

UNDER BUNJIL

VOLUME SIX







ACKNOWLEDGEMENT TO COUNTRY

WORDS Indiah Money // *Wiradjuri*

Under Bunjil acknowledges that we work, publish and live on the land of the Wurundjeri and Boon Wurrung peoples of the Kulin Nation. *Under Bunjil* pays respect to Elders past, present and emerging. The members, Elders and forebears have been Custodians for many centuries and millennium on both Wurundjeri and Boon Wurrung lands. We stand on the land which Aboriginal peoples have performed age-old ceremonies of celebration, initiation and renewal. *Under Bunjil* acknowledges the living culture and the unique roles in the life of the region. We recognise and respect this cultural heritage, the beliefs and relationship with the land; these continue to be important, especially to the Wurundjeri and Boon Wurrung people of both past and today. *Under Bunjil* acknowledges the LGBTIQ+ Indigenous community and pays respects to the LGBTIQ+ Elders past, present and emerging. This respect is extended to any LGBTIQ+ Indigenous peoples reading this publication now.

Sovereignty has never been ceded. This always was and always will be, the land of the Aboriginal and Torres Strait Islander people.

UNDER BUNJIL

VOLUME SIX

Powered by the voices and drive of Indigenous students, *Under Bunjil* serves as a platform to share the thoughts and experiences of the student body here, at The University of Melbourne. Written and published by Indigenous 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.

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EDITORIAL

CONTENT WARNING: This piece contains references to sexual, physical and colonial violence and rape.

To our dearest readers,

We would like to note that this publication does not intend to take autonomy or individuality away from the hundreds of different communities and mobs that exist in modern Australia. Rather, *Under Bunjil* is a tool used to connect us; Murri's to Koori's; science students to commerce students; Australian First Nations to American First Nations; blackfulla to blackfulla. By telling our stories, sharing our drawings and yarning about our histories, we hope to release some of the pressure that has built up inside of us.

The violence of colonialism is an ever-present aspect of our lives as Aboriginal and Torres Strait Islander people; we cannot escape the rape, theft and slavery that our ancestors endured. Our current success and thriving is owed to those who have come before us and survived these atrocities. To honour our ancestors' memory we must remember and make known every act of violence that was survived through for us to be here - to merely exist today - and acknowledge that the only way to heal is to see this history as a strength, not a weakness.

We cannot shy away from questions about our complexion or remain silent when our culture is appropriated. When our children are taken we must protest and openly condemn those who commit violence against our communities. We must refuse to cater to whiteness, actively claim our Blakness, practice self-care, make meaningful connections with community and care for Country.


Our continued survival cannot be left in the hands of white people who perpetuate the system of colonial violence against us. In the words of rap artist, Briggs, "The system ain't broke, it's the way that it works."

Reclaiming our story and the voices that our communities have had for tens of thousands of years, is only the first step on the way to decolonising our minds, reconnecting with Culture and exercising our powers as true Sovereign Owners.

Under Bunjil is a means to achieving this first step.

In this edition of we pay homage to the matriarchs who hold our communities together - the strong, passionate, talented, deadly, Blak women who are our Mothers, Sisters, Aunties, Cousins, Daughters, Friends and Siblings. They are our role models, muses, inspirations, the backbone of our communities and this edition of *Under Bunjil* reflects the indelible impact they have on our lives.

Volume 6 of *Under Bunjil* is brimming with the work of our thoughtful, talented cohort. Through the mediums of essay, poetry, opinion piece, biography, photography and



drawing, our contributors have expressed what it means to be Aboriginal and Torres Strait Islander in 2018. We have pieces that explore intersectionality, identity, community, connection to Country, and treaty. The aesthetic of Volume 6 reflects a focus on women/femmes and femininity, with a palette that draws on the native pinks, browns, greens and golds that grace our landscape.

2018 has been a year of incredible challenges for Indigenous Australians, and People of Colour throughout the world. It is more important than ever for us to work towards solidarity, to support our mob and resist the agendas of hate that have been given oxygen this year.

