and not like an angry black woman. But the looks don't stop and the assumptions continue to bombard her in everyday life. The girl cannot freely do what she wants - every action and word is weighted with expectation, assumption and racism that she cannot escape, that she cannot understand.

This black girl starts her day by trying on a lighter shade of foundation and straightening her hair; trying to hide that bit of her heritage, trying to blend in. She goes to her classes and tries harder than some of the other students, she contributes to discussion and hands in her assignments early. She wants to do better than 'a black girl' so she has to do the best. Every week she feels this weight on her shoulders and just like every other student, she drinks for a bit of a relief. She goes out to a bar or a pub or a club with her friends and has a few drinks. She has too much and gets sloppy-drunk, dances up on some boy, just like the rest of her friends but she doesn't have sex with that boy. She knows that she's pushed the limits too much tonight; her and her friends pushed the boundaries and while they can't comprehend much now, they will be reminded tomorrow. Those girls will be called sluts for getting drunk and going home with those boys and she will be that frigid black bitch who didn't put out. At home she is just a girl, but when she comes to university, she somehow becomes one black girl who represents all the black girls.

She came to university for her country, language and culture but to succeed she must leave some of that behind. Only whiteman can do well in this whiteman place so this girl tries to be like them, to blend in, to assimilate.

This sacrifice makes it easier, but it also makes it harder. This black girl focusses so much on the white parts in her life that she loses her grip on her Murri roots. It is easy for her to fit in this way while she is here, but when she goes home, she feels out of place all over again. This time when she gets on the plane, she is going home and her Murri face is smiling, but it is her white self that she is bringing home. When the plane lands, she feels more disconnected from her country as she stands on it, than when she was away. She talks to her family about the same things but in a different way; it makes them uncomfortable. She has become so separated from the issues, sitting on a white platform, that they are now “Indigenous issues” and not her own problems. The dirt, trees, place and people are the same but she is not; this girl has changed to fit into the whiteman world, so she’s not out of place, but now she is out of place at home, unless she changes back. The girl is overwhelmed at having to shift between these two worlds but she has to exist in both to help the one that needs it, the one that needs her the most. So during the holidays, this black girl has to slip back into her Murri skin and her Murri lifestyle and become just another girl again.

This girl is two-faced; she has her Murri side and her white side. Sometimes she is her mother’s side but most of the time she is her father’s. She needs to be her father’s side because there are not enough black girls fighting for country, language and culture and they need black voices talking to the whiteman about black problems. But this girl also needs to be her mother’s side so that she can represent her father’s side better. The black girls are told that they are only allowed to be black in the black spaces, not the white ones, but everyone forgets that this country has been black since the Dreaming and will continue to be black both because of its original owners and its blackened history. The girl and her family are angry about this history being ignored but there is no point in being angry- they need to be educated.

This black girl and all the black people must be educated so the whiteman will be able to understand them. It is not up to the whiteman to learn their language, they must learn his; it is not up to the whiteman to take steps toward closing the gap, they must walk to him because even though this gap is what the whiteman has made, the responsibility is on this girl and this people to help themselves. It is their responsibility to not get around town drunk, to make sure the kids are clean and have shoes on their feet, just in case, to make sure that the kids go to school, to make themselves look respectful, to keep the house clean, just in case. This family also has responsibilities to culture but they come second, they won’t get them anywhere in this world so these children need to learn to be white before they can be black. This is what the girl was told but when she goes away she finds that there is more than that. It is also the girl’s responsibility to not get too drunk at a party, to dress appropriately, to talk politely, to not get angry, to not expect respect from anyone and to always be uncomfortable in this white world. This girl knows that she has rights to country, language and country but she has discovered that she has no right to being treated fairly.

Eventually, this black girl graduates with her degree or diploma or Masters or PhD; her skin is just as dark as when she began study, she is not treated any better but she manages to get a job. She is now a black woman in this white world and she is one step closer to reclaiming her country, language and culture but she is also light years further from it. She sits in her office, ten floors up above the land and miles from her country, in her nice clothes that signify her class, surrounded by white people and other buildings filled with more white people and perhaps a few other tokenistic ethnicities. This woman realises that she is in a position to help other black people succeed in a world but she is unable to help them, or help herself, with what matters- connecting with country, language and culture. This black woman is more disconnected than ever and does not know how to reconnect; she was never taught. She was, however, taught how to act and drink responsibly, how to smile in spite of the pain, to expect the racism, discrimination and disrespect and to not get angry, to keep clean and talk properly. This black woman was taught how to be black in a white world but she was not taught how to be a Murri.

I HEAR MURMURS

ALARA HOOD // KURNAI



I hear murmurs
And brush strokes painting tiny bodies
See bigger bodies reach their own shelvings
For bad smelling paint, the stuff that cracks and peels
All over couches and your soft, soft carpet
Coating it on themselves or the tiny bodies
While my own and the tiny hairs on my arms rise up
As my smoke and blood fizzles and cracks
And travels out to my home

Little hands with blank slates on their tiny shoulders
Behind them voices battling around them
We're going too far, what about double standards?
I get articles and paragraphs about why my history doesn't matter anymore
And these tiny hands want to celebrate something great
But always the history of the paint is something to mourn
You can't wash away all this blood, some deep under the earth
Some pooling on hard floors now
You can't paint in or away the suicide and prison rates

Little bodies on tippy toes still not seeing over counters
Behind them bigger bodies seeing with bigger eyes,
Looking over the counters to stained hills, creeks and far out to the scrubs
Walk over to the shelving and grab the paint

MY FATHER'S SHOULDERS

SARAH YEOWART // PALAWA



I've worn my father's shoulders for a while now
Broad but tense, endured
And a brow of unintended threat

Dad eases himself onto his good foot with a groan
Coughs up twenty years of paint fume
Stretches out his worked back

My father has his past kept sealed in a jar,
Suspended like olives in oil.
He taps the lid in rhythm to keep it at bay

My father wakes groggy to another day
A sleepless night behind him
And we're coming to visit

Dad giggles as my brother and I jeer at one another
A game of darts, his hip-hop mix cds
No complaints.

SONGLINES OF MY DREAMTIME

JORDAN GIBBS // PEERAPPER



I lay in my skin of white.
Suburbia surrounds me.
Not raised to dream of lands plight,
But of great things, yet to be.

But in my dreaming I see,
The songlines of my lands past.
My great nation's history -
A magic, cross country, cast -


Listen close, it can be heard.
An old dreaming, still calling.
Not all lost, it can be learned.
The old spirits, still talking.

In white skin, I'm listening,
To my ancestors, still singing.

A poem dedicated to the spirit of this great land, Australia, given voice through the songlines of the dreamtime. The poem is done in Shakespearian (Victorian) sonnet format as both a representation of the combination of my English roots as well as my Indigenous and also because the sonnet style is meant for declarations of love, and I love my country, my heritage and all it represents.

DREAMS OF COUNTRY, SHARED BY ALL

JORDAN GIBBS // PEERAPPER



From coast to coast,
Lush, rich, beautiful -
To desert plain,
Open, silent, beautiful -
With scattered bush,
Lively, mystic, beautiful -
And mountain ranges,
Majestic, powerful, beautiful -
This great land,
So strong, so old, so wise.
She bears our bones with dignity.
Such pride in her crown of earth.
This home of ours,
For the people -
So many years,
Too many to count.
- she has given food, shelter
She has given them dreams,
And life, and wonder.
And when the boats did come.
And cities were built upon her brow.
She was given a different crown.
Of wood, varnished, of steel and stone.
And she bore another people.
Whom declare their love for her.
Her desert, her bush, her shores.
Her rivers, her mountains, her falls.
This land of ours,
She bears us all.
And so we bear each other,
In communal love of this great land.
We share her dreams
In different minds.
So for her we must unite.
To give justice to this great land.
For whom bears us all in life.

This poem is written to exemplify the beauty of our country. A beauty which has united people, and those who truly see this country as home will always find a common bond in the wonder of this island nation. It is written in free form as a dedication to the free form of the land, which has such diversity of terrain, and now, in modern multicultural Australia, of people. All people should be joined in understanding that we share one land, bound by coast, and we need to find a common love and acceptance of each other; just like Australia has of us.

ACROSS THE WORLD, UNDER THE SAME STARS

JORDAN GIBBS // PEERAPPER



Down under the southern stars
Rugged, we sleep eyes cast high
Ever we wonder, of ancient skies
Always we dream, of older times
Many of us think of one god or another
Too many closed minds to acceptance
Inside us all is the same history
More than skin, or country, or religion
Endlessly, we fight for minor difference
So stare at the sky and see, we share this world, so let it be

It is too simple to believe that the idea of race, nationality, values and beliefs can be simply overlooked. There are thousands of years of prejudice. But this poem offers a choice to accept that the world is a place shared, and though acceptance is not necessarily overcoming difference it is a step toward sharing our dreams. The acrostic poem style was chosen because it is a simple one. Its simplicity demonstrates through contrast the difficulty of the action but the simplicity of the reasoning.



