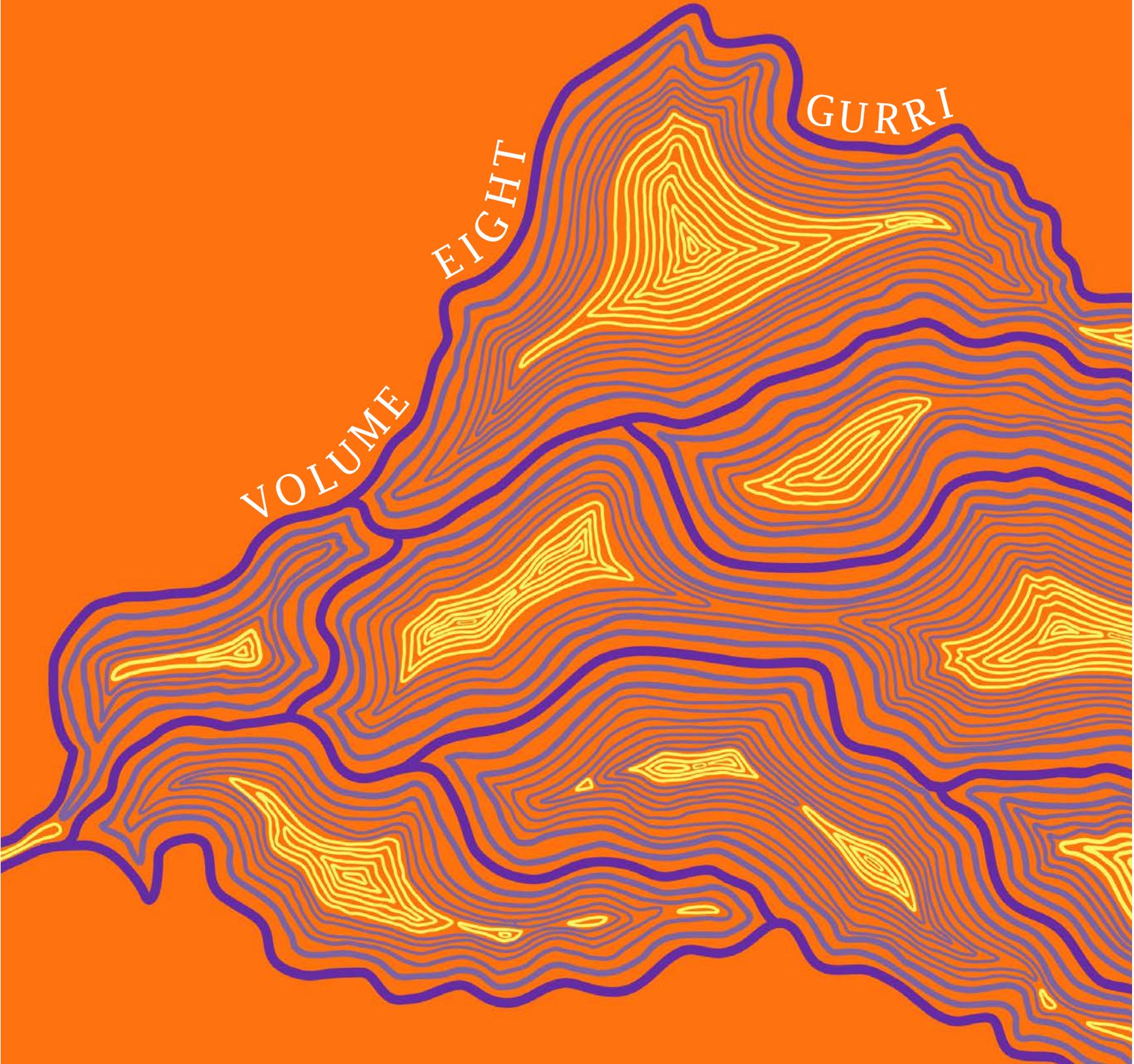


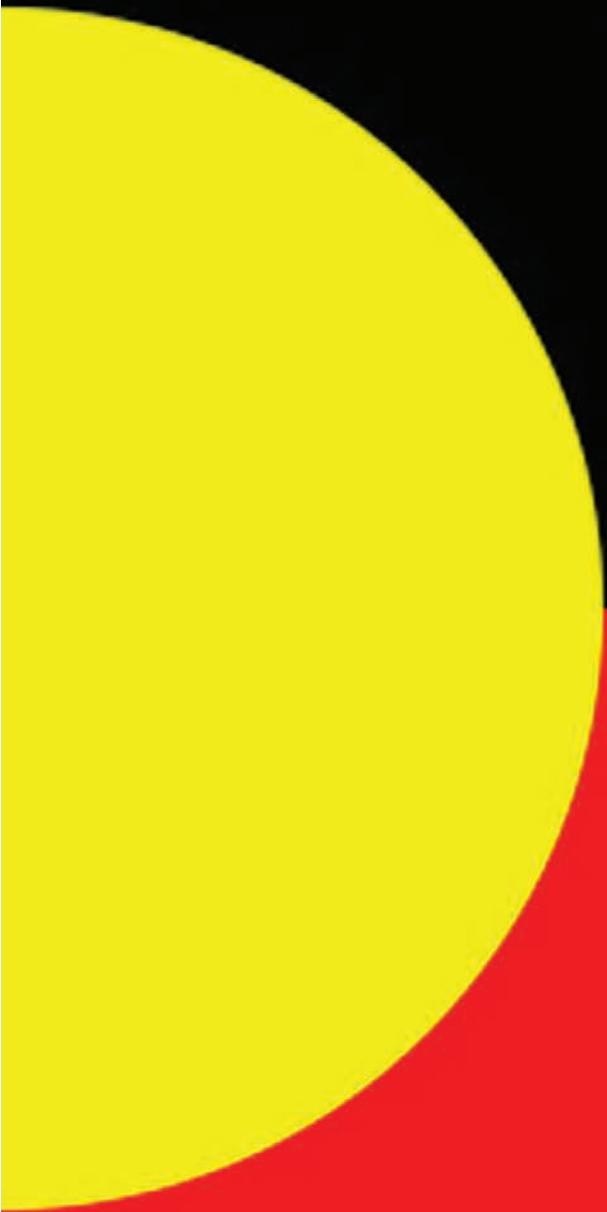
# GUNDUI BUNJIL

VOLUME  
EIGHT

GURRI



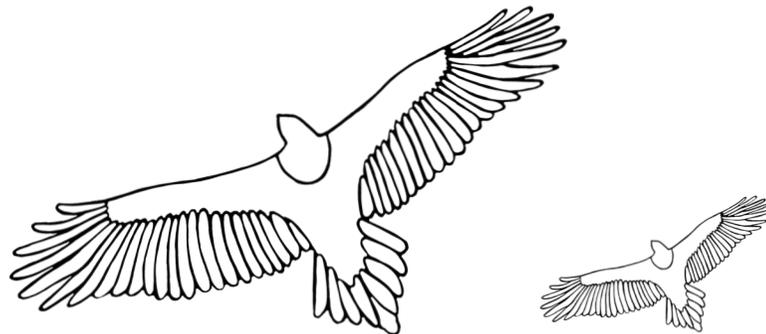




# CONTENT WARNING

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Aboriginal and Torres Strait Islander readers should be aware that this publication contains the names and images of those who have passed away. The content in *Under Bunjil* is of a sensitive nature and may be very confronting for some. We encourage our contributors to use *Under Bunjil* as a platform to make known their experiences as First Nations peoples in this country. As such this edition, like previous editions, contains text and imagery pertaining to many forms of colonial, sexual and physical violence. We understand the severity of these themes and have chosen, and will continue, to include this content. We must continue to speak honestly with our readers about our lived realities. There will be explicit content warnings at the beginning of individual pieces that address these particular themes. Please practice self-care while engaging with *Under Bunjil*; our experiences are not to be taken lightly and neither are these stories. This publication is a testament to our ongoing battles, unwavering strength and dedication to healing.



# ACKNOWLEDGEMENT OF COUNTRY

Content warning: this piece contains references to genocide, colonialism and the dispossession of First Nations lands.

## Why Do We Remember? Why Do We Acknowledge?

The last nine months have tested us. COVID-19 has had a profound impact on each and every one of us.

We miss our family, friends, communities and Elders. It has been difficult and yet here we are, another example of Indigenous strength and resilience. We exist in the oldest living culture, and through our continuing journeys of cultural revival, evolution and learning, we continue to thrive. Our unwavering ability to overcome hurdles is just one of the reasons we have to be thankful to our Ancestors. Through acknowledging Country, we demonstrate a commitment to reminding ourselves of both the First Nations people as well as their intricate and dynamic relationship to land.

I, as a Wiradjuri woman, acknowledge that I am a visitor on Wurundjeri and Boon Wurrung land; I have been my entire life. I continue to profit off the genocide and theft of this Country by living, studying and working on this stolen land.

Your sovereignty was never ceded, you never believed Country could be seen as something so menial, as if it could ever be something to just 'give away'.

Through acknowledging the pain and ongoing battle of First Nations peoples' cultural-revival, I stand in solidarity. By saying the names of the people whose lands you are on, you aid, advocate, and raise awareness. You voice and affirm that these mobs are alive, you remember that this is a living culture. When said with sincerity, acknowledging Country is the most respectful way to honour those that died fighting racist people and colonial structures. No amount of decolonisation will ever bring back what was taken, the lives lost and the pain caused.

So, we learn the true names of the Country we're on, we remember and acknowledge the people whose lands are still being wrongfully withheld. We say sovereignty was never ceded, and through that articulation, we infer that sovereignty will never be ceded, this Country will never be given up. We allow ourselves to demonstrate support and allyship in the ongoing recognition of the theft and dispossession of this Country and its people.

Personally, I believe an acknowledgement to Country should be thought of as more of a 'war cry'. As you demonstrate your relationality to the land, you promise to preserve and protect it. You incite recognition of the unfinished struggle of this Country, and its people. You embody the respect that is so desperately required in the ongoing battle against the colony.

You are doing the most important thing.

You acknowledge.

You remember.

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Tom Hunt-Smith | He/him | Pyemmairrenerpairrener

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Tom Hunt-Smith | He/him | Pyemmairrenerpairrener

### **47 CARE FOUR**

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# UNDER BUNJIL

Powered by the voices and drive of First Nations students, *Under Bunjil* serves as a platform to share the thoughts and experiences of the student body at The University of Melbourne. Written and published by First Nations students hailing from different nations across Australia, many of us now study on the Kulin Nations under the watchful gaze of the great eagle, Bunjil.

The views expressed herein are not necessarily the views of the editors, the UMSU Indigenous Department, the University of Melbourne Student Union or the University of Melbourne. All content, including but not limited to, writings, designs and graphics, remain the property of their creators and are published with their permission. No part of this publication may be reproduced, in part or whole, without the prior permission of the *Under Bunjil* Head Editor.

This magazine was created and published during the COVID-19 pandemic and lockdown, when our team was working remotely and without the usual resources. We've worked hard to bring you quality content that is error free. However, in the case there is a small mistake, we hope you'll be kind enough to overlook it.

# VOLUME EIGHT

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[umsu.unimelb.edu.au/communities/indigenous](http://umsu.unimelb.edu.au/communities/indigenous)

[www.facebook.com/UMSUIndigenous](https://www.facebook.com/UMSUIndigenous)

[www.instagram.com/umsuindigenous](https://www.instagram.com/umsuindigenous)



# EDITORIAL



**Hope Kuchel**  
Barkindji  
Co-Head Editor

To *Under Bunjil* readers, enthusiasts, fans and admirers, Volume 8 is done and dusted!

This year has certainly been challenging for the *Under Bunjil* team. At many points, we felt we would not be able to achieve some of the goals we had set at the start of the year. There were some strong currents working against us; however, after all these setbacks, we now have a stronger appreciation for all the things we are lucky to have, and are so proud to produce Volume 8 and amplify all your amazing voices. One of our goals to revamp *Under Bunjil* was to release two editions this year, and we are very excited this has come to fruition!