In a world where *The Betoota Advocate* is somehow the most honest publication in the country, it is essential that Indigenous Australians find ways to have a voice – and it is essential that we do what we can to elevate and validate the voices of our fellow Aboriginal and Torres Strait Islander people.

Here at the University of Melbourne, we are lucky enough to have the means to create this platform for our cohort and it is not a responsibility we take lightly. As Aboriginal and Torres Strait Islander students we are aware of the oppressive, white institution that is university, and acknowledge our privilege in having access to such a vast array of resources. But we are still Blak; we still experience the racism, the discrimination and the colonial violence and we will never shy away or refuse to take part in giving Blak voices amplification. Our community is our priority; you are our priority.

The stories, perspectives, emotions and ideas in this edition of *Under Bunjil* are raw, honest, powerful and unapologetically Blak. We hope that we have done justice to the pieces that have been submitted, that you continue to trust us with your stories, and that this edition is provocative, visually stunning, and empowers our mob. Like a fine wine, sip on it thoughtfully, ruminate and digest it. Cut out and stick the artworks on your wall. Keep it by your bedside, on your coffee table, or by the dunnie. Wherever you do your best thinking. *Under Bunjil* always has been, and always will be, for you mob.

We begin our healing process with having our stories told in a safe space, that you now have the privilege of reading and engaging with. Take care, decolonise your mind and praise the Blak Women that you are blessed to have in your lives.

Lots of love,

Serena, Alexandra, Paris, Patrick, Edwina, Indiah and Olivia.



CONTENT

WARNING

Aboriginal and Torres Strait Islander readers should be aware that this publication may contain 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 Nation people 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 choose, to include this content in order to remain honest with our readers, and speak to 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.

Thank you for reading.

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WITH THE TIDE

Words Layla Maloney // *Gumbaynggir / Gunganghi*

Violence is life

The tides shifts the sand

Down into the deep,

Drag me down

Flow with time -

Be careful of the current;

Stingers 'n the white foam

Don't let em touch your skin

Black and blue

Underneath;

Everything is quiet

Listen, listen!

She speaks

You are strong -

I am strong.

The Land Down under

Cannot beat me

For I am a part of her,

My Mother.

Sink to hear -

Beneath the plastic waves

Down into the darkness

Into her arms.

She lifts me to the light

I can see the world



The stars shine bright

The sun light is warm

Up above the smog,

I can see her.

Night and Day

She is there.

Watching

Listening

Feeling

Caring

Talking

Deep down,

In the dark blue

I can hear her -

Can you?

ETCHINGS

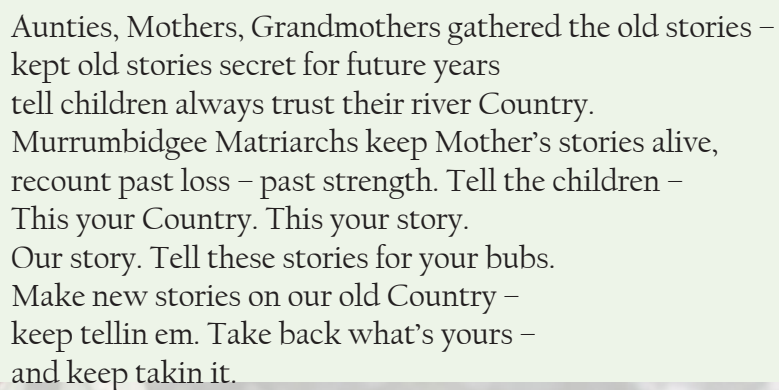
Words Hugo Comisari // *Wiradjuri*

My Grandmother told the old stories
from her home on the hill.
Wiradjuri women yarn long to their children
telling them the other side to every story –
right side – stories from Country –
side that matters most.