COLOUR ME IN

SERENA THOMPSON // MAMU DUGULBURRA // WARRIBARRA



I am a person of colour
you are a person of colour
my story is black
your story is white
stick to your colour
stick to your skin
you do not know mine
you do not know mine

white is a colour
that is invisible to you
I am surrounded by black
it is my life and my people
it is a colour thought with crime never culture
I see how we are treated
I see the colour
I see the colour

you put black on for fun
to be black for a day
black on top of white skin
you want to seem but you don't want to be
don't want to hear the truth
already know who the real criminal is
colour me in
colour me in

your children were not taught to be white
they don't need to be taught how to wear their skin
but black needs to learn to be white
my children know their skin
they are not black by choice
it is not a choice that you get to make
listen to what I'm saying
listen to what I'm saying

you don't understand why I am offended
you don't get to tell me not to be
this history is shared but only I wear the pain
I know it is true so don't tell me it's not
don't govern me more than you already have
wipe that colour off your face
it is not yours to wear
it is not yours to wear

ARTWORK



HOPE KUCHEL // BARKINDJI // EYES WIDE OPEN



AMBA-ROSE ATKINSON // GUMBAYNGGIRR // KOOYAN UNDER THE STARS





INDIAH MONEY // WIRADJURI // I KNOW NO HOME

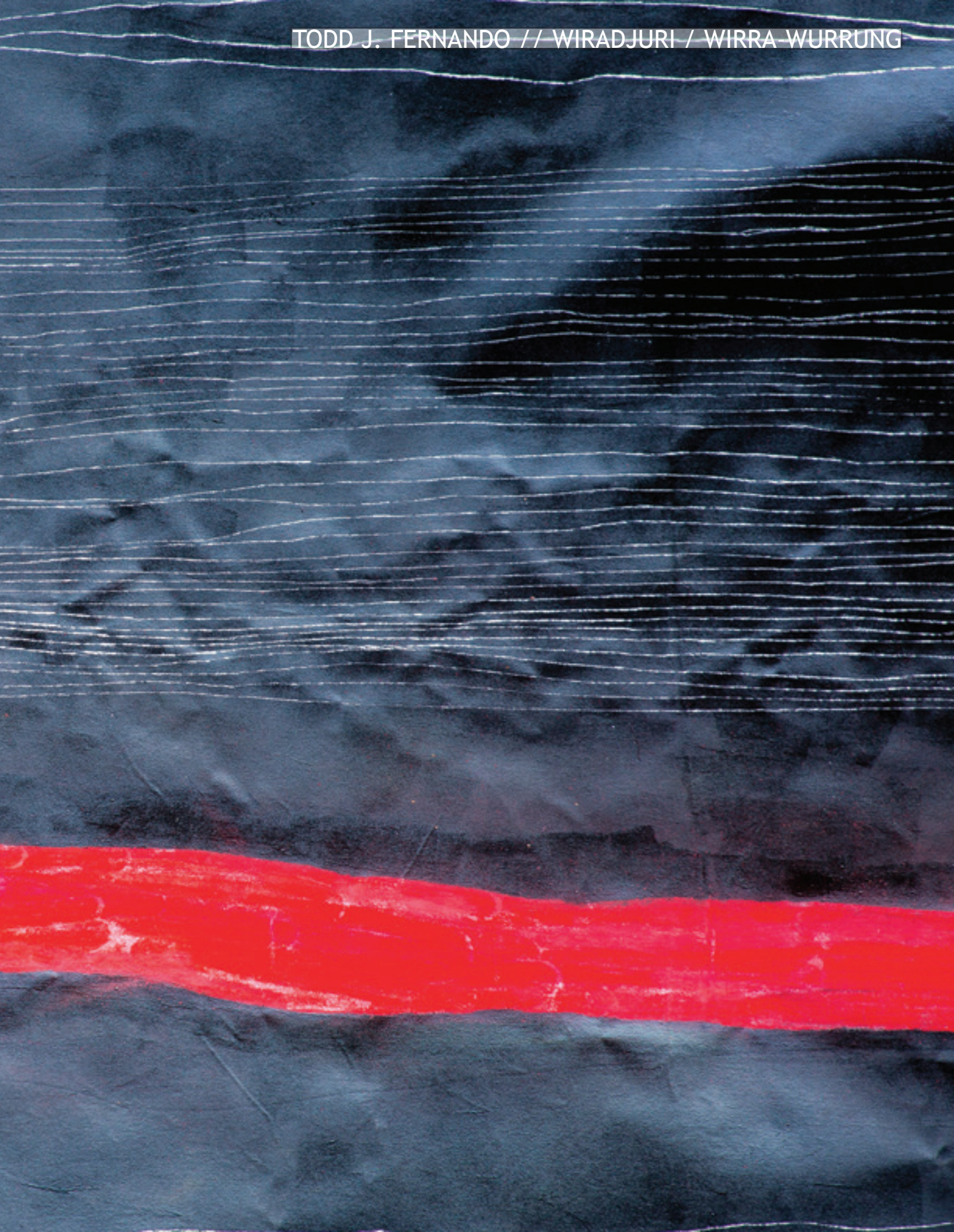




INDIAH MONEY // WIRADJURI // I KNOW NO HOME









MARLEY HOLLOWAY-CLARKE // WARRAMUNGA // RUN FORREST RUN













A black and red bird, possibly a Red-breasted Noddy, is perched on a tree branch. The bird has a black head and back with a bright red breast. The background is a soft-focus forest with green and yellow leaves. The word "ESSAYS" is written in white capital letters in the upper right corner.

ESSAYS

MARLEY HOLLOWAY-CLARKE // WARRAMUNGA // I'M JUST WINGING IT

CONTEMPT IN THE HABITUS

TYSON HOLLOWAY-CLARKE // WARRAMUNGA



There are a variety of ways in which we might attempt to diagnose the root cause of Australia's traumatic past and its treatment of Aboriginal people. What is clear and undeniable are the violent acts, cruel policies and ongoing dehumanisation of Aboriginal people- we have the massacres, graves and stories that speak clearly to these atrocities. While these transgressions might not be particularly prominent in the imagination of many Australians, to deny them is simply not an accepted practice. What is not clear is why exactly these acts and policies maintained prevalence through the 19th and 20th century and some manifestation of them carry on into the 21st century. I would propose we can come to understand the social conditions from which contempt can occupy the habitus of both the colonisers and perhaps even contemporary Australia. The habitus as conceived by Pierre Bourdieu can provide a framework for the consideration of the mistreatment of Aboriginal people in Australia.

To best utilise and understand Bourdieu's habitus to study emotional contempt Elspeth Probyn's *Shame in the Habitus* provides us with two keys. First, a guide to the broader sociological underpinnings of Bourdieu's habitus and its connectivity to emotions. Secondly, (*Shame in the Habitus*) conveniently shares with my work a foundation in Australia's relationship with Indigenous Australia.

Unpacking Bourdieu's habitus in an efficient manner is no mean feat, with deep sociological and anthropological roots. In short we can understand the habitus to be the physical, tangible manifestations of socialisation. In biological sciences the conceptual sister of the habitus is the phenotype, the word used to describe the outcome of the biological impact that determines the observable characteristics of a body. To the socially observant and critical the habitus is an important tool in consideration for both the subjectivity and objectivity of individuals and groups. When analysed the habitus will speak to both perceived cultural differences and similarities and in a broader context reveal patterns of behaviour, culture and society.

With and understanding of Bourdieu's habitus it becomes immediately apparent that emotions and emotional responses provide fantastic material for social, cultural and indeed historical analysis. While I will not outline their work, Probyn's (*Shame in the Habitus*) is a demonstration of the way we can use this sociological concept in the field of the history of emotions. If we understand emotions to be an important manifestation of social and cultural interfaces it follows that where historical representations of emotions are available their analysis will form a powerful means of historical analysis.

Guilt or shame is one of the core foundations of the historic relationship between the Indigenous people and settlers of Australia.

Modern Aboriginal history is typically well-established in a broader genre of traumatic history. As previously mentioned, histories concerning massacres, slavery, child removal, cultural eradication, and other horrors are both increasingly well known. Despite this there is a prevalent sterility to these histories devoid of grief or other human response. While not uncommon, the ongoing mode of clinical rationality and the lack of emotional analysis in this history deliver poorly constructed histories. If we are meant to truly understand these events and come to terms with their traumatic effect it is simply not enough to be able to classify and recite the nature of these events but we must be empowered to attempt to empathise with these histories. In my anecdotal experience there are more well researched and documented biographies of the victims of the Stolen Generation than there are histories.

The emotional discourse surrounding contemporary Indigenous Australian history is typically concerned with guilt and shame. Where defensive histories are erected to deny or dodge the question of guilt and the moral implications or the self-flagellating self-indulgent shame of other authors, it becomes clear that few authors are concerned with the emotions preceding traumatic histories but rather the reactions to retellings of these histories. While shame and guilt are powerful interfaces of the contemporary habitus and provide critics with an emotional entry point into analysis of the present, it is less useful in historical analysis than looking at the emotions leading toward traumatic acts themselves. The root emotion, the precursor to today's guilt-ridden and deeply ashamed public and histories is contempt.

In the reading of thousands of candid letters and tabled reports of government officials and missionaries across 19th and 20th century Australia there is no shortage of contempt. In scientific advices men of high esteem, including at the University of Melbourne, would proselytize to other men of high esteem and indeed the broader colonies and states on concerning the doomed race of Aborigines. Ravaged by disease, displacement and conflict Indigenous peoples would fall under the jurisdiction of a variety of missionaries and protectors.

Eileen Shang, my own paternal grandmother fell under the jurisdiction of the Western Australian Aborigines Department where her early life and the ensuing government interventions would qualify her to be a member of the Stolen Generation. In the correspondence regarding her early life that was issued by government officials the fear concerning the doomed race before them is either absent or incredibly well masked by contempt. Throughout these records we can observe a wide variety of symptomatic explanations for deeply held contempt for the life of both Eileen Shang and the lives of other Aborigines. From the vitriolic to the plainly disinterested, the emotions of those carrying out the demands of the Aborigines Department flies in the face of the frequently cited motivation for these policies and actions, as much was admitted by Paul Keating in the Redfern Address. The question remains, if the frontlines of the Department either attracts or creates contempt for Aboriginal people how can this coincide with both its commitment to protect and secure the future of Aboriginal people?