Despite the uncertainty, we were able to release Volume 7 online in November and we hope this platform will continue to grow over the years into something great. As this was the first time we had ever produced a magazine, familiarising ourselves with editorial guidelines and production techniques was a time-consuming endeavour. More so was our attempt to digitise Volume 7 in an accessible way to ensure all potential readers could access *Under Bunjil*. After many months of consultation with the UMSU Communications and Design departments, we are excited to continue developing this online network, and hope to make this our primary platform in the future so we can promote sustainability and improve our carbon footprint.

This edition brings us to two magazines for 2020! An amazing achievement in light of unpredictable and invasive restrictions. In this edition, you will see an abundance of written and visual work by Aboriginal and Torres Strait Islander students. We would like to acknowledge not only their amazing talent and Blak excellence, but also their drive to produce material under such strenuous circumstances. Each new edition continues to showcase more and more diversity of works and the ingenuity, proficiency and ambition of First Nations students.



**Shanysa McConville**  
Eastern Arrernte  
Co-Head Editor



**Jordan Price**  
Gunditjmara  
Engagement and Submissions Editor

We hope future editions will continue to push the boundaries, raise important questions and validate our lived experiences, inadvertently educating readers about some important issues we continue to discuss and combat. We encourage mob to engage with the editorial team and get involved! As *Under Bunjil* provides a safe space solely for First Nations students to work with like-minded individuals and develop their written and artistic skills, you should take advantage of this unique platform and get your work out there for others to enjoy.

As we are all currently experiencing one of the most detrimental events of our generation, many of us have witnessed and participated in immense social and political change brought on by the pandemic. COVID-19 has highlighted issues in how our society operates; we have seen some institutions and structures appropriately respond and some that have not. As a society, we can do better, and we need to continue to hold everyone accountable in order to change how we operate.

As the new year approaches, we encourage everyone to continue to think critically about how we want our future to look. The pandemic has certainly demonstrated our resilience and ability to unite in dire times, so we have a rare opportunity to instigate changes for the better in our communities. We hope everyone continues to stay safe and connected, and we are excited to see what the future holds!

*Much love,*

*Hope, Shanysa and Jordan xx*

# BUSH FIRE WALK

dry snap

of bark scrub

underfoot

shard light triangles

between tendril dead

beige blades

brittle straw grass fields

din of fly hum

detachment of life from water

what bubbles up in the skin

under Australian blues and yellows

melanin rise

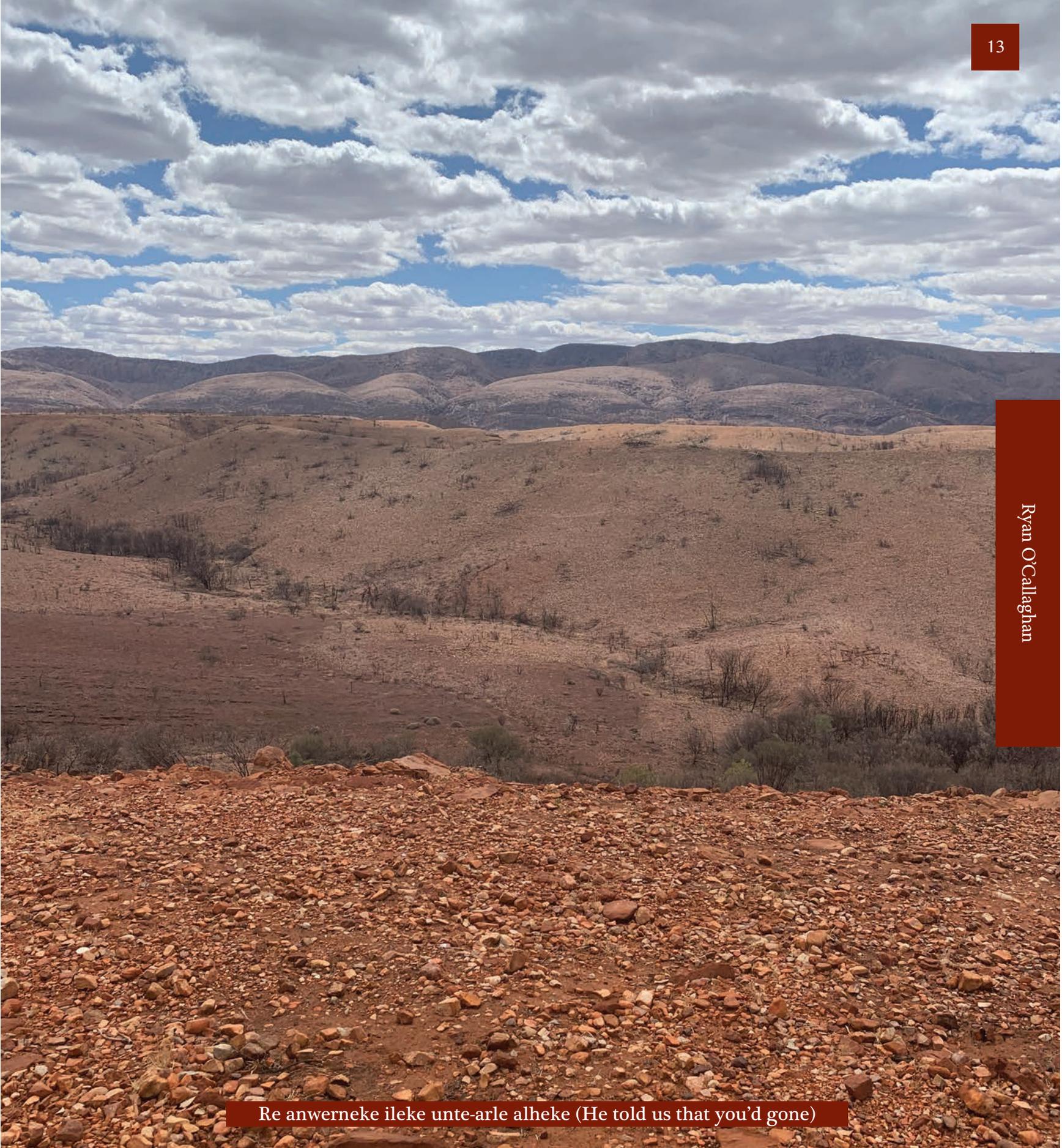
from wan soil

history to the surface

searching for rain in the fire

the dust grey city

the sky towers



Re anwerneke ileke unte-arle alheke (He told us that you'd gone)



# STORIES ARE GETTING TWISTED

Content warning: this piece contains references to police brutality, discrimination and death.

Do you ever wonder how you would be perceived if you were attacked, hurt or killed by some form of law enforcement? Do you wonder if your family would fight for you, if people would mourn you? Do you wonder if your death would make the news?

I look at my life and I wonder. I wonder what story would be told. After all, there are so many layers and levels to my story.

There is a level of apathy in my life and that is because of me. I've played by all the rules that have been put forward. I've never taken money from the government, I went to a good school, then university, then started working. I worry about how I look and how I dress. I'm renting but I am looking at buying a house in the next few years. I'll probably have kids one day: I'm hoping for two. I feel like I got this life handed to me a little. I followed the rules and I'm comfortable. I do not feel extraordinary for doing this, no matter how many people tell me it is impressive that I've gotten here.

But then there is another layer below it. This layer creates the feeling that I have to defend myself in every room that I stand in, or that it is my job to educate the people around me. Just because I'm Aboriginal does not mean that all my art is. There was a realisation that in my job, I'm probably the first Aboriginal person they have had at the workplace. I also know that being a woman of colour means that there will be people who look through me, or glare at me, or give me a tight smile. If you're not sure what look I'm talking about, you're lucky and I hope you never find out.

After all this is a basement level that tells me I'm not supposed to be here, that if certain people got their way, I would not have existed. It is the layer that reminds me there are people out there who can spin my life into something negative. I'm taking up space and money away from others more deserving. This is the level where I realise, I cannot make a mistake. I cannot risk making an error because it might cost me more than just money. This is also where my anger lies. I do not go to this level often.



I have been experiencing a different world during this pandemic because I cannot escape it anymore, there is not much else I can do except scroll social media. The dialogue occurring on Twitter, Facebook and Instagram is incredible. It makes me realise that even after playing by all these rules, there is still some way to twist my story.

Maybe they would look at my friends. The ones who do questionable things on the weekend, who party far more than I ever could. Maybe they will assume that I was with them, that I dabbled in areas that are not legal and therefore, I was a threat. Were there drugs in my system?

Maybe they would look at my family. This ordinary, nuclear family had to go to court over a fence with their neighbours because an agreement could not be reached. Maybe my whole family is disagreeable, has an attitude and just deserved this.

Maybe they will look at my psychology appointments. Every two weeks, I go and speak to someone. Will they assume that I'm crazy, that I did not have control over my mind? Maybe she was hysterical and therefore she deserved to be restrained, hurt, attacked? Was she a menace to society?

Or will it be the mere existence of my anger? I've said that the system is wrong on my social media, I've shown support for Blak Lives Matter, I've stated that we should be in the Constitution, that racism is still rife in this world and had conversations upon conversations with people about why all of it is so important. Will I be deemed a radical?

Perhaps this sounds insane, but this is how stories get twisted and I wonder if people truly see it.

I look at the stories around all these deaths that get reported in the media. Police getting away with actions that no one else could. The people they hurt are just that. They are people. They have families, lives, degrees, accomplishments and goals. There are people that mourn them, that fight for them, but it is never enough. I guess that is why the stories coming out now affect me so much. There is this lesson, one that comes from schools and parents, that if you tell the truth, do the right thing, follow the path that is given to you, you will be okay. Nothing bad will happen. But maybe becoming an adult is realising that this is not true. Sometimes even being asleep is not enough to protect you.

So here I am. Living in this fear, choosing my actions carefully because I do not want to be a story that might be twisted.



Lovesick



Thrifted Dress

# TIPPING POINT

So it's sort of like  
the balance  
has been tipped  
for so long now

buckled metal  
scales, crushed.

They appear  
irreparable

What justice remains in  
the 'system'?  
That was supposed to  
uphold  
integrity.

to represent it?  
The scales continue

tip  
p  
ing

is not a chance  
but

crises, crimes and  
ignorance  
have weighed  
it down

damage so deep  
intergenerational  
wounds.

And when the law is broken  
by those tasked

That 'one shot'

unnecessary deaths and not just  
on distant soils

At home, the Earth  
drenched  
in the blood of ...

systematic silence  
432 deaths in custody  
0 convictions.

A disregarded  
people  
culture

A balance, it has  
a purpose  
it requires  
both sides, counterweight  
both stories

It has been too long

where eyes are averted  
minds  
and hearts  
and understanding

a bullet

here too.

untold stories  
buried  
hidden away  
from the collective memory  
attempted erasure  
Hush.

unseen

justice?

dismissed terra nullius

equally.

it has been too long

colonial violence

closed

locked

omitted.

A balance, it's very  
existence is to  
measure

but how can

one measure  
the immensurable...

Ripped

from mothers hips

history

identity

scattered

lost in that great red expanse

scarred

forced removal  
etched in memory  
stuck in throats

The first step toward healing  
is

acceptance

that such things occur in the first place  
and only then can the  
work begin  
toward

righting

the

wrongs

Acknowledgement.



Lockdown in Lutruwita

# IT'S AFTER THE END OF THE WORLD

Content warning: this piece contains references to colonisation, oppression and death.

Disease spread; people died. A birthing woman delivered her baby on the veranda of the hospital because they said there were no beds for her inside. People are fined for gathering in parks, others moved on if they stay for too long. You were not allowed in town unless you had permission. You were not allowed in town after dark at all. Yet, they reckon 2020 will be the toughest year of our lives.