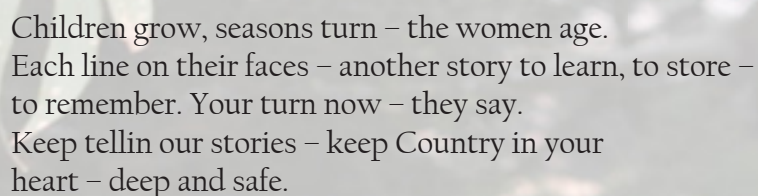
Aunties sing sounds of old language to
bubs, like me. Their words stay and Country is
etched in my mind as women yarn thick and
long over tea, bread and jam
telling their children Wiradjuri stories.

Great Grandmother moved along her land, sang to
her children, gathered their histories, shared her stories
long before she saw invaders ravaging her Country –
faster than flood or fire ever could.

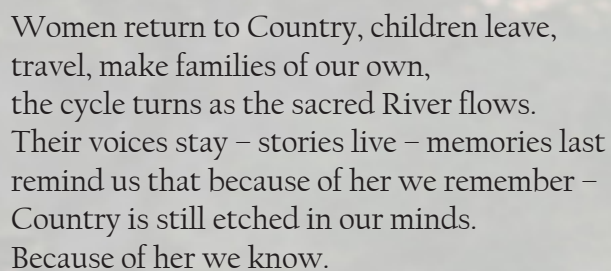
Then there is blood flowing with the sacred River,
families broken, land stolen – stories scattered.



Aunties, Mothers, Grandmothers gathered the old stories –
kept old stories secret for future years
tell children always trust their river Country.
Murrumbidgee Matriarchs keep Mother's stories alive,
recount past loss – past strength. Tell the children –
This your Country. This your story.
Our story. Tell these stories for your bubs.
Make new stories on our old Country –
keep tellin em. Take back what's yours –
and keep takin it.



Children grow, seasons turn – the women age.
Each line on their faces – another story to learn, to store –
to remember. Your turn now – they say.
Keep tellin our stories – keep Country in your
heart – deep and safe.



Women return to Country, children leave,
travel, make families of our own,
the cycle turns as the sacred River flows.
Their voices stay – stories live – memories last
remind us that because of her we remember –
Country is still etched in our minds.
Because of her we know.

DOWN IN THE DEEP

Words Elena MacDonald // *Parederme*

Down in the deep, whispering-golden land,
My people walk the corridors of night,
And the very air becomes grains of sand.
Let us walk in dreaming; soar through strange flights.
The wind is drifting eucalyptus sweet,
And the heart knows its deep-rooted dwelling,
Brown bitten earth stretches from iron feet;
Charcoaled sky scrabbles up into swelling.
Coral bleached waves murmur against scrolled shores;
Green-necked grass wavers against ink-lined air.
Nature is roiling; the world has its oars –
The salt-laden songs which shimmer and tear.
My people will walk, though earth hazes red;
The silent grey fences spear us with dread.

PURGATORY

Words Rhiannon Williams // *Wiradjuri / Wakaman*

Welcome to purgatory, My Dear.

Where time ultimately no longer exists.

For the days no longer bring light, as they have fallen in love

With the darkness that the evenings have brought.

& I assure you, My Dear,

that it is,

that, of a joyful path.

Where you are at liberty to watch your mental stability

Rapidly erode,

Like the roads that once led out of this godless place.

6 FT UNDER

Words Rhiannon Williams // *Wiradjuri / Wakaman*

Oh Darling, I could have sworn I felt my lungs filling with water,
I could have sworn I felt your hands once more,
Only to pull me 6ft under.
But Darling, it was all in my head,
You weren't there & there was no water.

DARKEST DEPTHS

Words Rhiannon Williams // *Wiradjuri / Wakaman*

& When the darkness of my own soul has become too much to bare,
I have this innate tendency to run towards the sun.
To run to where I can feel the warmth on my skin,
Feel it sinking into my bones & hope that it has a chance to reach my heart.
You see, My Darling,
I am running from the darkest depths of my soul,
Though only to find myself lost deeper within the confines of my darkness,
Finding myself within the hearth of the forest.
Where my darling chaos resides.