Contempt in the habitus of settler Australia, either in its manifestations of guilt or shame is one of the core foundations of the historic relationship between the Indigenous people and settlers of Australia. In consider-

ation of guilt and shame as symptoms of contempt we can refer to the historiography of Indigenous Australian history. More pointedly, the proclamation of and defence against guilt is one of the core pillars of the 'History Wars' between the 'Black Armbands' and 'White Blindfolds' of Australian history. In typical adversarial fashion, the accusation of sweeping away atrocities and overt contempt is flung squarely at the former orthodoxy of Australian history where rigid defences are erected to both erase resistance and atrocity and refocus on the broad, new, and eerily empty frontier. The ferociousness of the ongoing, back and forth debate is perhaps wearing on us all.

Through an understanding of the history of emotions, we might begin to understand not just the history we hope to study and publish but why it is so hard for us to do so.

The weathering of the Australian imagination is exposing a nerve that may not have felt a keen sting for some time. Without taking too many academic steps higher and away from the core historical material, perhaps it might be too touchy a question to ask but why is it this way? Perhaps Australian historiography is in need of a thorough analysing through an understanding of the history of emotions so we might begin to understand not just the history to we hope to study and publish but why it is so hard for us to do so. In many respects the emotional response to our emotional history is worth analysis and rationalising for Australian history to move forward. In my prognosis Australia's problems with its past require some professional assistance, preferably from historians.

MELENA ATKINSON // YORTA YORTA // TORRES STRAIT ISLANDER



COLONIALISM AND CONTEMPORARY INDIGENOUS ARTIST

SHONAE HOBSON // KAANTJU



This paper seeks to examine the impact of colonialism on modern contemporary Indigenous artists in Australia. Through an exploration of postcolonial studies and its construct of race and ethnicity, orientalist painting and its relation to western depiction of cultures, as well as an analysis of nationhood and Australia's symbolic representation of national identity, an understanding of the intersection between Indigenous Australian art and western discourses of art is gained. In looking at Gordon Bennet's *Outsider* and Christian Thompson's *Black Gum*, it may be argued that Indigenous Australian artists have used the western colonial construct of art to reinforce their own identity, whilst at the same time challenge and critique ideas around nationhood and national identity.

Terra Nullius demonstrates that the West actively dismissed Indigenous culture whilst stamping their superiority over foreign lands.

Postcolonialism is the academic discipline that seeks to analyse, explain and respond to the cultural legacy of colonialism and imperialism. As is noted by Hatt and Klonk, 'Postcolonialism' does not have its own set of theoretical precepts, but instead is a point of view, which uses other approaches for theoretical support. The term opens discussion about the human consequence of external control and exploitation of native people and their lands. The theory is a response to the western model of power and control over societies that historically sit outside the western discourse. As is exemplified in the first colonial encounters of Australia,

the British Empire constructed forms of subjugation, exploitation and control over Indigenous peoples and land through violence and western law. The concept of terra nullius was applied as a means of executing power over Indigenous peoples. The fact that the term was justified through a number of British Laws and ideals of land ownership, demonstrates that the West actively dismissed Indigenous culture whilst stamping their superiority over foreign lands. This early form of colonial domination of peoples and land is at the core of postcolonial theory and critique. The works by postcolonial theorist Edward Said in particular provide a framework through which this understanding of postcolonial history can illuminate a re-reading of Australian art.

Edward Said (1936 -2003) in *Orientalism* put forth the notion that society has been divided into two disciplines, the West and East. This division separated groups geographically, 'the West included the metropolitan centre, and the East, areas that were exploited and controlled'. Said contends that the separation of such disciplines was the result of an intellectual choice made by the west in order to define itself. It may be noted that the orientalisering of the East by the West is an ideological construct by the West that enabled the perpetuation of power and control of peoples and colonies. Indigenous people in Australia were subject to these discourses, as is reflected in their art.

Linda Nochlin first brought the theory of orientalism to art in her article titled, 'The imaginary Orient', arguing that orientalist works tell us more about the Eurocentric painter than about the culture they were trying to depict. Nochlin centres her argument on evidence provided from orientalist images produced in the Middle East. Although the works differ to that found on Indigenous Australian life, the main concept of her argument around orientalist paintings is still applicable to works produced about Indigenous people. Nochlin analyses these early depictions of Middle Eastern lifestyle suggesting that the works reveal little about the culture and more about the West. Not only are they Eurocentric representations of foreign cul-

tures, but they emphasise the power and dominance of the West. This notion is further supported by evidence that suggests Orientalist paintings were popular during the nineteenth century, highlighting the West's fascination with the East. What may be concluded is that the West illustrated and constructed a Eurocentric view of foreign countries as 'exotic' and 'other' through art. The notion of 'otherness' became a popular theme in the illustrations done by western artist.

The theory of Orientalism in art is applied here to the works of Margaret Preston, who aimed to capture the 'exoticism' of Aboriginal art in her works as a means of creating a national identity (fig. 1 & 2). Preston's appropriation of Aboriginal symbols became widely recognised as constituting a new form of national identity. The focus on the 'Australian Aborigine' and bush life was a popular subject amongst early nineteenth century impressionists works. Mclean argues that Hans Heyesen's sublime images of the central Australian desert return Australia to an imagined *terra nullius*. Earlier depictions as such, tended to take the Orientalist approach of a highly romanticised and euphoric illustration of Indigenous people. These works were some of the earliest approaches to creating a national identity, one that evidently took a Eurocentric approach in capturing Indigenous peoples and the land.

Margaret Preston's works further support the argument that nationhood was created through western romanticised depictions of a foreign 'exotic' other. Preston's adaptation of Indigenous culture and art is present through her choice of native flowers, Aboriginal based pots and shields as is seen in her piece, *The Brown Pot* (fig. 1) and *Still Life Fruit* (Arnhem Land Motif (fig. 2). Such appropriation has been criticised by many scholars because it took a Eurocentric approach by representing Indigenous motifs and symbols. In a quote by Preston 'These are the Australian Aborigines, and it is only from the art of such people in any land that a national art can spring.' This strive towards a national depiction of art by adopting Aboriginal symbols is example of orientalism, a way in which the west or dominant power structure is able to subjugate the east by appropriating the culture in order to present it to the western eye.

Contemporary Indigenous artists are able to use their identity as a means of further critiquing and challenging Eurocentric constructs of identity in art. According to 'decolonial' theorist, Frantz Fanon, 'decolonisation can only happen when the native takes up his or her responsible subjecthood and refuses to occupy the position of the violence absorbing passive victim.' Fanon's view that the 'other' 'alienated' self could respond to

racism and trauma in a healthy way can be adapted to the works of both Bennet and Thompson. Fanon's theory of decolonisation as a means of resistance to the west is applicable both Outsider and Black Gum- 2. The diverse works of what may be considered "postcolonial art" are seen to "negotiate terms of recognition and legitimisation" regarding continuing colonialists desires, including the consumption of otherness according to those fantasies of racial "authenticity", so common in the colonial imagination.

Contemporary Indigenous artists are able to use their identity as a means of further critiquing and challenging Eurocentric constructs of identity in art.

Gordon Bennet's work, *The Outsider* (fig.3) is an example of modern contemporary critique of the western construct of 'otherness' and colonialism. The title itself makes reference to the 'alienation' and exclusion of Indigenous people both past and present. His work draws explicit reference on his own identity as an Aboriginal man living in postcolonial Australia. The piece was painted in 1988, during the time Australia was celebrating the bicentennial of its 'discovery' by the British in 1788. His piece draws on national discussions around Australian cultural identity and nationhood.

The piece is 'grotesque' as it disrupts the conventional ways of seeing and understanding. Such imagery has often been used to unsettle the viewer and present new perspectives on familiar subjects. Bennet makes reference to artist Vincent Van Gogh's *Bedroom in Arles* (1888) and *Starry Night* (1889). In *Outsider* the colour contrasts are powerfully explosive. The painting is vivid, and uses a combination of primary colours. The deep blood red and the earthy warm yellows draw on aspects of humanism and man's connection to land. The relationship between Indigenous peoples and dreaming stories is further illustrated through the depiction of stars at the top of the image. The stars take the form of Indigenous 'dot painting' significant to the Western desert. Central to the image stands a black man with white paint adorning his arms and naked torso, a reference Bennet makes to Indigenous



Figure 1

Margaret Preston, *The Brown Pot*, Ca. 1914, oil on canvas, 51.0 cm x 45.8 cm, National Gallery of New South Wales, inv. no 7223