As restrictions on movement across geographical space limiting access to bush land, reserves and parks are lamented, First Peoples in the places where others from cold Country spend winters chasing the sun, for the first time in a long time have the power to say no, you can't come here.

As mothers, rarely fathers, talk on TV of the difficulties of schooling at home, we quietly celebrate the absence of our children from classrooms 250 years after the arrival of Lieutenant Cook. There is joy in the news of the anchoring, until further notice, of the replica that symbolises a cleft in time that brought with it subsequent disease and violence and your ancestors and their children, and their children's children, and an imagined future without us in it. At least there is a chance our kids won't be punished for refusing to bear witness to the babel.

While those out of jobs are not dole-bludgers but job-seekers, because of blanket administrative and bureaucratic panic, the on-Country carers and dreamers talked about as black no-hopers are, until further notice, almost living at the poverty line not just in generations, and not for the first time ever, but definitely since lands were cleared and cattle came. While some city folk rush past the fresh food section of the supermarket to the toilet paper and pasta aisles, those Country carers with their brimming basics cards might finally be able to afford overpriced essentials.

Despite the larcenous COVID-19 stealing reconciliation 2020's theme and reminding us we're not in this together, which we already know, we don't mind because it also gives us an excuse to have that week off. And we need it. We've already been here; we've already done this. In the words of the late Afro-futurist jazz musician, Sun Ra: It's After the End of the World! Don't You Know that Yet?

As the present site of future absence, our Ancestors, their children and their children's children, have always been and still are restricted in moving through space and hyper-surveilled in their relations to each other in public places and to place itself. The experience of being rendered out-place in place is not new. This seemingly exceptional and dystopian moment is not that exceptional or dystopian at all.



One Hundred Million Percent

# QUARATUNES



Lean on Me – Bill Withers  
 The Less I Know the Better – Tame Impala  
 In the End – Linkin Park  
 9 to 5 – Dolly Parton  
 Crazy – Gnarls Barkley  
 U Can't Touch This – MC Hammer  
 Livin' on a Prayer – Bon Jovi  
 Under Pressure – Queen/David Bowie  
 Dancing with Myself – Generation X  
 Toxic – Britney Spears  
 Mask Off – Future  
 Sicko Mode – Travis Scott  
 Stayin' Alive – Bee Gees  
 Somebody That I Used to Know – Gotye/Kimbra  
 Parmas in June – Illy  
 So Sick – Ne-yo  
 No Air – Jordan Sparks/Chris Brown  
 Work from Home – Fifth Harmony/Ty Dolla \$ign  
 Hands to Myself – Selena Gomez  
 Catch My Disease – Ben Lee  
 The Kids Aren't Alright – The Offspring  
 Kiss Me Thru the Phone – Soulja Boy/Sammie  
 Lose My Breath – Destiny's Child  
 I Will Survive – Gloria Gaynor  
 My House – Flo Rida  
 Love Lockdown – Kanye West  
 I Touch Myself – Divinyls  
 In My Room – Frank Ocean  
 Temperature – Sean Paul





Eleanor McCormack

You Know She Had to do it to 'Em



Content warning: these pieces contain references to deceased persons and the Frontier Wars.

The Indigenous history of Devonport is underrepresented in both the mainstream historical narrative and Robinson photographic collection held by the Devonport Regional Gallery. These artworks aim to juxtapose Indigenous Tasmanians' portraits with Robinson images of the land here. This highlights the Indigenous invisibility as a result of class, racism and the decimation of the Indigenous population through the Black War. The purpose of using images of the land is to reconstruct the idea of Devonport as an Aboriginal place, rather than a colonial place, through the Western mode of photography. As an Indigenous Tasmanian artist, I was able to use portraits of people in my own family tree. Connection to land is an important aspect of Indigenous culture and these artworks attempt to reclaim an Indigenous identity, unbound by white understandings of Aboriginality which result in the lack of overt Aboriginal representation in the Robinson Collection and other collections alike.

Dalrymple Gower (After Robinson)



Louise Daniels (After Robinson)



Mannalargenna (After Robinson)

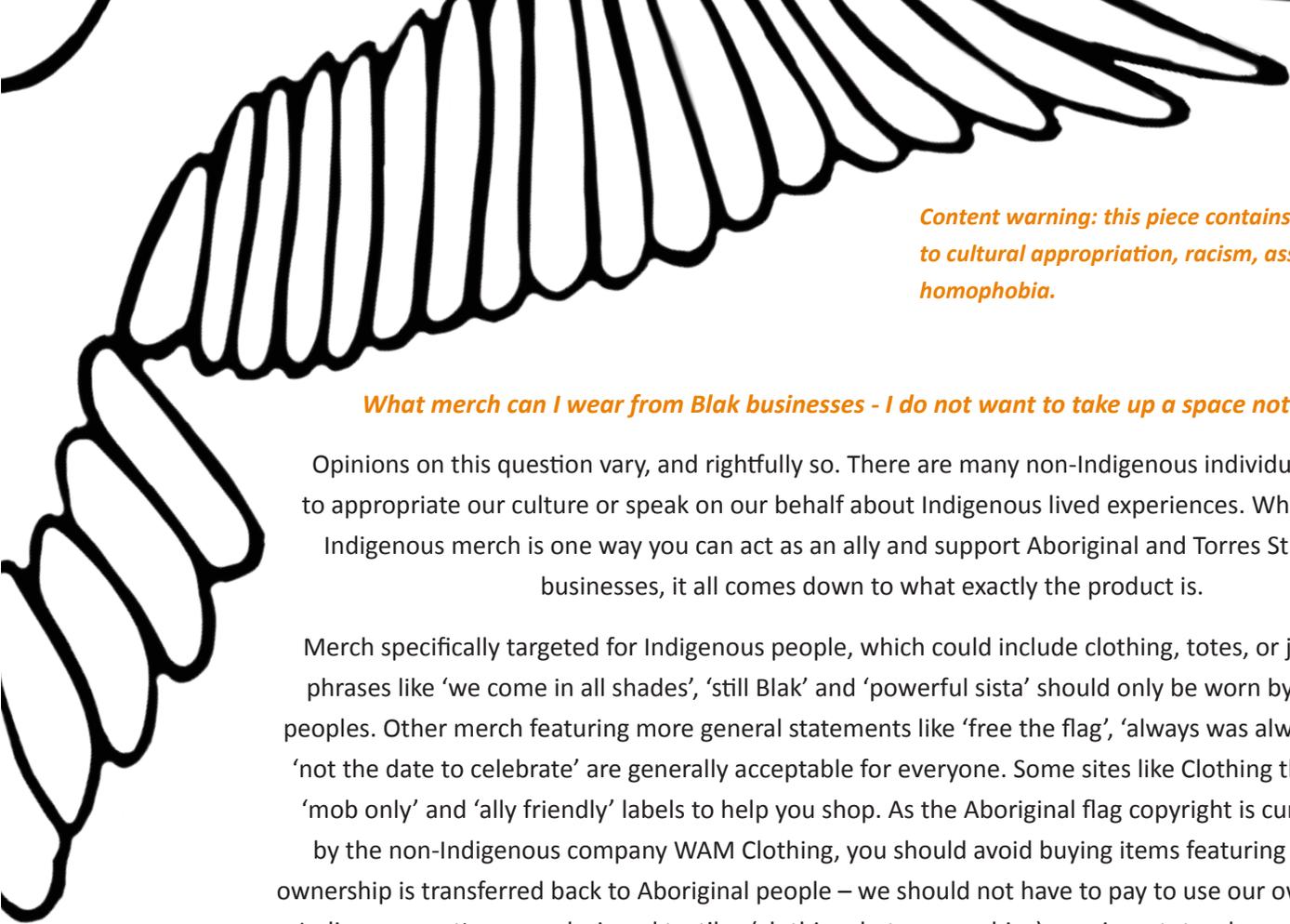
## ASK UNDER BUNJIL

*During the lockdown my sleep schedule became non-existent and now I feel I'm losing most of my days. Do I just accept that I'll be going to sleep most nights at 3 am and waking up after midday? Or should I attempt to shift my body clock?*

I think most university students...and really, almost everyone during this pandemic, has had a couple of weeks where their body clock was out of schedule (so you're not alone). The best place to start is to be kind to yourself and acknowledge that your health may not be at its best right now and that can affect your sleep schedule. We encourage you to think about whether your sleep schedule relates to having too many thoughts swirling through your mind at night-time, distractions in your room or not feeling tired enough for bed. Try writing a checklist for the next day or exercising, keeping devices away from your bed and establishing a bedtime routine (warm bath/movie). These techniques could help your body clock, so try some out and see what works for you but remember that it's okay not to be in a routine all the time so you do not have to feel guilty.

*How do I unfollow toxic people from my social media (old high school friends/unhealthy ex's)?*

A great question! Often, we cannot control the world around us, but we can try to minimise the negativity that comes from people on our social media feed. Our phones are one of the first things we look through each morning and every night, so it can be quite harmful to be read or view content that is toxic to our emotional, mental and physical health. When we do not feel much joy from our social media it is probably time for a change, and you can start this by unfollowing people who may be toxic. Make it clear to yourself why you want to unfollow this person – whether that be because they are racist, homophobic, antagonising, an ex-friend or partner, or they make unsolicited advances at you. If you are worried they may get upset or start an argument because you unfollowed them, remember that it is your social media account and that you're doing this for you and your wellbeing.



**Content warning: this piece contains references to cultural appropriation, racism, assault and homophobia.**

### ***What merch can I wear from Blak businesses - I do not want to take up a space not for me?***

Opinions on this question vary, and rightfully so. There are many non-Indigenous individuals who seek to appropriate our culture or speak on our behalf about Indigenous lived experiences. While purchasing Indigenous merch is one way you can act as an ally and support Aboriginal and Torres Strait Islander businesses, it all comes down to what exactly the product is.

Merch specifically targeted for Indigenous people, which could include clothing, totes, or jewellery with phrases like ‘we come in all shades’, ‘still Blak’ and ‘powerful sista’ should only be worn by First Nations peoples. Other merch featuring more general statements like ‘free the flag’, ‘always was always will be’ and ‘not the date to celebrate’ are generally acceptable for everyone. Some sites like Clothing the Gap feature ‘mob only’ and ‘ally friendly’ labels to help you shop. As the Aboriginal flag copyright is currently owned by the non-Indigenous company WAM Clothing, you should avoid buying items featuring the flag until ownership is transferred back to Aboriginal people – we should not have to pay to use our own flag! Further, Indigenous patterns on designed textiles (clothing, hats, scrunchies), earrings, totes, bags and masks can show support for our communities, so as long as you are respectful it is generally acceptable to purchase this merch.

Most importantly, it is important that you understand who the merch is intended for, that you purchase from reputable businesses and that you know what the merch is referencing. Indigenous artists and businesses are usually transparent about their Indigeneity and state this somewhere on their platforms, but you should always do your research to clarify where the product comes from and who made it. Some merch listed as ‘authentic’ can be marketed by fraudulent sellers capitalising on our culture, so this is certainly not appropriate for anyone to enable.

### ***What does the title Under Bunjil mean?***

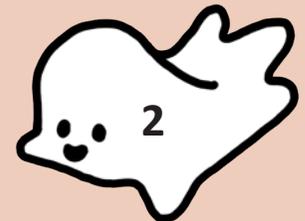
The title *Under Bunjil* refers to Bunjil the Creator. Bunjil appears as a great eagle and is a protector of the Kulin Nations, responsible for the creation of the lands, waters, plants and animals on this Country. We must upkeep Bunjil’s law by respecting ourselves, each other and the environment in order to remain under his protection. Thus, *Under Bunjil* refers to being under the guard and protection of the spiritual leader Bunjil.