IN THE STILLNESS OF YOU

Words Matt Gale // *Ferelaugia / Wer'wer' / Kwar'ae*

In the stillness of you

Your mystery hides your depth

In the stillness of you

You behold, yet withhold your breadth

In the stillness of you

The winter winds danced on your skin

And in a split second

You cast your radiant smile in a spin

In the stillness of you

The sun's rays pierced through the darkest of clouds

And reflected the shimmering rainbows

Through the ripples on your skin

In the stillness of you

You dared and shared credulous hope in the dead and thick of winter

For in the stillness of you

Only you will ever know; your depth, your breadth and your truth

In the STILL...NESS OF YOU.

DISTANCE & DISMEMBERMENT

Words Serena Thompson // *Mamu Waribarra*

nguma left me when I was too young to know loss
and some years down the track you got him
like that type 2 diabetes broken arm or cancer
you were plagued with his presence
probably gonna be stuck with him for a while
if he not left already

avoid relapse, the next hit
substance, him love not medicine
find strength with others same, similar
healing comes in circles and with time
hold strong like them trees from my country
our country our trees

scars remain obvious and mind mistrusting
familiar with the aftermath not the battle
intangible gifts that remain untainted by history

this is connection to
ancestors and each other
he is what brought you to me
daman




BECAUSE OF HER WE CAN pt. 2

Words Elia Shugg // Merium / Erub

To mum
Thank you for everything that you do for me
For raising me into a grown man
For always talking to me when I need to talk
For giving me strength
For your love and selflessness

Thank you for washing my clothes
For making dinner when you came home late after work
For tucking me in bed when I was younger
For spoiling me on footy cards, video games and toys
For taking me to footy on Sunday
For washing the dishes and doing all the household chores
For making sure I was fed and going to school
For all those little things you did that are always in my mind

I feel how hard it is for you
Everyday
I can see it in your face
The pain
The hurt



The trauma
You persevere
Right through it
Everyday
You keep going no matter what happens
And put other people before yourself

You are what I aspire to be mum
You are my role model

I wish I could kiss and hug you until our pains both disappear
Weight lifted
Free
But you show me
How to live with the pain
Make something through the pain
And make myself better
You do this
Everyday

My heart hurts every time I think of you
How much you have been through
I haven't been the best son
But I'm trying now all for you

To mum
You are the most amazing woman, mother, sister,
daughter, aunty, niece, cousin, friend and role model
You are the best mum in the universe
I want you to know that I love you with my whole heart

MY GRANDMOTHER COLLECTS GOLLIWOGS

Words Patrick Mercer // *Wathaurong*

My Grandma collects Golliwogs,
She lets them gather dust
Sitting high up on a shelf
For me to look, but never touch.

My Country collects Golliwogs,
Together, hand in hand.
My Country with its vice-like grip,
Dragging them through the land.

The Policeman collects Golliwogs,
Locks them up in jail.
It doesn't matter if they die
If their skins not pale.

The Preacher collects Golliwogs,
Kept them on Mission-Land
Taught them how to hate themselves
With the bible in His hand.

The Scientist collects Golliwogs,
Fascinated by their skin.
To keep their skulls in basements
Is the White Man's Burden.

So Grandma keep your Golliwogs,
I know your heart means well.
Far better to gather dust on a shelf,
Than in a coffin, or a cell.