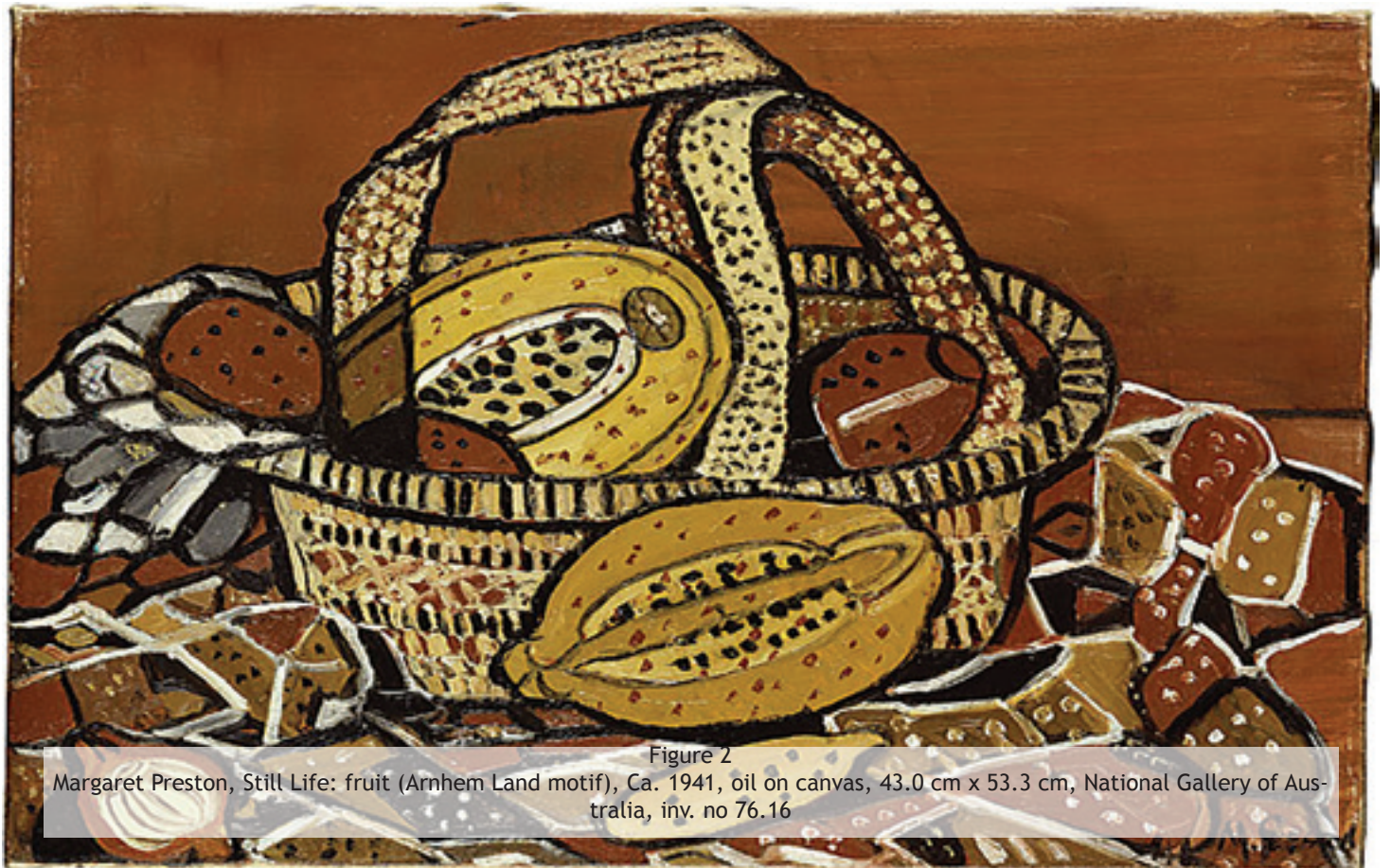


Figure 2

Margaret Preston, *Still Life: fruit (Arnhem Land motif)*, Ca. 1941, oil on canvas, 43.0 cm x 53.3 cm, National Gallery of Australia, inv. no 76.16

Figure 3
Gordon Bennet, *Outsider*, Ca. 1988, oil and synthetic polymer paint on canvas, 290.5 cm x 179.5 cm, National Gallery of Victoria, inv. no.



Figure 4
Christian Thompson, *Black Gum - 2*, Ca. 2007, from the Australian graffiti series, type C photograph, 100.9 cm x 100.9 cm (image), 105.7 cm x 106.2cm (sheet), Gallery Gabrielle Pizzi, inv. no. 2008.357

cultural identity and traditions of ceremonial body paint. Blood red gushes from his head and circulates to the depths above, such depiction related to Indigenous death rituals and the return of spirits to the land. Bloody hand prints are stamped across the wall, alluding to the violent suppression of Indigenous people and culture in the nation's history, which was brought to discussion by the Bicentenary celebrations. The figure's arms extend onto the bed, in which two classical-looking heads lie in a pool of blood. This reference to the ancient sculpture is symbol of European civilisation and its presence in aboriginal culture. As is suggested by the critic Krischer, the painting 'bears witness to the untold bloody history of Australia.' Postmodernism, which dominated cultural discourses at the time, contained means of appropriation and deconstruction that Bennet used to further question the colonial narratives that had been produced by westerners before him. As was supported in the reference to national identity, during this period, Western artists began exploring how Aboriginality and Multiculturalism could create a national identity. A quote by Bennet refers to a critique of such modern artistic movements, as a means for him to challenge the west and rewrite an Australian narrative and identity in 'his own terms'. Bennet was able to use the discourses constructed around national identity and Aboriginal art to re frame the story of Australia's colonial history. In doing so, Bennet's image further supports the argument that Indigenous peoples in a modern contemporary society are able to reveal aspects of the past, whilst at the same time challenge western discourses and constructs of identity. This is demonstrated through his specific use of colour, symbol, and overall iconography.

The artist Christian Thompson uses photography as a medium for expressing his aboriginal identity whilst at the same time challenging and critiquing earlier western constructs of aboriginal art. It may be argued that Thompson's piece titled Gum - 2 is a direct response to the works of Margaret Preston who adopted aspects of Aboriginal painting techniques into the western style through her depictions of native flora (fig. 1 and fig. 2). Thompson's artwork is an example of contemporary expression of culture and identity that challenge Australia's colonial history and construct of art. Thompson photographs himself in a black hoodie, with native flowers covering his face. As such, he denies the viewer his individual features and instead provides them with a symbol of native flora. The image is confronting and invites the viewers' gaze directly in. Whilst at the same time reflecting the Eurocentric gaze: the trope of white people looking at the 'othered' face of Indigenous peoples. The image resembles that of a mug shot, how-

ever, with the individual's face evidently concealed. Thompson makes the point that flowers are arranged on the otherwise invisible face of the Aborigine, or even as a means of covering the Aboriginal gaze as was done in early orientalist works of Indigenous peoples. The striking red colour of the native wattle references blood and the loss of many Indigenous peoples at the hands of colonisation. The use of central colours, black, yellow and red also resemble that of the Aboriginal flag. The fact that Bennet has chosen to depict native flora links to past government policies that excluded Indigenous Australian people from the census and classified them as flora and fauna. Thompson is further challenging previous western constructs of indigenous appropriate works and its representation of nationhood. He does so through his reconstruction of subjects through the lens of the 'other',

In analysing aspects of postcolonial theory and applying it to the works of Bennet and Thompson, it becomes evident that Indigenous artists are able to break the early colonial constructs imposed by western society. By exploring aspects of symbolism and iconography a clearer understanding of the ways in which these artists have challenged these narratives is gained. It may be concluded further that aboriginal art is not a fixed entity but is constantly changing and evolving as is reflective of society and social factors.



MARLEY HOLLOWAY-CLARKE // WARRAMUNGA // LEAF ME ALONE

COMMENTARY



FACES

SERENA THOMPSON // MAMU / DUGULBURRA / WARRIBARRA



A week ago, my entire newsfeed was flooded with different combinations of the same harrowing words and that same brown, smiling face; Elijah Doughty, a 14-year old Aboriginal boy from Kalgoorlie, has been killed over the theft of a motorbike. As an Aboriginal person I have become almost numb to these headlines but this one was different.

Reflexively, my eyes filled with tears and that unfamiliar face blurred into someone very familiar; in that moment, the face of this murdered child looked exactly like my younger brother.

Once again, the judicial system has failed Indigenous people and yet the media continues to portray our race as criminal, in defiance of a system that has continually denied us justice.

For the next 48 hours these words were all I could read; often accompanied by condolences but sometimes even condemnations like *Why wasn't he in school? Maybe if he was in class, this wouldn't have happened* when it was actually a fucking Sunday. Australia is quick to assume the worst of its Indigenous people; they have no shame in compromising our humanity in order to maintain their own peace of mind and will go to any lengths to achieve this. Events like the closure of remote communities in Western Australia, the abuse and torture of children in an adult prison on numerous occasions, and the Northern Territory Intervention in 2007, that funnily enough occurred whilst the Racial Discrimination Act was suspended, are just a few examples of the ways in which Australia continues to fail its Indigenous people.

I have seen several posts in the last week that have described Elijah as “the face of a generation without hope” but he is more than that; he is the face of a race that has not been given a chance to succeed. He is one of the many people who have fallen victim to hate crimes, violence, racism and abuse but whose perpetrators are overlooked or punished underwhelmingly simply because their victims are Indigenous or People of Colour.

The riots that happened in Kalgoorlie after Elijah's death were due to the fact that his murderer was charged with manslaughter, despite the clear intent that was demonstrated in running him down with a car and then stabbing him and another young boy who has been hospitalised due to his injuries. This is a fact that was hardly reported on, rather the media chose to focus on the fact that, once again, Aboriginal people were angry and breaking things.

What the media failed to report was that a Facebook page made months ago in an attempt to prevent crime in Kalgoorlie had turned into a popular page to make extremely racist comments without consequence.

What the media failed to report is that these comments also encouraged victims of theft to run down the offenders, vigilante-style, because the cops wouldn't do anything about “those mongrels anyway”.

What the media failed to report is that there are nearly no accounts in Australian history where a white person has been charged with anything more than manslaughter, if they were charged at all, over the killing of an Indigenous person.

What the media failed to report is that there were Indigenous people, Elijah's family members, in those riots that defended the police officers, despite the emotional trauma that they were enduring.

What the media failed to report is that these are people who are experiencing pain over loss for the

millionth time and that they will not feel the relief of knowing that the offender was punished appropriately.