# SEVEN WAYS TO SAY "NO" WITH LOVE



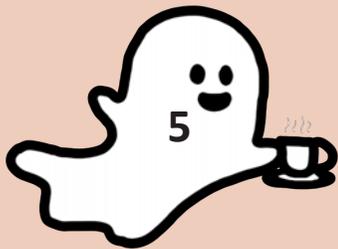
When presented with an opportunity or request, ask yourself: Do I have the bandwidth for this? Can I show up for this fully? Am I saying 'yes' out of obligation or inspiration?

You can acknowledge a request without committing yourself or your time prematurely, so it is better to delay a decision than to rush a 'yes' you'll regret. A response like, "this deserves my full commitment, I'll circle back to make sure I can give it my full attention," can communicate this clearly.



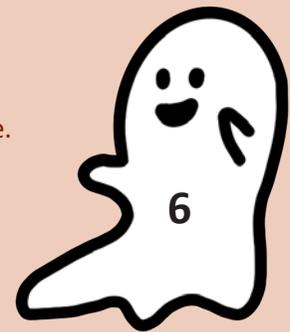
If torn between a 'yes' or 'no' ask yourself: Am I doing this to be liked or do I truly feel it is the right thing to do? Even if I do not feel like it in the moment, will future me be happy about me saying 'yes' to this? If not, should I be doing this?

Creating clear boundaries is one of the nicest things you can do for the people in your life and for yourself. So remember, being nice does not mean saying 'yes' when you really mean 'no'. An honest 'no' is better than an ingenuine 'yes' in the long run.



You do not need to prepare a rationale or long explanation for your 'no'. You will not need to justify a healthy boundary to someone who values your self-care. Saying 'no' to someone or something also means saying 'yes' to yourself and your own needs.

If you are not able to show up for someone you care about, offer alternatives if possible. Sometimes it is better to use your energy coming up with a creative solution to fill your absence, rather than showing up and only giving 50%.



Fully showing up for yourself allows you to be a better show up for others. When you give what you do not have, you grow resentful over time. When you come from a place of wholeness, you're able to give people the care they deserve.

# MOVIE REVIEWS

Content warning: the following contains references to colonisation, deceased persons, slavery, racism and discrimination.



★★★ Brittney, Wiradjuri

★★★★★ Anonymous - Really great movie that focused on the extremely tough topic of slavery!

★★ Jason, Kurna

★★★ Anonymous

★★★★★ Anonymous - Janelle Monae, need I say more?

AVERAGE: 3.4 stars



★★★★★ Kiara, Kamilaroi - Incredible, watched it for the first time at MB open day camp.

★★★★★ Anonymous - Was great to see a Black superhero for the first time ever! Chadwick was the perfect person to play the part!

★★★★★ Ruby, Gumbaynggirr - The only superhero movie I can get behind.

★★★★★ Anonymous - 10/10 every time. I actually cried three times when I first watched the movie.

★★★★★ Jasmine, Mamu Waribarra - Killmonger's revenge story emphasised that some people are a victim of their circumstances but we're also accountable for our choices.

AVERAGE: 5 stars



★★★ Anonymous - This is controversial I know. I watched this and found the production really good, but three hours of non-stop singing is just a little too much for me.

★★★★★ Shanyssa, Eastern Arrernte - Sheer brilliance! Inversing the identity of key figures from Revolutionary America with strong and powerful people of colour on a Broadway stage is truly captivating!

★★ Jason, Kurna

★★ Anonymous

AVERAGE: 3 stars



Anonymous - Loved this movie! Talk about female empowerment!  
Watching three Black women stick it to the man!



Anonymous - Inspiring heroes to young girls of colour everywhere.



Jasmine, Mamu Waribarra - This is one of my all-time favourite movies!  
Kathryn, Mary and Dorothy are icons of their time.



Kiara, Kamilaroi - one of those movies I will always recommend.



Anonymous - These women inspired me so much. They make me feel like I  
can do anything!

AVERAGE: 4.6 stars



Anonymous - Did not watch as I do not want to support Disney's choice to film in  
Xinjiang, a Chinese region where Uyghur are being detained.



Anonymous - Really didn't find it that great! Was okay for a zone out type of  
movie but not the best!

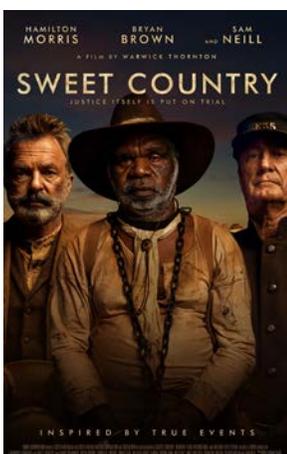


Jason, Kurna



Jasmine, Mamu Waribarra - Not one of Disney's best (and I'm a HUGE Disney  
fan). The only way to produce this live-action was with ties to its traditional  
origins (which is 100% understandable) but it lost some of its magic in the  
transition. However, I did love the matchmaker prep scenes and would still  
recommend people see it.

AVERAGE: 2 stars



Brittney, Wiradjuri



Anonymous - Brilliant movie! Shows the prejudice and injustice suffered  
by all Aboriginal people!



Jason, Kurna



Anonymous

AVERAGE: 3.7 stars



★★★★★ Shanyssa, Eastern Arrernte

★★★★★ Hope, Barkindji

★★★★★ Kiara, Kamilaroi - Liked it a lot more than I thought I would.

★★★★★ Anonymous - Great movie! Shows the injustice Adam faced and how the media continues to paint Indigenous people as the enemy by twisting the story.

★★★★★ Brittney, Wiradjuri

AVERAGE: 4.8 stars



★★★★★ Jordan, Gunditjmara - One of the best films I've seen in a while!

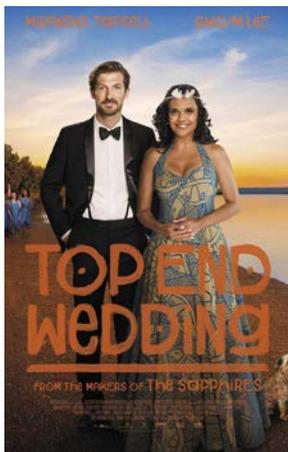
★★★★★ Anonymous - Fantastic film! Great in-depth story! Needs to be shared as everyone should watch it.

★★★ Jason, Kurna

★★★ Brittney, Wiradjuri

★★★★★ Kiara, Kamilaroi - So sad and confronting but done incredibly well. It is important to have films that truly, or at least attempt to, capture the heartbreak of that time.

AVERAGE: 3.6 stars



★★★ Anonymous - Eh

★★★★★ Jason, Kurna

★★ Brittney, Wiradjuri

★★★★★ Anonymous - Brilliant movie! Great to see an Australian film! Very funny and uplifting! Plus, love Miranda Tapsell!

AVERAGE: 3.2 stars

# TV REVIEWS

Content warning: the following contains references to colonisation, deceased persons, slavery, racism and discrimination.



Brittney, Wiradjuri - I've re-watched this series an unhealthy amount of times.



Anonymous - Pretty much an easy watch made for children.



Ryan, Gandangara - A childhood classic and definitely a must see (and a good re-watch even if you've seen it 1000 times like I have.)

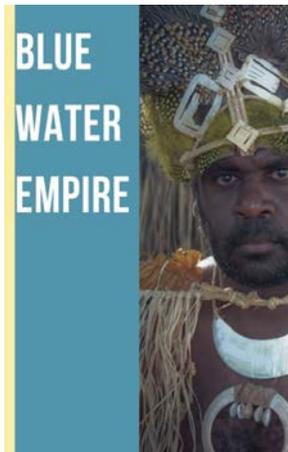


Anonymous



Jasmine, Mamu Waribarra - Have re-watched this a few times in lockdown and it just gets better with every watch!

AVERAGE: 4 stars



Anonymous



Brittney, Wiradjuri

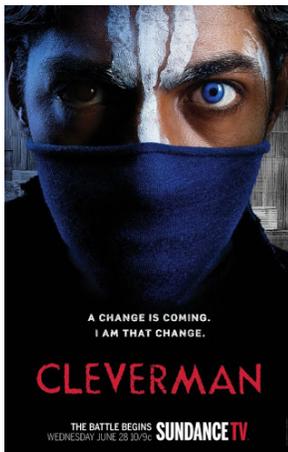


Anonymous - Very good documentary that went into depth about the Torres Strait Islands pre-colonial era. The violence is quite graphic but needed to show the resistance and willingness to fight back!



Ryan, Gandangara - An eye opening and informative series that gives depth to history and culture of Torre Strait Island cultures. Highly recommend.

AVERAGE: 3.5 stars



Anonymous - An interesting take on being Blak in a sci-fi sort of scene! Doesn't quite reach where it was wanting to go but still very good.



Shanyisa, Eastern Arrernte



Brittney, Wiradjuri



Ryan, Gandangara - I studied this series in high school - it was great being able to see a show delve into ideas found within Aboriginal culture and mythology and show them in a mainstream setting.

AVERAGE: 3.2 stars



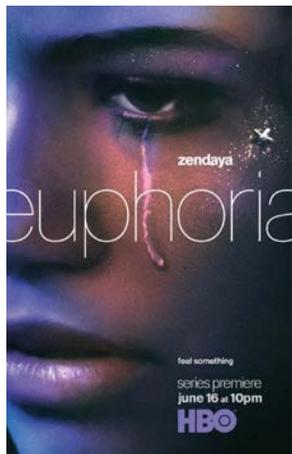
★★★ Anonymous

★★★★ Anonymous

★★★ Ryan, Gandangara - The only redeeming feature of this show is Katherine Langford. The show is trying too hard to recreate the depth and magic that is "The Witcher".

★★★★ Anonymous - Not as good as I thought it was going to be. Was poorly written and did not really make sense to me.

AVERAGE: 3.5 stars



★★★★★ Kiara, Kamilaroi - Incredible show and incredible performances. It is a must watch!

★★★★★ Hope, Barkindji - Absolutely love this show! If you like Skins I encourage you to watch this.

★★★★★ Jasmine, Mamu Waribarra - Just started watching this recently but it's pretty good so far and touches on a lot of different issues. Zendaya is so great in this, her performance is amazing!

★★★★★ Ryan, Gandangara - I'm sure we've all seen Euphoria by now. 10/10 it's amazing, and Zendaya is amazing!

AVERAGE: 4.7 stars



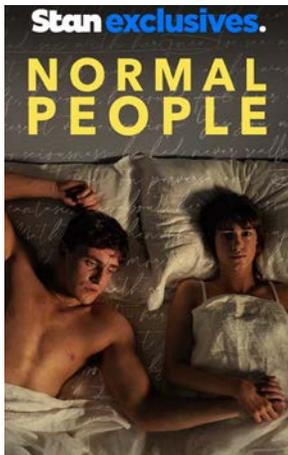
★★ Anonymous - Watched the first couple of episodes and found it not very good! Was really just a show made for young kids.

★★★ Brittney, Wiradjuri

★★ Ryan, Gandangara - This series is a one off - you watch it and you forget about it. If you're looking for something to put on in the background or something to just watch, this is alright.

★ Anonymous

AVERAGE: 2 stars



★★★★★ Ryan, Gandangara - It's a good watch. If you enjoy drama and teen-romance I would suggest giving this a try!

★★★★★★ Anonymous - Extremely great show! Enjoyed the love story and the way they continue to find each other through the difficulties they both face.

★★★ Shanysa, Eastern Arrernte

★★★ Anonymous

★★★★★ Brittney, Wiradjuri

AVERAGE: 3.8 stars



★★★★★ Shanysa, Eastern Arrernte

★★★★★ Anonymous

★★★★★ Brittney, Wiradjuri

★★★★★ Anonymous - Relatively good show! The mystery drew me in and kept me interested.

AVERAGE: 4 stars



★★★★★ Shanysa, Eastern Arrernte

★★★★★ Anonymous - Real binge-worthy show! Was very interesting to watch and I devoured it.

★★★★★ Kiara, Kamilaroi - Love this series.