Once again, the judicial system has failed Indigenous people and yet the media continues to portray our race as criminal, in defiance of a system that has continually denied us justice.

The media, however, is only one aspect of the problem. The fact is, there is a large portion of the Australian public that already view Indigenous people in this unfair light; twisting their own guilt and ignorance into hate and making a people who were once rich in culture, beg for the respect that we deserve as the First Nations People of this country. The media has played on these outdated beliefs for decades, working this idea of the 'uncivilised savage' into the broader public's perceptions of Indigenous people.

Stereotyping Indigenous people as alcohol and substance-dependent is used as a way to discredit us en masse and remove autonomy which, consequently, makes it a whole lot easier for the government to step in and enforce unjust policies. This was demonstrated last week after the riots when a strict alcohol ban was placed on the Kalgoorlie community.

But this ban was more than a preventative measure; it was a taunt.

This ban was rubbing into the faces of Indigenous people the control that the government has over them. It took away a community's ability to grieve the way that they wanted to and forced them to be aware of their helplessness in this all too familiar situation. This ban made it seem as though the cause of these riots was drunkenness when the catalyst for this incident happened long before Elijah stole that motorbike.

The catalyst for this incident was the Palm Cove riots, Don Dale, the boeing of Adam Goodes, every single Aboriginal Death in Custody, the use of blackface, the slavery and attempted genocide that actually did take place in this country, the Stolen Generations and Captain Cook claiming *terra nullius*.

The brutal murder of an Aboriginal person and the unjust punishment of the white offender is a 228 year old tale that can be applied to all of the incidents listed above. This mistreatment has been flat-out denied, pushed to the side, postponed being dealt with for the sake of other issues and justified as 'legal'; but what people fail to recognise is that the killing of Indigenous

This mistreatment has been flat-out denied, pushed to the side, postponed being dealt with for the sake of other issues

people was not criminalised until 1967 when we were finally recognised as human on our own land.


I am absolutely sick of opening my newsfeed to another Indigenous face being killed or mistreated at the hands of white institutions. It has been 228 years since invasion and western "civilisation" has secured its' roots in this land, so how many more black years need to be sacrificed before white people do not see our existence as a threat?

As an Indigenous person, I want to exist in a world where my Aboriginality does not need justification or explanation, where criminality is not expected of me and where I am not genuinely concerned that someone I know will be the next face that pops up in my newsfeed.

**This piece was originally written in the week following the news of Elijah Doughty's death.*

OUR BRAND IS IN CRISIS, SO HOW DO WE CHANGE IT?

TESS RYAN // BIRIPI



Open the paper, look at your newsfeed or listen to commercial radio. Take an hour out of your day to observe and listen, and prick up your ears when stories of Aboriginal and Torres Strait Islander people emerge. What do you hear?

During the week before writing this piece, the story of a young 14-year-old Aboriginal boy from Kalgoorlie who died through a traumatic set of circumstances was heavily reported on. His name won't be mentioned here; however, those circumstances led to a 55-year-old man being charged with manslaughter. Violent clashes ensued outside the courthouse in Kalgoorlie, due in part to the victim's family being unable to be present when the charges were announced. What was focused on within media agencies was the coverage of those clashes, and not the reasons why the victim's family were effectively locked out of court proceedings.

Last year, former minister Gary John's comments in the media regarding Aboriginal women, welfare and 'cash cows' courted some controversy. When discussing statistics which stated that Indigenous women were 34 times more likely to be victims of domestic violence than that of non-Indigenous women Mr John, speaking on The Bolt Report stated, "Look, a lot of poor women in this country, a large proportion of whom are Aboriginal, are used as cash cows, right? They are kept pregnant and producing children for the cash. Now that has to stop" (quoted in Whyte, 2015).

In the eyes of many notable Indigenous Australians, Mr John's comments were offensive and stereotypical to say the least. Aboriginal academic Dr Chelsea Bond wrote a piece for online magazine *New Matilda*, stating: *Aboriginal people have long been depicted as animalistic, not quite human, and accordingly were counted among the flora and fauna up until the 1960s. The depiction of Aboriginal women as cows more specifically suggests that we are not just animals, but that we are the most docile creature lacking agency over our own lives* (2015).

Coupled with this are the other stories we hear of policy directives focused on Closing the Gap. As Indigenous people, we also embrace this in the everyday

as our norm and lived experience because it has been. As an Indigenous woman with chronic health issues, my interactions with policy happen 24 hours a day. I utilise the health policy with Closing the Gap through medications, I specifically use the education policies as an Aboriginal woman in University, and in previous years I adhered to housing policies while being a public housing tenant. It should also be pointed out that all of us, regardless of race, gender or class, interact with government policy. Some of us, however, have these policies as overarching concepts within our lives. We see the constant reportage of 'policy failure' when connected to Indigenous Australia, thereby further catapulting us within the frame of the 'Aboriginal problem.'

We see the constant reportage of 'policy failure' when connected to Indigenous Australia, Thereby further catapulting us within a frame the 'Aboriginal Problem'.

As well, social media shows us that we are victims - domicile driftwood unable to move beyond disadvantage, or problematic activists making life difficult by all those pesky protests. If you decide to read the posts (there have been countless times recently, that I as an Aboriginal woman have chosen not to for self-care) regarding this and many other Indigenous specific stories, you begin to feel a combination of trauma, fatigue, anger, advocacy and empowerment. These feelings are mutable, they can turn on a dime and occur in moments when you least expect it.

The arguments I am making here are pertinent to my learnings as an early researcher in Indigenous women and leadership, and how representation of such happens in Australia. Perpetuating the belief that Aboriginal people are compliant victims, vulnerable to any form of abuse, exploitation or self-destruction, plays into the continual parentification by government to fix the 'Aboriginal problem' (Macoun, 2011). It also undermines any suggestion that Aboriginal women may lead - forcefully, collaboratively or with any tangible impact within Australian society.

We are constantly faced with crisis - we see deficit in the media in how we are reported on, and as researchers, we chase that crisis every day. Even when we see the 'triumph over adversity' story arc (something we at University embody and dance with all the time), we are essentially saying to the world 'we are in crisis and we overcame it'. On entering academia there were countless stories of students who were initially dealing with homelessness, poverty, and even impending court dates. The narrative suggested that the standpoint was deficient, but the focus on what I would suggest was an initial perspective, and the narrative was somewhat clouded, murky to a degree that we ourselves own it forcefully to enable a trajectory of strength. We overcome, and become the epitome of change management. Once the shift has occurred, the narrative of adversity becomes fixed and the 'triumph' engenders an atmosphere of those around us having done something to contribute to that success. It is very difficult when the focus is first put on disadvantage or

vulnerability, because even when one achieves beyond that, the vulnerability remains.

So how do we change this? Do we need to? And what does the crisis mean in matters of leadership? There has been a push in Indigenous-based research to provide strengths-based approaches, tangible results rather than solutions to a problem in our communities. The conundrum lies in running the tension between creating an initial standpoint of where we have been, towards promoting the success and achievement we have gained.

It is very difficult when the focus is first put on disadvantage or vulnerability, because even when one achieves beyond that, the vulnerability remains.

The best way to deal with the tension in our narratives is to actively think about agentic behaviour, change, and empowerment to the degree that it is accepted, it will happen, and needs little fanfare when it does. Or that simply, we as both individuals of identity and belonging to a collective openly discuss other aspects of our lives that demonstrate we are not the binaries of hardship or success, but a mixture of both. It is then that the true strengths-based narrative can hold itself to be true.



ON THE MURDER OF ELIJAH DOUGHTY

THEO JAVANGWE// WONGUTHA//NGADJU// MIRNING



“Indigenous people have been and continue to be an unwanted disruption to the colonisers illegitimate claims to Indigenous land and the wealth that has flowed from generations of theft, murder and dispossession against Indigenous people”

On the Murder of Elijah Doughty R.I.P

On Monday the 29th I was met with saddening and unwelcome news that a 14-year-old Indigenous boy from my hometown of Kalgoorlie had been callously ran down and murdered in cold blood over the alleged theft of a motorbike. My heart pounded and I was overcome with panic and grief with Kalgoorlie being my hometown, the place I was born, the land where my ancestors lived and where my family continue to live to this day. I thought of my young Indigenous brothers and their love of motorbikes, adrenalin and the great outdoors and wondered if this love had gotten them killed. As the facts were revealed, and I found out who the young boy was, and the family and friendships ties he had to my own family. My grief did not subside; instead it turned to anger and outrage.

Elijah Doughty was 14 years old. A young Indigenous boy no different to the other Indigenous boys who loved motorbikes and excelled at football. On the morning of Monday the 29th, he was run down by a white vigilante who has seeking to reclaim the motorbike Elijah was riding which had apparently belonged to him. Elijah was pursued through a bush paddock where the car the white male was driving deliberately hit Elijah, ran him over and then continued onto the other side of a nearby creek. The media disseminated a narrow and consistent narrative of a criminal Indigenous boy who had died as a result of a white male trying to reclaim what was apparently his. What they didn't tell you was that Elijah was in fact the proud of owner of two motorbikes, that he saved for and bought himself and were then stolen from him. Further to this there was confusion as to who actually owned the motorbike that Elijah was riding.

Instead of exploring the nuanced nature of this heinous crime and reporting the facts in a fair and balanced

manner, little attention was given by the media to the counter narrative of Elijah's family and friends. There was no evidence to suggest that Elijah had actually stolen the bike and even if he did, theft should not have been the focal point of media reports. The media should have been focusing on the callous murder of a teenage boy, full of promise and ability with his whole life ahead of him. As Indigenous people we know that this boy would not have been murdered if the colour of his skin had been different. Yes, racism was a major causal factor in the murder of Elijah Doughty.

The grief did not subside instead it had turned to anger and outrage.

The bike Elijah was riding was in fact passed on to him by another person, whether or not it was stolen is still up for debate. You wouldn't know that if you had relied solely on the information broadcasted by racist mainstream media. One of the most staggering points of this story was the rally of support for the man who killed Elijah from white racist trolls online. Many reared their racist heads on Facebook claiming that Elijah had deserved to be killed for stealing the material possession of a white man (the irony and hypocrisy in this statement may possibly trigger First Nations people). Others remarked how it was a tragedy for both Elijah's family and the family of the perpetrator, and more continued to claim that this was a result of Indigenous youth crime in Kalgoorlie, how the 'community' had had enough and this vigilante action was to be expected and even justified.

More concerning, there was a Facebook page that existed before and after Elijah's death called 'Kalgoorlie Crime Name and Shame'. The page had a moderator's note to members, 'If any of the content offends you, we suggest you unfollow this page'. Apparently this page was functioning as a community notice board for the Kalgoorlie community to report theft and other crimes, in the hope of obtaining information about crimes and reclaiming stolen property. However for the Indigenous people of Kalgoorlie, the page was a platform for racist vitriol and rhetoric, with members casually racially vilifying Kalgoorlie's Indigenous people and calling for vigilante action against Indigenous youth who committed crime in the town. The sick and twisted calls by racists of the Kalgoorlie community for Indigenous youths to be harmed and even murdered for committing crimes was realised with the unlawful murder of Elijah Doughty. This page continued to fuel racial tensions in the town and I believe was responsible in part for the death of Elijah Doughty. These faceless, racist cowards detailed ways on harming Indigenous youth and showed absolutely no regards for black lives.

In the aftermath of Elijah's death, I went onto the Kalgoorlie Name and Shame Crimes page to see what it was all about. I was disgusted by the unmoderated and rampant racial abuse towards Indigenous people that was being written in response to the death of Elijah. I immediately went on the defensive and sought to counter this racist rhetoric and hopefully educate people. I was met by all types of racists. The racists who began their sentences with 'I'm not racist' and then went on to state 'Well I'm not responsible for what my ancestors did to your ancestors 200 years' ago. The racists who stated that they had Indigenous friends and family and therefore they had a right to racially vilify Indigenous people like myself because we weren't like the ones that they had come to personally know. I was met with the racists apologists who continued to say that if Aboriginal people got a job and obeyed the law they wouldn't be in the situations they find themselves in. The racists who apparently didn't see colour but then went on to make incredibly racist remarks. I relentlessly tried to explain to these people their hypocrisy in calling Indigenous people thieves. I repeatedly called out these racists' lack of humanity in saying that a material possession was worth more than a human life. I tried to educate the uneducated racists by explaining to them Australia's long history of racial genocide and how colonisation was not a single event that occurred over 200 years but is a process that continues to this day in insidious forms.

One thing became very clear: white Australians do not value the lives of Indigenous people. We have always been and will continue to be an impediment to their colonial regime and overall goal of erasing us from the Australian landscape and claiming our land as their own. It is obvious that they have never valued our lives. We were murdered during the frontier wars, we were hung in the thousands for the theft of farm animals, and publicly executed for avenging the rape, murder and injustice of white brutality. We were killed in the thousands for the heinous crimes of white convicts, at a time when it was easier to accuse an Indigenous person of a crime and have their families and tribes wiped out, then to confront the reality of white criminality. White Australians do not like to confront the erroneous premises of their colonial foundational myths; they do not like to be reminded that they came to this land uninvited and invaded. They do not like to be reminded that their forefathers murdered, raped and stole rather than the idealistic concept of "settlement". They do not like to confront the realisation that Australian law is inherently racist. They do not like to admit that Indigenous people have agency and are the sovereign people of this nation. And most of all they do not want to admit that their wealth and privilege was built on stolen land and the spilt blood of Indigenous people.

They do not like to be reminded that they came to this land uninvited and invaded. They do like to be reminded their fathers murdered, raped and stole rather than settled. They do not like to confront the realisation Australian law is inherently racist.

I spoke to my aunty in Kalgoorlie the other day who offered me an insight into the mood following the tragic events. She spoke of the overwhelming grief and sorrow that had struck the Indigenous community. She spoke of the confusion after Elijah had been murdered as nobody knew the identity of the boy until some hours afterwards, and how many Indigenous parents went into a panic thinking that maybe it was their own

child. For the Indigenous community in Kalgoorlie, Elijah was everybody's son and family member. She then spoke of the anger that ensued. She spoke with pride and power about the riots that had followed the arrest and court appearance of the person accused of causing Elijah's death. Whilst the media was reporting 'race riots' and division in Kalgoorlie with chaos and broken windows in a courthouse, my aunty spoke of the incredible mobilisation and solidarity of Indigenous people from family groups who put their differences aside and united against a common enemy- racism. She spoke of the empowerment and incredible pride in seeing young and old Indigenous people, friend and foe stand together to send a message to Australia: that Elijah's life mattered and that Indigenous people want justice. But you would have got none of that from reports of the racist mainstream media who continually focused their coverage on racial division and attacks on the police and courthouse. The riot that occurred in Kalgoorlie was a reaction to the racist undercurrent in the Kalgoorlie community and Australia as a whole. It was an example of the oppressed standing together as one and saying enough is enough.

The death of Elijah Doughty and the riot and protests that followed around the country to show support and solidarity belong to a long history of Indigenous activism and solidarity. Indigenous people are incredibly resilient and politically active. No matter where we are in this vast continent, when we hear of the injustices of our fellow First Nations people, we are quick to mobilise, organise and show our solidarity. I am incredibly saddened by the death of Elijah and send my heartfelt sympathy to his friends and family and my wider Kalgoorlie community. Elijah's death will not be in vain and we as Indigenous youth should continue to follow in the powerful footsteps of our Elders and continue to agitate, protest and rally for change for ourselves, our Elders and the generations to come.

Always was and always will be Aboriginal land.





NORTHERN ARIZONA UNIVERSITY CULTURAL EXCHANGE

CARLA SCAFI // WIRADJURI



As a student in my final years of completing the Juris Doctor of Law, the NAU exchange was an opportunity to engage and share experiences with students who have experienced a very different education system.

Throughout my undergraduate and postgraduate studies I have focused on Australian Indigenous issues. The issue of developing an Indigenous treaty for Australia has been a personal interest in my recent studies at the University of Melbourne. I was particularly interested in discussing issues surrounding treaty arrangements in the United States as a framework that may assist treaty making in Australia.

In addition to the academic stimulus, the exchange also offered the opportunity to gain a new perspective on issues impacting the First Nations people of America. The complete cultural immersion I experienced by visiting NAU was quite profound, having little interaction with Indigenous communities outside Australia.

Whilst I have been involved with various community and cultural development programs in Australia, the NAU experience was without doubt the most personally and emotionally rewarding. I felt more connected to my own culture by having the opportunity to share my peoples stories with my First Nation colleagues. I was also privileged to learn about the plight of First Nations peoples and relate to the issues the young First Nations Peoples still face in contemporary society.

The experience was life changing and has certainly influenced my future career goals in respect to broadening by prospects to explore international relations. I would like to explore opportunities to use my legal skills to assist in furthering indigenous issues within a global community. Whilst I have been proud to focus on my own people, which is where the healing and reparations must begin, I would also like to understand how the First Nations people in America have achieved their own equality goals. In this sense, my perspective on addressing Indigenous issues in Australia has shifted to a much more global focus.

Academic learning provides the basis of educational advancement, however without doubt true knowledge and wisdom must also be gained through connecting and communicating with other people. Cultural exchanges provide the opportunity to discuss issues in a non-threatening, inclusive environment that encourages self-expression and personal development. I believe it is important for students to learn to engage with others and share ideas today in order to truly address the cultural challenges of tomorrow.

I felt more connected to my own culture by having the opportunity to share my people's stories with my First Nation colleagues.

Above all I was inspired to meet students from across the globe who have experienced similar challenges as Indigenous people of Australia. Sharing our stories was a unique and enriching experience that was the most valuable aspect of the exchange. Connecting human faces to the issues studied in various university courses has both enhanced my understanding of the issues facing First Nation people and allowed me to discover more about myself and my own people. I feel more connected to my culture and have developed confidence to engage with Indigenous issues in a global community.

EMILY KAYTE JAMES // YORTA-YORTA//GUNDITJMARA// ANTELOPE CANYON



DEVASTATING NON SILENCE

EMILY KAYTE JAMES // YORTA-YORTA // GUNDITJMARA



In recent weeks Warren Mundine a prominent Aboriginal politician criticised Aboriginal women, leaders and communities and accused them of staying silent on domestic and family violence. Mundine commented “[that] what we have seen for the last 10, 20, 30 years is a lack of action... Frankly, if Indigenous people remain silent we deserve to be tarnished”. Many articles since have placed blame on Aboriginal feminists and families accusing us of “devastating silence” around issues of family violence. As a young Aboriginal woman who also happens to be a feminist and have personal experience with family violence, I found Mundine’s accusations confronting. Why? Because I have not been silent. I have recently become part of a Facebook group that is a closed group and an inclusive space for Aboriginal and Torres Strait Islander people who identify as women or not men. When Mundine’s comments were released there was a unanimous response and vibe from the group which can be summed up in three words. What. The. Fuck. We as Aboriginal women have been talking about, writing about, sharing and holding conferences about family and domestic violence since forever.