★★★ Brittney, Wiradjuri

★★★★★ Anonymous

AVERAGE: 3.8 stars

# EGYPTOMANIA

Content warning: the following piece contains references to cultural appropriation.

***The modern fascination with ancient Egypt, its opulence and mystery, has inspired countless Egyptianised objects, monuments, and even films, from the beloved 1999 classic 'The Mummy' to its frankly appalling 2017 remake. Is it all fun and games until somebody gets cursed? Or is more cultural sensitivity needed in our Egyptomania?***

Modern society's interest, and to some extent obsession, with Egyptian culture has continually been dubbed an "imperialist obsession" (Lant 1992, 96). Post Napoleon Bonaparte's 1789 Egyptian and Syrian campaign, 'Egyptomania' was coined to describe the manic and recurring attraction to the culture, art, language, dress and beliefs of Pharaonic society (Curran 1996, 739). Egyptomania is still prevalent today across the globe, having resurged in popularity in recent decades. While historical interest with a unique ancient civilisation is harmless, Egyptomania has become a catalyst for appropriation and commodification. The production of replicas and romanticisation of objects and key figures is detrimental to modern Egypt and educational institutions. More cultural sensitivity is needed to prevent misrepresentations, inaccurate education, cultural appropriation and ethical dilemmas.

Today's Egypt is distinctly separate from Pharaonic society as a result of foreign influence over the centuries. Cairo is a key tourist destination, featuring Pharaonic imagery and statutes throughout the landscape, and the Museum of Egyptian Antiquities houses a plethora of ancient artefacts (Meskell 2000, 148). The Pyramids of Giza specifically are a monumental site symbolising the ancient world. However, tourism and archaeological funds have withered in recent decades (Holt 1986, 62). This is the result of both Western corporations promoting their collections and commodifying Egyptian artefacts, and increasing black market activity for genuine antiquities trade. As artefacts can be purchased or viewed in various locations around the world, the Egyptian economy worsens as tourists travel elsewhere to fulfil their fascination.

Genuine artefacts available for observation in Egypt tend to be forgotten or overlooked because the West has commodified Egyptomania for profit. Following a revamp in popularity in 1922 with the discovery of Tutankhamun's tomb, everyday commodities have been attributed Egyptian themes and styles. Throughout the 20<sup>th</sup> century, modern Egypt has had no control over the production of films, television shows, novels, jewellery, furniture, art, toys, magazines, fashion and even music including the Bangle's *Walk Like an Egyptian*, which was produced to satisfy global demand (Curran 1996, 739). Such items were, and continue to be, romanticised and adapted to suit a contemporary audience, thus exploiting ancient Egyptian artistic elements and design (Curran 1996, 741). The commodification of elements from Egyptomania has continued into the 21<sup>st</sup> century, as posters, art, costumes embodying Egyptian motifs and films including *The Mummy* (2017) continue to be produced. Consequently, the commodification of Egyptianised objects and media creates two major dilemmas.

**An ethical question is raised; should producers, who are taking advantage of world-wide interest in Egyptology and degrading the historical features of this culture, continue to make substantial revenue by developing merchandise?** This is occurring to the detriment of organisations attempting to educate and showcase true ancient Egyptian artefacts, such as museums (Meskell 2000). More cultural sensitivity is needed to ensure every aspect of Pharaonic civilisation is not stripped out of context and produced en masse to be sold and build revenue. Therefore, while it would be impossible to ask the public to dismiss Egyptianised objects for sale, what is produced must be monitored to be representative of the history of this society, so not to feed public demand by simply commodifying desired luxury items for profit.

Commodification raises additional questions of cultural appropriation. The stereotyping, disrespect and theft of elements of First Nations cultures are occurring in many fields around the world; the appropriation of ancient Egypt is no exception. Appropriation is defined as the acquisition of “ideas, objects, and practices by a given civilisation” which are changed to reflect a current cultural repertoire (Schneider 2003, 157). The former Egyptian inspired objects are culturally appropriated as they are romanticised and mystified through time to reflect the individuality, taste, and culture of the modern world (Scafidi 2005, 9). For example, the extensive range of Egyptian clothing and headdresses, such as the ‘women’s sexy Cleo costume’, have been revamped and sold as playful costumes for men, women, and children. Similarities can be drawn to the inappropriateness of stereotyping First Nations American groups by dressing-up as ‘Indians Chiefs’ or medicine men, a significant issue prevalent in the United States (Aldred 2000). While the latter generates media attention and debate, no one thinks to question the appropriation of ancient Egypt as there are no remnants of Pharaonic society in operation today.

While the latter generates media attention and debate, no one thinks to question the appropriation of ancient Egypt as there are no remnants of Pharaonic society in operation today. But appropriation can still occur with non-living cultures; it comes down to moral consideration rather than physical approval. Nonetheless, costumes pay no recognition to the traditional use of such clothing in Pharaonic times nor their significance or prevalence. Thus, commodification requires more monitoring to ensure material culture is not appropriated.

While some may consider the entertainment provided by Egyptomania as harmless fun and games, more cultural sensitivity is needed to ensure false histories are not being praised. Pharaonic Egypt was one of the most complex civilisations in our planet’s history, providing the modern world with rich data about socio-political and economic organisation and agriculture (Bard 2008, 346). The archaeological and textual evidence has provided the most popular exhibitions in Louvre history, educating academics and the general public for decades (Curran 1996, 745). However, the exploitation of the unique objects left by this civilisation has created silly superstitions and imaginary representations of key figures and beliefs (Holt 1986, 60). Society’s obsession with the supernatural, namely magic, curses, rich treasures and gold, has shifted attention away from historical achievements towards the modern, false adaptations of events.

For example, Tutankhamun, the ‘boy king’, has been remembered for his treasures rather than his triumphs. The public is obsessed with Tutankhamun’s inlaid coffin, elaborate furniture and gold ornaments (McAlister 2005, 127). Specifically, the universal modern symbol that has come to represent ancient Egypt is his gold ‘death mask’ c. 1323 BC (McAlister 2005, 127). The priceless nature of this mask and significance of its purpose have been degraded by the ability to purchase a replica in a gift shop.

People do not remember Tutankhamun for the troubles in his reign, “the ominous power of his advisor-turned-successor”, or the attempts of his widow to secure a new partner after his demise (Holt 1986, 62). Films such as the 2006 *The Curse of King Tut’s Tomb* only add to the misrepresentation, as the inaccuracy feeds modern obsession with the supernatural. While some Egyptian films do use a thread of historical accuracy, plots are predominantly altered and exaggerated to ensure the audience is engaged and a box-office hit is created (Garner 1954, 204). By misrepresenting history and coveting riches, Egyptomania has “robbed knowledge as well as a nation” (Holt 1986, 62). More monitoring and awareness are needed to ensure the past is preserved accurately across all mediums, and to prevent inaccurate and insensitive representations.

Egyptomania has the potential to diminish the true prowess, dominance, and uniqueness of a once-great civilisation. Modern Egypt suffers due to lack of tourism and excavation, as Western society has produced inaccurate and romanticised replicas of Egyptian artefacts and relics for profit throughout the last two centuries. To prevent mass commodification, cultural appropriation, and to debunk inaccurate understandings of key historical figures and events, reform must be instigated at a global level to educate producers and the public about the reality of Pharaonic civilisation.

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Gold Death Mask of Tutankhamun



Borun and Tuk at the Wayput

# THE WAYPUT (THE HEART)

A scar tree looms.

Sky ablaze in all different hues.

Wurrin glows bright as it sinks down to rest.

Two birds swim abreast.

Borun and Tuk.

A sign of good luck.

The water gleams as

I hear Jiddelek laugh from some place unseen

The scent of dew drop grass on the breeze.

I am glad to be back, but I wonder. Do they still recognise me?





Tom Hunt-Smith

CARE TWO





Tom Hunt-Smith

CARE FOUR



# CHRISTMAS HILLS AND THE MEANING OF DREAMS

four grey-dead trees protrude steel blue water

a dream of my sister-in-law

smoky residue coats trunks in pallor-white dust

I walk through my childhood corridors shiny

grassed mounds in butter-yellow straw

returning to a classroom I don't remember

green rise tapers to water's edge

pinos introduced, natives thrive side-by-side, the dry

outside the room, the asphalt

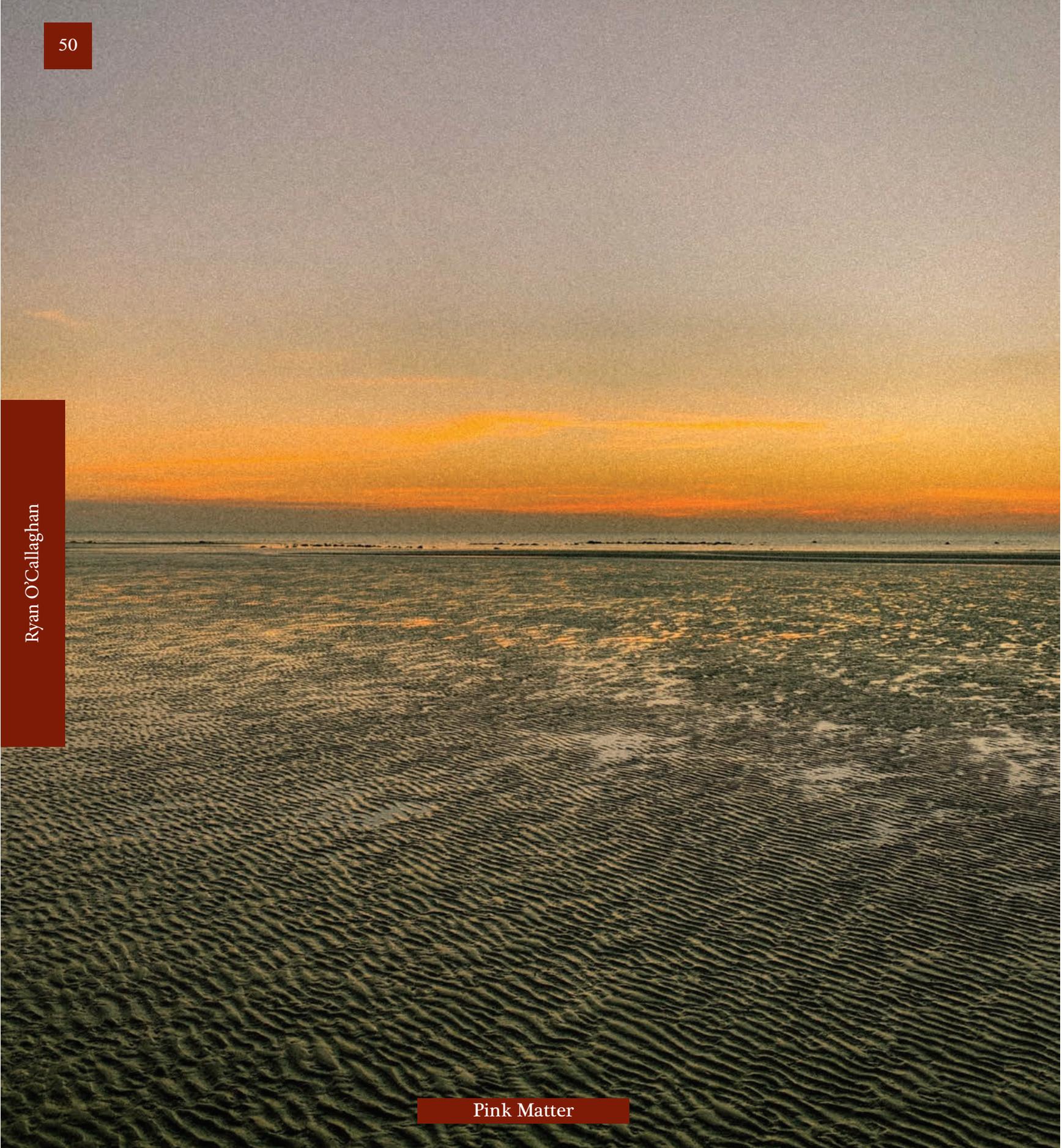
monotonous din of insects behind

the bushes where I hid

foliage juts beyond canopies, a covered hillside

on the shoreline toppling in waves, my father obscured again

water ripples in currents as far as I can see





# THE OLD SCHOOL HOUSE, NTARIA

Alison Barton

my first visit I did not know the  
red dirt you place with the  
decayed brick you think of  
people not here anymore  
who do not enter grounds  
contempt in the pursing of  
pink white lips



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## BOOK REVIEW

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# WOMEN DON'T OWE YOU PRETTY

Content warning: this piece contains references of sexual assault and rape.