Not only are Mundine’s comments factually incorrect but by telling us that we have been silent and passive, it erases the history of Aboriginal women’s resistance and hard work at combatting family and domestic violence.

Celeste Liddle in her article for The Sydney Morning Herald talks about her recent trip to Alice Springs where for two whole days a crowd of mostly Aboriginal women discussed the impacts of domestic and family violence. The conference was titled Putting Gender on the Agenda it was just one initiative that has been created to counter this epidemic. You wonder how Mundine can say that we are staying silent when 200 women sat a two-day conference to discuss the very thing he claims we’ve been silent on. For the second year in a row, Liddle on her blog Black Feminist Ranter has hosted a count of Aboriginal women who have died violent deaths usually at the hands of their romantic partners who are often men. Liddle has brought into clear focus the extent to which Aboriginal women are dying at the hands of violent men in this country. As an Aboriginal feminist she has not been silent; in fact, she has been talking about and fighting for Aboriginal women long before Mundine entered parliament and attacked us.

Linda Burney, the first Aboriginal woman to be elected into the Australian House of Representatives, has spoken publically about her own experiences with domestic violence many times and has established programs that specifically address domestic and family violence. Malarndirri McCarthy, in recent weeks has been meeting with town camps about domestic violence. There are hundreds of Aboriginal women around the country working with government and non-government organisations in the fight against domestic and family violence, and I don’t believe that their work counts for nothings, that their work should be considered a “lack of action”.

Not only are Mundine’s comments factually incorrect but by telling us that we have been silent and passive, it erases the history of Aboriginal women’s resistance and hard work at combatting family and domestic violence. The real issue here is that Mundine, in his comments, plays a role in marginalising the voices of Aboriginal women; simply because we are not men, the role we play and the work we do is over-shadowed and pushed to the side. As Aboriginal women we put



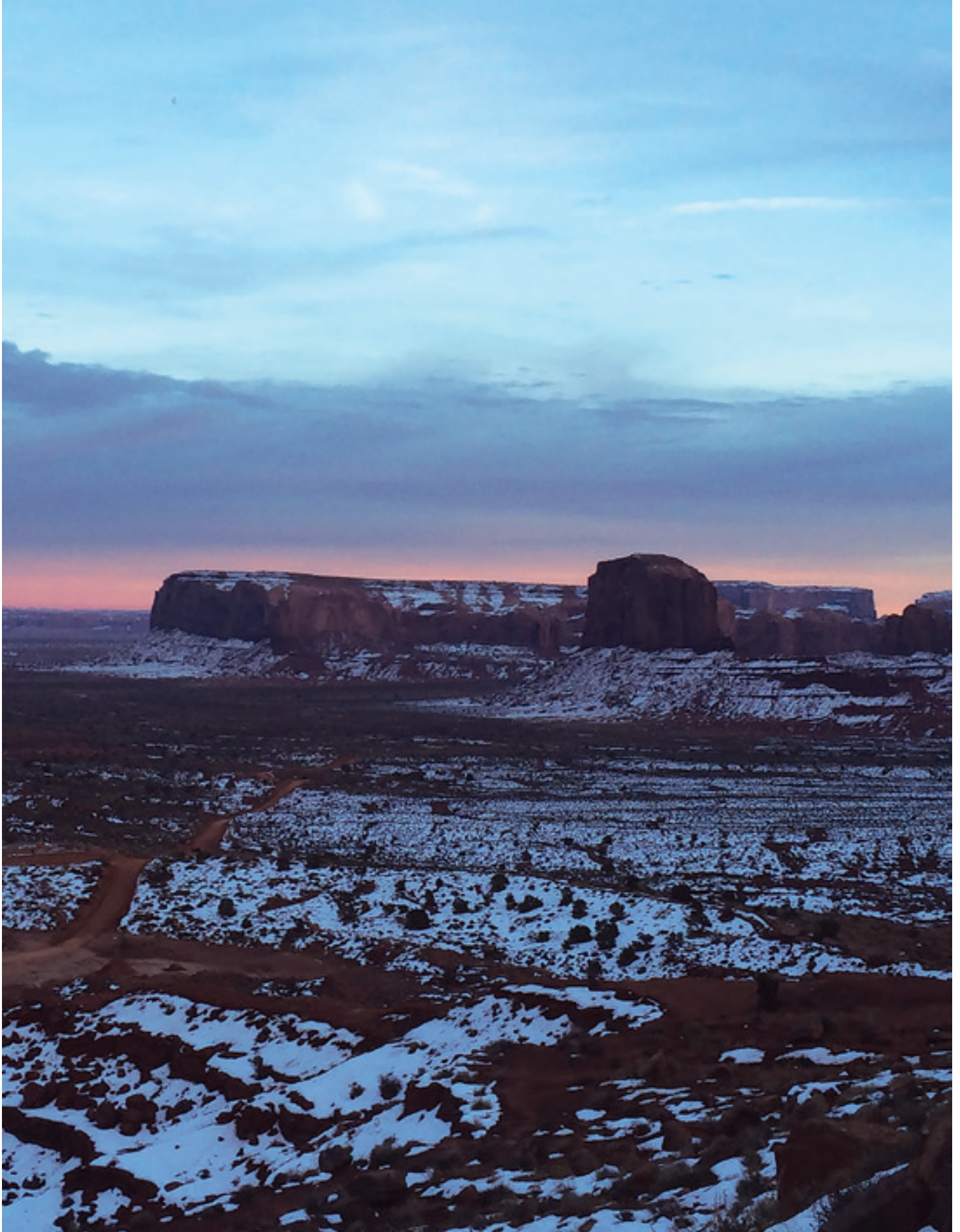
in endless amounts of work in the community and yet it took until 2016 for there to be an Aboriginal woman in the House of representatives, almost 75 years after the first white woman was inducted, though only 6 years after the first Aboriginal man. It is clear from an analysis of Australia's political climate that Aboriginal representatives are few and far between but there have been even fewer Aboriginal women represented. This tells us that there are multiple factors at play in an effort to keep us from having a seat at the table. As thorough as these efforts have been we are still managing to find our way up and in.

And it's not just Aboriginal women speaking out either; my Grandfather worked in Aboriginal child protection for over 40 years. His legacy is reflected in child protection policy that still exists in Victoria today. You have to wonder whether Mr. Mundine considers his work as a lack of action. Patrick Dodson has spoken out against family violence on a national scale, and used his platform as a politician to bring the issue of violence against Aboriginal women to light in a way that doesn't blame or criticise Aboriginal women.

I think we can all acknowledge that Australia as a whole has failed victims of domestic and family violence. Just this year, programs that showed results of minimising cases of family violence in communities lost

funding and Aboriginal Affairs services in general were cut overall by half a billion dollars. It is important to note that these changes took effect under Mundine's watch as the chairperson of the Indigenous Advisory Council. I believe Amy McQuire put it best in her article for *The Guardian* when she wrote "...if you think Aboriginal women have been silent, it's only because you haven't heard us, our voices now hoarse after decades of screaming into the abyss of Australia's apathy".

Domestic and family violence in the Aboriginal community has a long and complex history in Australia. The roots, causes and the way we can combat domestic violence are far more complicated than this article has time to consider. The issue has been widely researched and discussed and there are many experts in the field; of which I am not one. Mundine is right however, when he states that family and domestic violence do need to be on the table. If we are able to come up with a solution, or multiple solutions then the issue is not too far-gone. However, in order to achieve this, it does mean we need to work together, acknowledge each other's hard work and stop bringing down our community with our words. Our communities need healing and we are only going to get there through giving everyone, especially our women, an opportunity to have a seat at the table.



BLAK STATS

Blak Stats has become our neat little way of letting everyone see the diversity within the Indigenous community at the University of Melbourne and to break down that pesky concept of pan-Aboriginality. Including this in every volume of Under Bunjil has become more and more prevalent to us as we listen to our students encounters with the statement 'I've never met an Aboriginal person before'.



“By studying a Masters of Teaching I want to break the stereotype that Indigenous people currently have and also be a face that Indigenous students can relate to. I want to inspire more Indigenous teachers.”

Tyrone Bean // Kabi Kabi / Bindal // Student
Bachelor of Arts (Majoring in Criminology and Sociology)
Masters of Teaching

Record on repeat: Tracey Chapman, Fleetwood Mac, Kendrick Lamar & 50 cent

Cult follow: How I met your mother


Fav Threads: Claude Maus

Dream holiday destination: South America

Fav Bush Tucker: Kangaroo

Girl/ Guy crush: Tiahna Oxenham & Jonathan Thurston
Which three People of Colour/Indigenous people would

you like to have round for a yarning circle?: Nelson Mandela, Tracey Chapman & Bill Glenbar (my pop).



“Having completed a Bachelor of Science, and doing Breadth in AIS subjects, I wanted to learn more and also to challenge myself a little bit too”

Eloise Bentley // Wiradjuri // Student
Bachelor of Science (majoring in Civil Systems)
Graduate Diploma of Arts (Advanced, majoring in Australian Indigenous Studies)

Record on repeat:

Let me blow your mind by Eve

Cult follow: TV: Scandal

Fav Threads: Shoes


Dream holiday destination: Bora Bora

Fav Bush Tucker: Chocolate

Girl/ Guy crush: Kerry Washington & Chris Brown

Which three People of Colour/Indigenous people would
you like to have round for a yarning circle?: Aileen

Moreton-Robinson, Eve Tuck & Kim Scott



“I am at University furthering my education in order to improve my competitiveness for appointment to an officer role with the Australian Army”

Paul Payne // Wiradjuri // Student
Bachelor of Arts (Extended)

Record on repeat:

Simple Man by Lynyrd Skynyrd

Cult follow: TV: Law and Order (SVU)

Fav Threads: Suits, Kilts, and Camouflage

Dream holiday destination: British Columbia

Fav Bush Tucker: Kangaroo Stew

Girl/ Guy crush: Nigel Lawson & Tom Hardy

Which three People of Colour/Indigenous people would
you like to have round for a yarning circle?: Neil De-

Grasse Tyson, Martin Luther King Jr. & Reg Saunders.