With more time on my hands recently, there could not be a better time to read Florence Given's debut book *Women Don't Owe You Pretty*. Given is a 21-year-old Queer artist, activist and writer, and her debut book is an introductory approach to feminist conversation: From unpacking the male gaze, to insecurity projection and recognising one's own privilege. Alongside this, the book is full of unique, playful and beautiful illustrations.

*Women Don't Owe You Pretty* is written as a pep talk in addition to a guide on how to start thinking about feminism that moves away from the limited narrative we have been forced to believe. Although Given provides the foundations to some uncomfortable truths, there is always a theme of self-love in whatever chapter you read.

The book is divided into 21 chapters, all of which unapologetically tackle a different aspect of feminism that lead on from one another, allowing your thoughts to grow as the book goes more in-depth. The opening chapter begins with 'Feminism is going to ruin your life (in the best way possible)' followed by the quote "A comfort zone is a beautiful place, but nothing ever grows there". This quote quite literally deserves to be at the beginning of this book as it perfectly encapsulates the fear we hold about moving forward and growing, which is exactly what the book encourages you to do.

Chapter 12, 'If it's not a fuck 'yes', it's a fuck 'no'', covers rape culture, the male gaze, unhealthy boundaries and consent. Given uses this chapter, and many others, as a chance to get nit-picky and provide checklists that people can use. One specific part which stood out to me was 'Here are a few ways to ask for consent', followed by a list of great ways to seamlessly fit the question into flirting and foreplay. I remember watching an episode of *New Girl* where CeCe states "There is nothing less sexy than a dude asking if he can kiss you", but here Given has listed eight examples of how you can ask the question in a non-awkward, non-scripted way.



Throughout the book, Given eloquently writes about her life experiences to allow her readers to better understand and connect with her points. In Chapter 14 ‘Women do not exist to satisfy the male gaze’, Given talks about her relationship with her own body and speaks to specific life examples where she has struggled to feel her body belongs to her. She has also not shied away from explicitly checking her own privilege and speaking about allyship, which is something that has often been excluded from mainstream white feminism.

Moreover, the passionate and stylish illustrations celebrate all women, and I do mean all. The inclusivity and diversity are amazing, and I DO NOT see many visual artists incorporate so many different representations of women into their work these days.

Given’s brand of feminism is undoubtedly not the be all and end all, but it is an excellent place to start. Overall, the book is an introductory approach to feminism and self-care; it is something I would have appreciated a lot more when I was in high school. I honestly recommend this book to someone in need of a light bath time relaxation read that is interested in social justice, or someone who is keen to start thinking about the world around them and really look at feminism for what it can be, not the propaganda circulated throughout the media. The way Given breaks things down and talks about topics in quite a casual way differs from some readings you would find by academics in this area, which is great for those with a low-level understanding.

On the other hand, a lot of the topics were familiar to me, so it was not as radical as its claims to be. Given touches on a lot of important issues, but sometimes does not really delve into the subject that has been touched on; it almost feels like I am reading an Instagram post with big fluffy words. At times she has a lot of repeated sentiments that could have been condensed. However, it was still nice to read and provided a good basis for discussion with my sister over a glass of wine. Also, a big thumbs up that Given has included trigger warnings on multiple chapters that contain quite heavy topics.

# 2QUEER4U :

## A GUIDE TO INCLUSIVE AND ABLEIST FREE LANGUAGE

Content warning: this piece contains references to ableism and terms that may be considered offensive.

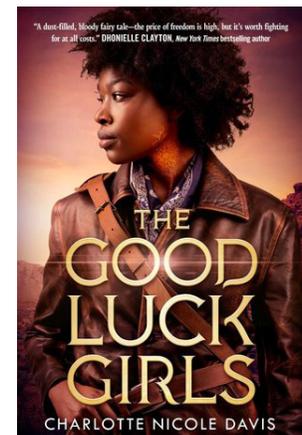
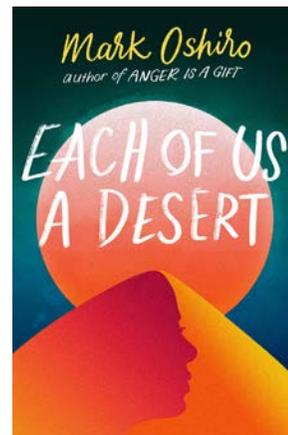
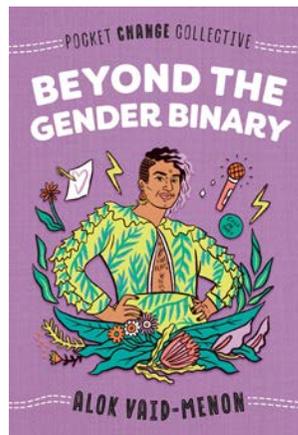
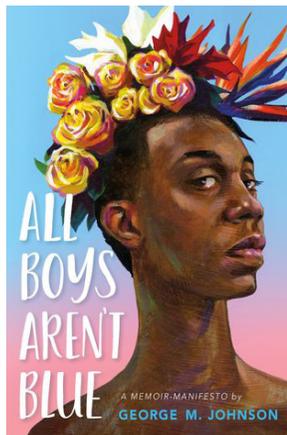
Changing the language we use can be difficult; however, it is important to do so. We need to ensure we make the world a more accessible and inclusive environment. Language that is ableist devalues people who have a physical or mental disability. Though the use of such words is rarely intentionally offensive, they inadvertently perpetuate damaging ideas of what is and is not normal, stigmatise characteristics and can marginalise those with disabilities. When referring to groups of people or someone you do not know, avoid making assumptions about a person's gender or sexual orientation. Many terms are outdated, assume a gender binary and some may be considered offensive because they imply criminalisation, or they are simply misnomers.

<u>Instead of</u>		<u>Try</u>
His or hers		Theirs
Ladies and gentlemen		Distinguished guests
Men or women		Everyone (friends)
Man or Lady		Person
Boyfriend or girlfriend		Partner
Guys	→	Folks
Stupid		Pointless
Crazy		Intense (fascinating)
Lame		Awful (bad)
Retarded		Silly (illogical)
Lifestyle or preference		Identity (orientation)
Preferred gender pronouns		Personal pronouns

# LITERATURE

If you are looking to expand your home library, please read any of the following books by authors in the Queer community.

- All Boys Aren't Blue* / George M. Johnson  
*An Unkindness of Ghosts* / Rivers Solomon  
*Beyond the Gender Binary* / Alok Vaid-Menon  
*Comfort Food* / Ellen van Neerven  
*Dark and Deepest Red* / Anna-Marie McLemore  
*Each of Us a Desert* / Mark Oshiro  
*Freshwater* / Akwaeke Emezi  
*I Hope We Choose Love* / Kai Cheng Thom  
*Spell Hacker* / MK England  
*Stay Gold* / Tolby McSmith  
*The Good Luck Girls* / Aiden Thomas  
*The Subtweet* / Vivek Shraya



# VCA



Image: Fred Gesha performing at Wilin's 'Fan The Flames' showcase at the Victoria College of the Arts.

**Name:** Fred Gesha

**Pronouns:** He/him

**Mob:** Meriam Mer / Kanaka

**Studying:** Masters Indigenous Arts and Culture

## What is a Masters of Indigenous Arts and Culture and how did you decide to complete this degree?

The Masters of Fine Arts by research is a mode of inquiry into a particular theme that you have identified as an area of interest, generally one that you have previous experience in and would like to explore much deeper through the lens of your personal standpoint in the context of different scenarios – such as 'colonisation' in an effort to give your voice and a unique perspective to a topic that may have been researched extensively in the past.

The idea of undertaking a Masters of Fine Arts was originally suggested to me by filmmaker Dr Richard Frankland, who was being showcased at the St Kilda Film Festival where I work as the Indigenous Arts Officer for the City of Port Phillip.

It took me a while for me to actually follow up and apply to the VCA because I was really unsure about what I was going to research, so it was difficult to put together a proposal. However, once I identified what I was going to focus on and how I was going to do it, my thesis began to evolve and take on a life of its own.





Yaluk-ut Weelam Ngargee Festival

<https://www.ywnf.com.au/>

**What is the focus of your thesis?**

The focus of my thesis is how Aboriginal and Torres Strait Islander cultural practices are remembered and practiced within the framework of a colonial society.

**What career opportunities are there with this degree? Has your course provided you with the skills for employment upon completion or do you see any areas for improvement?**

I'm currently the Indigenous Arts Officer at the City of Port Phillip in St Kilda where I produce the Yaluk-ut Weelam Ngargee Festival and program a number of Indigenous events for Mabo Day, NAIDOC, the St Kilda Film Festival and St Kilda Festival – but I do see a new career as a writer in the future.

**Where would you like to work after completing this degree?**

Ideally, I'd love to continue to travel, research and write towards a PhD in Fine Arts. But at the moment I'm very comfortable with my current occupation.

**Do you have any advice for students considering postgraduate studies?**

My advice to students considering postgraduate studies is to go for it, be brave, be bold, find your voice and tell your story for your mob.



Endless Flow



# A CULT OF FORGETFULNESS



Content warning: this piece contains references to colonisation, the suppression of First Nations voices and knowledges, political oppression and quotes outdated terms that are considered offensive.

## **Analysing Professor W.E.H. Stanner's 1968 Boyer Lectures and the Extent of the Silencing of Indigenous People throughout Australia.**

In 1968 Professor W.E.H. Stanner, in his Boyer Lectures, defined the Great Australian Silence (The Silence) as the systemic exclusion of Indigenous Australians from the history of Australia, as they were absent from the historiographies of the early colonisation period written after 1901. He stated that a "cult of forgetfulness [had been] practised on a national scale" (Stanner 1969, 25). However, Stanner focuses on the silencing of Indigenous Australians within Australian historiography, missing the true extent of the Great Australian Silence, which has seeped to a deeper political level. This essay will analyse the focus of Stanner's 1968 Boyer Lecture and his failure to understand the true extent of the multi-faceted silencing of Indigenous Australians.

When Professor Stanner coined the term 'The Great Australian Silence' in 1968, he was referring to the lack of Indigenous Australian presence in the written history of this country. He expanded on Walter Murdoch's assertion that when people mention the nation's history "they mean the history of white people who have lived in Australia" (Murdoch, 9). Stanner focused on Australian histories written after Federation, concentrating on the decades between the 1930s until the 1960s.

During his lectures, he scrutinised eight academic books from these decades, highlighting their lack of referencing of Indigenous people in the Australian landscape and their contribution to society. He suggested that these books are not the history of Australia but rather opinionated historiographies that highlight the authors' one-sided view of Australian history (Stanner 1969, 23-24).

Stanner further argued that The Silence was not an accident or something that could be blamed on the authors' absent-mindedness, but rather that it was a structure created by the authors' ability to purposefully construct a "view from a window which has been carefully placed to exclude a whole quadrant of the landscape" (Stanner 1969, 24). The cult of forgetfulness not only relates to the history books which exclude Indigenous Australians, but to the libraries and databases which also fail to include the experience of Indigenous people during the early frontier period. Heather Moorcroft's analysis of library databases supports The Silence which permeates the academic field. Moorcroft's analysis reveals that Indigenous massacres fall under topics such as "Aboriginal Languages; and Aboriginal History", while events such as the Queen Street Massacre, which affected predominantly white Australians, fall under topics that include "Mental Illness; Homicide; [and] violence" (Moorcroft 1993, 30). Moorcroft describes The Silence as a "pervasive silence...that denies, for example, that massacres which represent an attempted genocide took place" (Moorcroft 1993, 30). Stanner's description of The Silence focuses on the exclusion of Indigenous Australians from Australian historiographies. This systemic silence permeates the academic community, from the history books to the databases that are used to delegitimise the frontier violence against Indigenous people.

During his Boyer Lectures, Stanner seemingly highlights the full extent of The Silence; however, Mitchell Rolls suggests that Stanner mischaracterises its core issue. Rolls argues that Stanner failed to mention the most extensive and complete part of The Silence; being, "the absence of Aboriginal voices in the telling of their histories" (Rolls 2010, 14). Stanner's idea of The Silence can be prefaced by the question 'why weren't we told about Indigenous Australian history', however, Rolls argues that the question that prefaces The Silence should not be 'why weren't we told' but rather "why didn't [we] listen" (Rolls 2010, 12). This question explores the lack of Indigenous voices in the creation of Australian historiography and goes beyond Stanner's narrow depth of literature to the time of colonisation, and questions not only the current climate of academic literature but also the interactions of the settlers with Indigenous Australians.





The Silence is not a 20<sup>th</sup> Century issue; it stems from the early colonist era and “the failure of most white Australians to hear what Aborigines anywhere in the continent had to say, including the rich oral traditions and myths of Aboriginal culture” (Brantlinger 2011, 133). By not emphasising the absence of Indigenous voices in the telling, not only of Indigenous Australian history, but Australian history in general, Stanner only encapsulated one part of The Silence. The lack of Indigenous voices in Australian history remained largely unarticulated until the late 20<sup>th</sup> Century.

In his 2009 City of Sydney Peace Prize Lecture, John Pilger outlined The Silence as more than just an issue in academic literature, but an issue which also permeated throughout the political environment in Australia since colonisation, a so-called Great Australian Political Silence (the Political Silence). The structure of the Political Silence dates back to Australia’s oldest common law of ‘Terra Nullius’, which pushed aside Indigenous Australians as the true owners of the land and denied them any form of political standing. Pilger describes the Political Silence as an “invisible government of propaganda that subdues and limits our political imagination and ensures we are always at war – against our own first people” (Pilger 2009, 2). The Political Silence was furthered through Indigenous strategies such as the early land rights policies, which were not policies of progress, but policies used to suppress Indigenous Australian voices on important political issues (Pilger 2009, 9). The political environment prior to the 1967 referendum highlights the political silencing of Indigenous Australians, as they were not entitled to vote and therefore had no voice. Stanner only illuminates the tip of the iceberg; failing to highlight the Political Silence and the lack of Aboriginal voice throughout both the political and academic aspects of The Silence.

Professor Stanner’s 1968 Boyer Lectures were important in highlighting The Silence as the failure to include Indigenous Australians in Australian historiography. However, he failed to encapsulate the lack of Indigenous voice in the telling of Australian history both prior to and after colonisation, but more importantly, he failed to mention the Political Silence which denied an Indigenous voice in political decisions and the political propaganda which dismissed Indigenous Australians as lower class.

It is clear that whilst Stanner highlighted an important issue in the Australian historiography, his narrow focus on history continued the silence he attempted to break, as he ignored the multi-faceted extent of The Silence which was spread throughout the Australian political and societal landscape. The second and final instalment in this series will analyse the breaking of the Great Australian Silence since 1968, and question whether the Silence has truly been broken.

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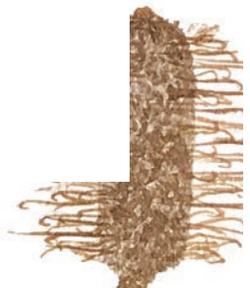
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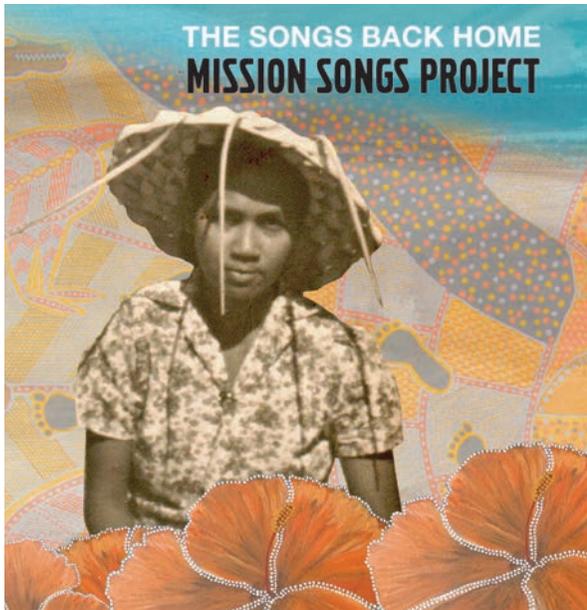
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# THE MISSION SONGS PROJECT

Content warning: this piece contains references to deceased persons, outdated terms generated to stigmatise First Nations people, and the forceful relocation of Blak people onto settlements, missions and reserves.

Led by Aboriginal and Torres Strait Islander musician and producer Jessie Lloyd, the Mission Songs Project explores the reality of life during the ‘missions era’, when Indigenous people were removed from their Country and relocated onto settlements, missions and reserves throughout Australia. Jessie has travelled across the country gathering information from communities and Elders about song traditions during this time and contemporary Indigenous music. She has released ten songs selected from the plethora of music documented throughout her journey, all of which were produced by Aboriginal and Torres Strait Islander people on settlements in the 20<sup>th</sup> century.

I was fortunate enough to come on board with the Project for a short time in the middle of the year, collecting archival material (chiefly images, legislative documents, maps and videos) relating to each song. Understanding where these songs were composed, the living conditions of the settlement, the state or territory regulations controlling Indigenous people at the time, the composer’s personal history, and the community engaging with this music is vital to understanding the meaning and significance of these songs.

I strongly encourage everyone to familiarise themselves with the Project and take a listen to the following songs.

## 1. OWN NATIVE LAND

Own Native Land was written by Albie Geia shortly after leading the 1957 strike on Palm Island with six other Indigenous men. The strike was against the discriminatory treatment of Indigenous people, after a petition to the superintendent demanding improved wages, health, housing and working conditions, was ignored. As punishment, Albie and his family were removed to Woorabinda, Queensland.

## 2. OUTCAST HALF-CASTE

Outcast Half-Caste was written by Micko Donovan and Mary Deroux of northern New South Wales about growing up as a ‘half-caste’. Micko was raised on a mission and learned to play music from the local missionaries.

## 3. THE IREX

The Irex was the boat that transported Aboriginal and Torres Strait Islander people who were forcibly removed from the mainland settlements to the Palm Island Aboriginal Settlement in Queensland.

#### 4. DOWN IN THE KITCHEN

Down in the Kitchen is a children's song from Palm Island. It was composed by one of the residents, Alma Geia, in the 1920s. The innocent tune gives some insight into the living conditions of children who were removed from their families and tells us how they made light of tough times.

#### 5. HOPKINS RIVER

Hopkins River comes from the Framlingham mission in southwest Victoria. It was here that Archie Roach was forcibly removed from his family which inspired him to write his classic song "Took the Children Away". Hopkins River was written by Archie's grandmother's sister, Alice Clarke.

#### 6. OLD CAPE BARREN

The Tasmanian Aboriginal community have a long history with Cape Barren Island, but the last 200 years has included the most brutal acts of genocide and oppression. Old Cape Barren is a beautiful song that paints a picture of the old days, full of love and loss.

#### 7. MIDDLE CAMP

Middle Camp was an Aboriginal camp set up on the fringes of the township of Moree in New South Wales. Composed by Eric Craigie, this song is a protest ballad about displacement from his home when Middle Camp was closed. The lyrics and tune are full of optimism, resilience and determination.

#### 8. SURREARE

Surrare is a song from the Torres Straits. Sung in Ailan Kriol language, the song is about hunting a seabird. The Western Island language name for seagull is 'Saora Leh' and pronunciation has changed over time in various places. The final verse is Cowral Mut, a 'curry feathered small bird' and it sings of hunting inland as opposed to coastal hunting.

#### 9. PORT FORT HILL

Port Fort Hill is a song from Darwin during the Second World War. Fort Hill was a location where the Aboriginal and Torres Strait Islander men used to scout for enemy ships and spies to keep the town safe. During the post-war years the Australian Half-Caste Progress Association held weekly fund-raising dances at The Sunshine Club in decommissioned army barracks. This was one of the songs that were performed during those times.

#### 10. NOW IS THE HOUR MEDLEY

Now Is the Hour, also known as the Maori Farewell, is a heartfelt tune adopted by Aboriginal and Torres Strait Islander people on missions in the early 20th century. Maori wives sang it to their husbands as they left to fight in WWI. It was then shared among the ANZACs, including Aboriginal soldiers. The hymn Search Me Oh God was composed by a missionary from New Zealand using the same melody and was well-known on many Aboriginal missions.

<https://missionsongsproject.com/>



# MOTION

The cure for grief is motion

And I am motionless.

Not the early morning brief panic of my alarm going off  
 Putting the coffee on  
 Jumping in the shower  
 Yelling at my person to get up  
 Hurtle into the car  
 Drive to the train station

We see the train  
 We run  
 We make it  
 (some days we don't)  
 I search for the best seats  
 Big windows facing forward to watch the sunrise

I am very particular

But the journey is long.

My step-mum thinks I have autism  
 (I think I am sensitive)

I feel intense joy watching the familiar terrain flying past the window  
 But I always see something new (thanks mum).

We jump off at Footscray some days, North Melbourne on others

Sometimes I get a banh mi for second breakfast.

Lately I am having vivid dreams about a good banh mi.  
 I like the vege one with lots of chilli from the bakery just down from the station

\$4  
So good.

It makes me feel like a bit of a flog, then it makes me feel like maybe after nearly 4 years, a small part of my west Australian heart has become a Melburnian.

I dawdle along, by bus, by tram or by walking  
I make my way to Melbourne Uni  
Maybe the law school  
Maybe the Indigenous Studies office  
Maybe Murrup Barak

All are home

Nowhere is home

I am always in my house but not allowed to go home.

I think about Tilly.

I miss her so much.

I write to her in a small red book I've been carting around with me for the last 5 years and never touched

It makes me feel better and it also doesn't.

I have a wanjá now.  
She is very fun.  
She is very stressful.  
She is a warm, wriggly body I like to snuggle with on the couch.  
We look out the window together as people walk by

Some days the best thing I can manage is to walk her down the road and back.

The cure for grief probably is motion

But it might also be a dog.

# BLAK STATS

**Name:** Ruby Foley | She/her

**Mob:** Gumbaynggirr

**Age:** 18

**Studying:** Bachelor of Science

**Star sign:** Libra

**If you had to pick a completely different field to work/ study in, what would you do?** Gender Studies

**Who is your favourite Indigenous artist?** Lin Onus

**What is your favourite board game?** Cluedo

**AFL or NRL?** AFL

**What is your favourite holiday destination?** Canada

**What is your go to beverage?** Coffee

**Have you tried any new activities during lockdown?** Tried crocheting...didn't go too well

**What are you looking forward to doing the most in 2021?** Seeing family in NSW



**Name:** Matthew Tomlinson | He/him

**Mob:** Yuin

**Age:** 19

**Studying:** Bachelor of Arts

**Star sign:** Libra

**If you had to pick a completely different field to work/ study in, what would you do?** If I wasn't studying history and politics, I'd love to study psychology

**Who is your favourite Indigenous artist?** Archie Roach

**What is your favourite board game?** Monopoly

**AFL or NRL?** AFL

**What is your favourite holiday destination?** The snow

**What is your go to beverage?** Water

**Have you tried any new activities during lockdown?** Yes, have done a lot more cooking - attempting lots of new meals!

**What are you looking forward to doing the most in 2021?** Meeting up with friends to get a hot choccie at Castro's



**Name:** Brittney Henderson | She/her

**Mob:** Wiradjuri

**Age:** 20

**Studying:** Bachelor of Arts

**Star sign:** Libra

**If you had to pick a completely different field to work/study in, what would you do?** Gender studies or medicine

**Who is your favourite Indigenous artist?** Indiah Money

**What is your favourite board game?** Uno

**AFL or NRL?** AFL

**What is your favourite holiday destination?** On Country

**What is your go to beverage?** Lemon lime bitters

**Have you tried any new activities during lockdown?**

Cooking

**What are you looking forward to doing the most in 2021?**

Mob feeds!