“Following the negative coverage of the ‘Selfish Rabble’ marches that protested the closure of Aboriginal communities, I returned to University to gain the skills needed to shape positive representations of Indigenous people in the media”

**Melinda Phillips // Kaitej / Ngumbur // Student
Bachelor of Arts (Australian Indigenous Studies & Media and Communications)**

Record on repeat: With You Tonight (Hasta El Amanecer) by Nicky Jam

Cult follow: TV: Gossip Girl / Film: Bad Boys I & II

Fav Threads: Tights ALL day !!!

Dream holiday destination: Bahamas


Fav Bush Tucker: Magpie Geese

Girl/ Guy crush: Drake & Rihanna

Which three People of Colour/Indigenous people would

you like to have round for a yarnning circle?: Nakkiah

Lui, Miranda Tapsell & Shari Sebbens



“I chose to work in the Education field because I have a passion to help, support, educate and uplift my people.”

**Kirsten Bonds // Yamatji // Murrup Barak Staff Member
Bachelor of Primary Education (Minor: History)
Master of Educational Leadership & Guidance/ Counselling**

Record on repeat:

Rock With You by Michael Jackson

Cult follow: TV Show: Teen Mom (Pathetic I know) & Man vs. Food / Movie: Hunger Games

Fav Threads: Any and ALL Active Wear

Dream holiday destination: GREECE

Fav Bush Tucker: Damper

Girl/ Guy crush: Beyonce & Michael B. Jordan (The actor from Creed)

Which three People of Colour/Indigenous people would

you like to have round for a yarnning circle?: Oprah Winfrey, Cathy Freeman & Ethel Taylor (my nan)



“I’m at University because Dad said I wasn’t allowed to be a brickie ”

**Tyson Holloway-Clarke // Warramunga // Student
Bachelor of Arts (Honours in History)**

Record on repeat: Bulletproof Love by Method Man

Cult follow: TV: House of Cards / Film: Hot Fuzz

Fav Threads: Hawaiian Shirts and Boardshorts

Dream holiday destination: Japan or Patagonia

Fav Bush Tucker: Roo tail

Girl/ Guy crush: Judith Butler & Malcom X

Which three People of Colour/Indigenous people would

you like to have round for a yarnning circle?: Marley Holloway-Clarke, Michelle Obama & Barack Obama.

HOW TO ABSTUDY

WUNAMBI CONNOR // GUMBAYNGGIRR / KAMILAROI / KUWARRA

After you accept an offer to attend university, you usually have to decide how you are going to survive, financially. And by 'survive' I actually mean deciding whether or not to buy that third jug at the Shaw on a Wednesday night or pay for textbooks. For many of our avid readers, you usually have two options: apply for Abstudy or pray that you get a bunch of scholarships because your parents earn too much, but in most cases, not enough to 'shell out' (quote Malcolm Turnbull, 2016) an odd \$25,000 for college.

If you are eligible for Abstudy, when you first start receiving payments it seems like a dream. You are essentially getting free money for being a student- how much better could life get? But you will soon realise that interactions with Centrelink will be some of the most painful experiences of your student life. Unfortunately, there is not yet a way that you can entirely avoid contact with Centrelink whilst still receiving payments so, here is a quick little guide full of tips and tricks to navigate Abstudy and the Centrelink system in general.

1 Applying for Centrelink

Trying to jump through the initial hoops when applying for Abstudy can be a long and tedious process. You can, however, now complete the application online at MyGov (bless). We recommend doing this at home or with your parents as you may need information from them to complete the application. Make sure you get everything in as soon as possible.

2 Awaiting confirmation

Waiting for your application to be processed can seem like it takes forever. If you feel like it's taking a little longer than it should there is no harm in following it up. You will sometimes find that there is something missing (or they lost it) and Abstudy will not continue with your application until it is resolved.

3 Calling Centrelink

There are two options when calling Centrelink. Firstly, call at times when there are more operators and less people calling (around 9am and 3pm). Secondly, prepare to be on hold for ETERNITY and becoming extremely familiar to the magical and grueling tones of Mozart. While you wait you can cook a meal, watch Netflix or do the copious amount of readings that you've been avoiding. Be warned, however, that a 2013/14 audit found that only half of Centrelink calls got answered, so know that sometimes the call just cuts out after you've been on hold for forty minutes or so. If this happens you'll feel like having a total meltdown but just calm down and try again.

4 Reporting

If you are earning a little extra dosh then you will need to let Abstudy know. Trust us - YOU NEED TO DO THIS. If you don't and they find out, you may lose your payments later in the semester or have to pay it back which is possibly the worst thing ever.

5 Budgeting your money

When the Centrelink payment (FINALLY) comes in, you may be ready to head straight out to Laundry or splurge on ASOS, but be careful with your money. On Residential Cost Option, you only get roughly \$50 (See point 6), and there's not that much you can get with that but also be wary that this is only a fortnightly payment.

6 Residential Cost-Option

If you are moving into a Residential College you may be able to opt into the *Residential Cost Option*. This means that you receive less in fortnightly payments but Abstudy will pay *all of your college fees*. Most college administrators can help with this.

7 Travel Allowance

If you have travelled interstate for study then you also may be eligible for a travel allowance. For travel at the beginning of the study year, in the middle of the year and at the end of the year you can be reimbursed for your travel costs.

8 Postgraduate Study

If you choose to continue with postgrad studies then Abstudy may pay for this (rather than working up a HELP debt). Though be wary, they won't advertise this.

9 Earning too much

Ask how much you are allowed to earn and pay attention to this. If you earn more than you are allowed to, then your payments may begin to be affected.

10 Something will always be wrong

Be warned now that there will always be something wrong. It will come up unexpectedly, without notice and at an extremely inconvenient time. When you call they will assure you that the issue will be taken care of but next time you call there will be no record of the previous conversation. Our advice: The squeaky wheel gets the oil. Keep on them until the issue is resolved but please be nice to the people you are talking to, as 99% of the time it is the system and not the person on the other end of the phone.

Need more help? Whilst this is not a definitive guide to navigating the Centrelink system, we certainly hope these tips can help you out. If you are experiencing any difficulty or financial hardship the University has services available to assist you. Speak with Stop 1 for more advice.

THE BIGGEST BLACKEST SHOW

HOSTED BY UMSU INDIGENOUS



In 2017, the UMSU Indigenous Department is looking to transform our show with new and original content (including hosts). If you want to add “professional bullsh*tter” to your resume or have the face for radio, check out some of the ways you can get involved below.

Radio Hosts

From Semester 1 we are looking for students to join us as hosts for the show. The hosts are responsible for organising each week's content and any guests they may need (this includes 1 hour on air and at least 1 hour in preparation). All training will be provided.

Producer

Each week we require someone to manage the panel board and music, record the show, and upload podcasts. You will also be expected to work with the hosts and other contributors to create a run sheet. If you don't have the voice for radio but are interested in the behind the scenes side, this may be for you. All training will be provided.

Mix Masters

Each week we require a playlist (up to 8 songs) to be prepared before going to air. The aim of the UMSU Indigenous Department is to focus on playing Indigenous Artists or music produced by People of Colour. We are looking for someone who can select music relevant to each week (this may include choosing songs to match the mood of discussion topics or to pick music for an artist dedication week). As well as this, you will need to create a monthly Spotify playlist that will be available for Indigenous students.

Eligibility and Training

To be eligible to contribute you must be an Aboriginal and/or Torres Strait Islander person, currently studying at the University of Melbourne. While we are able to help with many of these roles, there is also 1 day of training available through Radio Fodder.

Questions

If you have any questions or are interested in working on the radio show next year please email: indigenous@union.unimelb.edu.au

UNDER BUNJIL

CREATED FOR AND BY UNIMELB INDIGENOUS STUDENTS

Since its creation in 2015, Under Bunjil has undergone a lot of changes to the layout, contributions, and overall general vibe. In 2017, we aim to continue the amazing work not only contained in this edition, but what has grown over the last two years. If you are interested in submitting work or helping put the final product together please read on to the details below.

Submissions

We welcome all ideas and mediums (photography, creative writing, journal articles, commentary, sketches, etc.). The general rule is that if it can fit on a magazine page we can include it.

Note: If you are looking to submit photography or artwork please contact the UMSU Indigenous Department before you submit, as your artwork will need to be a certain size and image quality.

Submission Process

Once you have decided on what you would like to submit to Under Bunjil please send a digital copy of your work to Indigenous@union.unimelb.edu.au with the email subject as 'Under Bunjil'. We will be accepting submissions throughout the year, however keep an eye out for final submission dates for each volume.

Editors

Editors are responsible for encouraging other students to submit work as well as contributing their own work to be published between Week 6 to Week 10 of each Semester. You will be expected to work with the team to define Under Bunjil as well as working with contributors to refine their works so that they are ready to be published, (this will generally be a few meetings to be held on campus). You will also be expected to be present for a launch party in Week 11/12. If you are interested in this position, get in contact with the Indigenous Department to find out how.

Eligibility

To be eligible to contribute you must be an Aboriginal and/or Torres Strait Islander person, currently studying at the University of Melbourne.

Questions

If you have any questions please get in contact with us via our email at: Indigenous@union.unimelb.edu.au