**Name:** Charles Jordan Steel | He/him

**Mob:** Punjima

**Age:** 27

**Studying:** Bachelor of Science

**Star sign:** Taurus

**If you had to pick a completely different field to work/study in, what would you do?** Prop design, incorporating woodwork, mechanics and electrical engineering

**Who is your favourite Indigenous artist?** Briggs

**What is your favourite board game?** Captain Sonar

**AFL or NRL?** Neither

**What is your favourite holiday destination?** Vietnam

**What is your go to beverage?** Soda water with fresh lime

**Have you tried any new activities during lockdown?**

Coding C++ with Arduinos

**What are you looking forward to doing the most in 2021?**

Actual lab work



**Name:** Kiara Davies | She/her

**Mob:** Kamilaroi

**Age:** 19

**Studying:** Bachelor of Arts

**Star sign:** Sagittarius

**If you had to pick a completely different field to work/study in, what would you do?** Geography and health

**Who is your favourite Indigenous artist?** Emily Wurramara at the moment

**What is your favourite board game?** Secret Hitler (trust me it's actually really good)

**AFL or NRL?** Neither

**What is your favourite holiday destination?** Literally anywhere with a good group of friends

**What is your go to beverage?** Tea

**Have you tried any new activities during lockdown?** Gardening

**What are you looking forward to doing the most in 2021?** Playing monopoly with my friends



**Name:** Teagan Goolmeer | She/her

**Mob:** Arabana

**Age:** 34

**Studying:** PhD in Bioscience

**Star sign:** Libra

**If you had to pick a completely different field to work/study in, what would you do?** Community Development

**Who is your favourite Indigenous artist?** Thelma Plum

**What is your favourite board game?** Cards

**AFL or NRL?** NRL

**What is your favourite holiday destination?** The beach and the bush

**What is your go to beverage?** Coffee

**Have you tried any new activities during lockdown?** Pilates

**What are you looking forward to doing the most in 2021?** Travelling interstate



**Name:** Zaralee McAuliffe-Douthat | She/her

**Mob:** Gunai / Kurnai

**Age:** 20

**Studying:** Bachelor of Arts

**Star sign:** Taurus

**If you had to pick a completely different field to work/study in, what would you do?** Animal care/training or Fine Arts

**Who is your favourite Indigenous artist?** Rubii Red @ lifeofrubii on Instagram

**What is your favourite board game?** Pictionary

**AFL or NRL?** AFL

**What is your favourite holiday destination?** Home – Gunai / Kurnai Country

**What is your go to beverage?** Orange and mango juice

**Have you tried any new activities during lockdown?** I'm training my brother's dogs

**What are you looking forward to doing the most in 2021?** We better be on campus or imma cry. No but I look forward to being able to do in person Fine Arts breadths classes again



**Name:** Brittney Andrews | She/her

**Mob:** Kaniyang / Noonga

**Age:** 21

**Studying:** Bachelor of Science

**Star sign:** Cancer

**If you had to pick a completely different field to work/study in, what would you do?** I'd be a national park ranger because I've always loved the outdoors and conservation.

**Who is your favourite Indigenous artist?** Kee'ahn! I met her on a basketball tournament and she's lowkey been my idol ever since. Please go give her a listen if you haven't already!

**What is your favourite board game?** I really enjoy Scrabble, even though my vocabulary could use some work. I love that it actually requires strategy and isn't all up to chance.

**AFL or NRL?** AFL

**What is your favourite holiday destination?** I'm still yet to leave the country and was planning on changing that this year but COVID happened.

**What is your go to beverage?** Beer

**Have you tried any new activities during lockdown?** I've tried roller skating, sewing and growing herbs – none have been very successful, but I've learnt a lot

**What are you looking forward to doing the most in 2021?** Seeing my friends again! And graduating mid-year woo!





# BLAK THINGS

## Blak Words and Sayings:

- Tidda
- Cuz
- Lubly
- Lublycing
- Sis
- Dawg
- Gammon
- Shame job
- True gawd
- Deadly
- Too deadly you mob
- Not even
- E'yah look out
- Whichway
- Aye budda
- Gorn git
- Gorn then
- Big ole
- Lah
- Poxy ting
- Koori time
- True 'ey
- Gubba
- Aye my cuz
- Oi its proper f\*\*ked
- You remember your cuz from Aunty Brenda's side

## Blak Activities:

- Making chicken + coleslaw rolls
- Yarning with your Elders
- Not whistling at night
- Asking “who’s your mob” when other Blak mob slide into your DMs
- Making tea for Aunties
- Constantly refreshing your bank account on scholarship day
- THEN acting like a baller when you go out
- Stalking lubly one’s Insta to see if they got a secret man/woman you don’t know about
- Making up dances with your cousins
- Fishing
- Listening to Alan Jackson
- Asking everyone where they’re interning over the summer
- Looking for scrapes at Blak events (Indig Games, NAIDOC Ball, LDI)
- Listening to your CT Advisor talk up LDI
- Working out where the after-party is for LDI
- Chargin up in the city
- Napping in the MB Common Room
- Taking food from the MB Common Room
- Dressing up for Dreamtime at the G
- Explaining to your white friends how Indigenous kinship works
- Yarnin about Michael Combs controversy

## In a Blak House You’ll Find:

- Aboriginal or Torres Strait Islander paintings
- Merch from local ACCO’S (t-shirts, lanyards, hats)
- Keens Curry
- Devon/Fritz
- Footy banner/merch
- Bully beef
- Mission/camp dog
- VB or XXXX Gold in the fridge
- A plastic bag full of plastic bags
- Take-out containers your mum made you wash and reuse
- Vicks VapoRub
- Lemons
- Spare mattresses for your cousins
- Thick wool blanket
- Photos EVERYWHERE
- Sheets as couch covers
- Busted car in the backyard getting ‘fixed up’
- Stubby holders
- Black & Gold toilet paper
- Wooden spoon
- That one uncle spinning gammon yarns
- Skinny ankles



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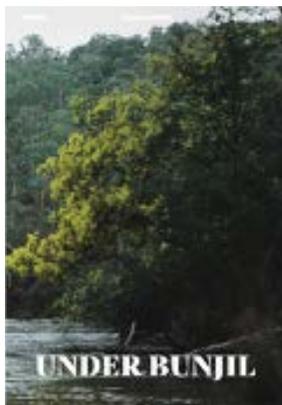
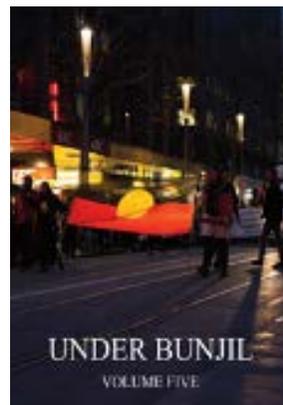
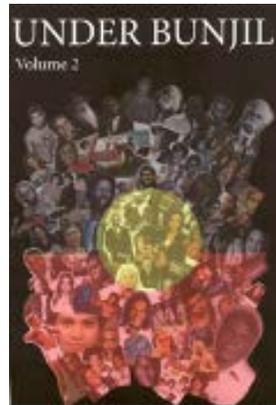
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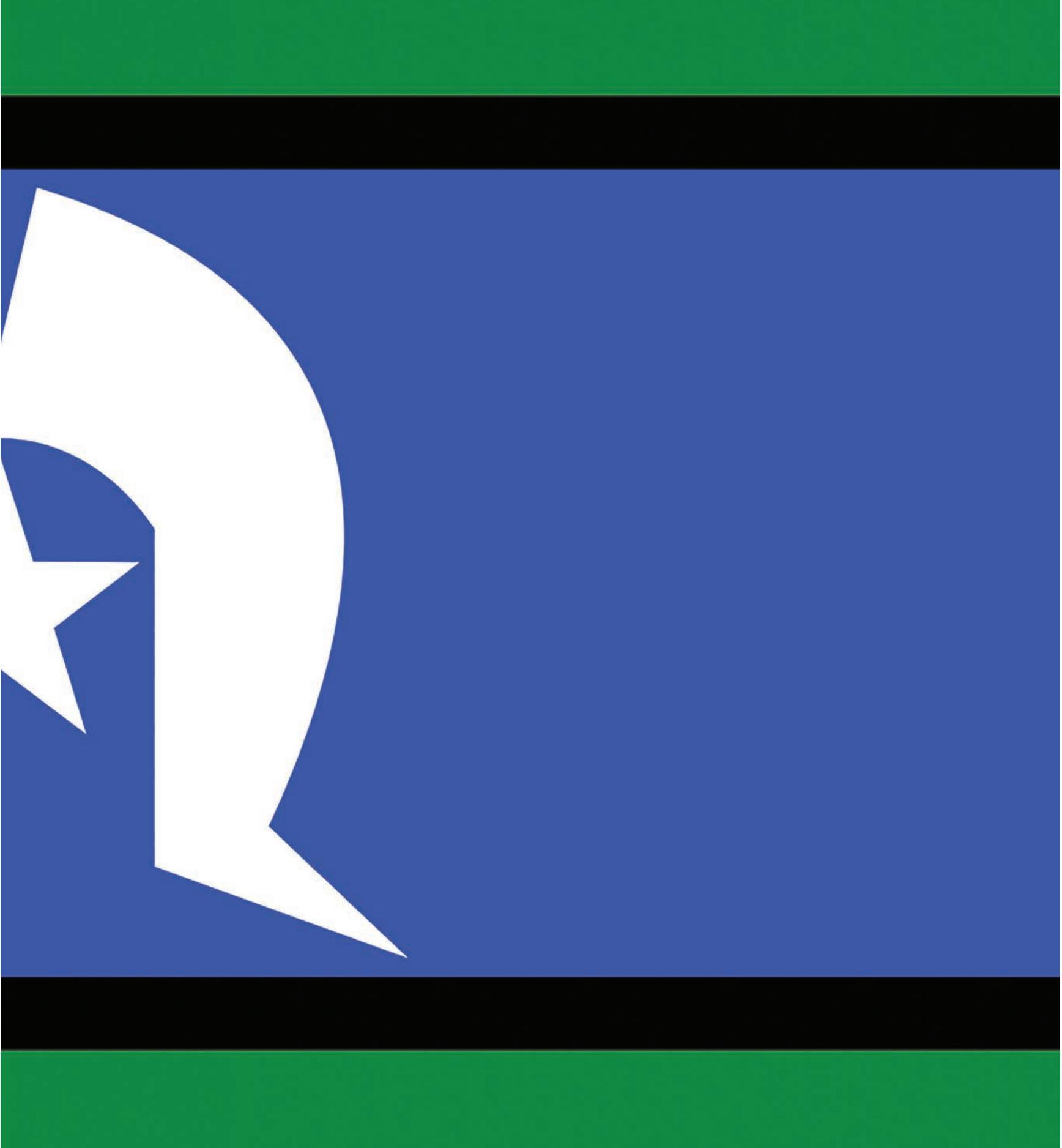
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# UNDER BUNJIL

VOLUME EIGHT

SUMMER