GUNDIJTMARA

Words Tarryn Love // *Gunditjmara*

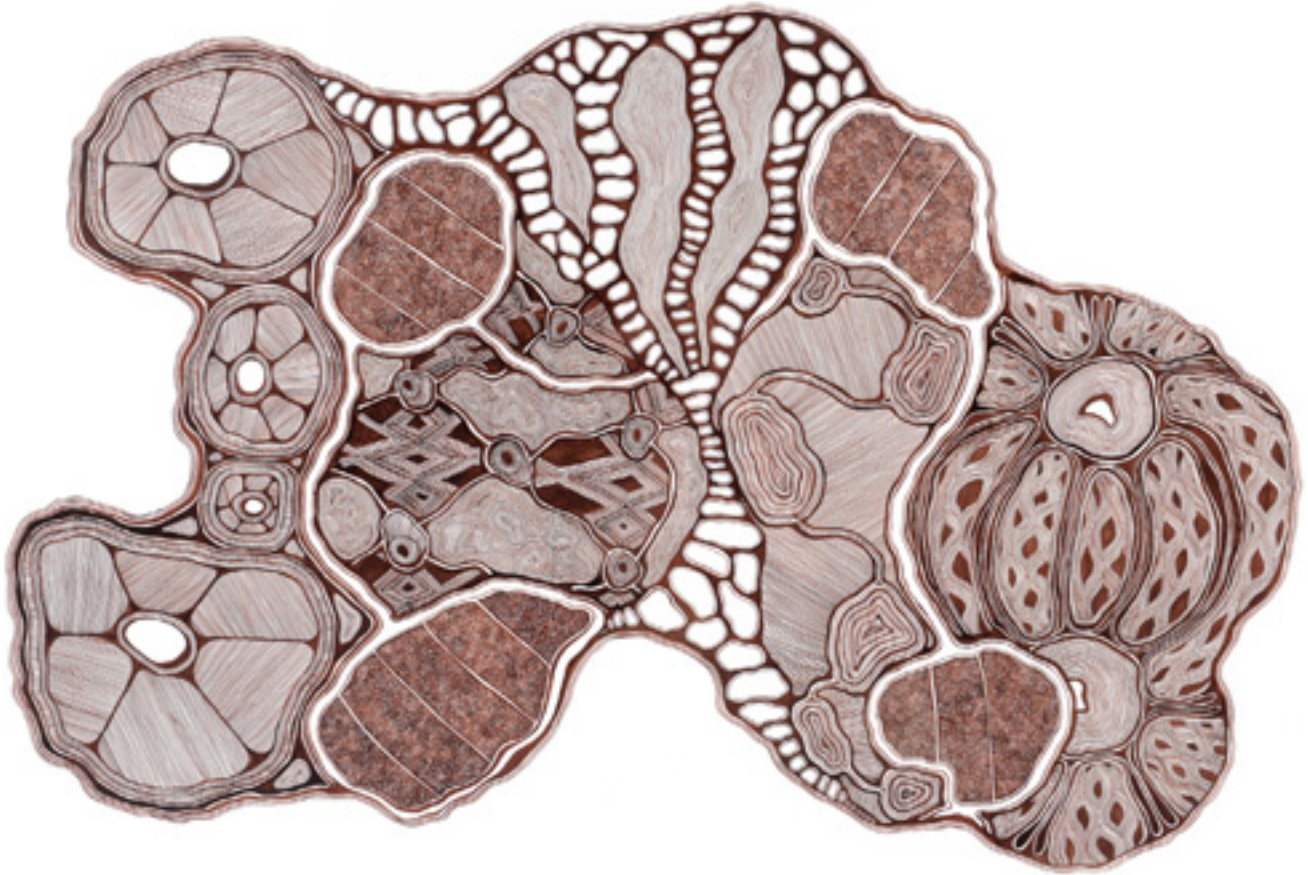


IMAGE Tarryn Love // *Gunditjmara* // *Gunditjmara*

This work is a symbolic map of my clan's Country, created using traditional imagery. The outline shape indicates the boundaries of the land and the four irregular shapes symbolise sacred places in my Country. In the center of the map I have illustrated the Hopkins River as it has significant connection to my ancestors and is a defining physical feature of my land. The remainder of the imagery symbolizes other features of the land such as rocky terrain, grassy plains and demonstrates traditional practices such as weaving and eel catching.



IMAGE Tannah Thorne // *Yorta Yorta* // Murray River 1

IMAGE Tannah Thorne // *Yorta Yorta* // Murray River 2





IMAGE Tannah Thorne // *Yorta Yorta* // Emu Necklace Chest Piece

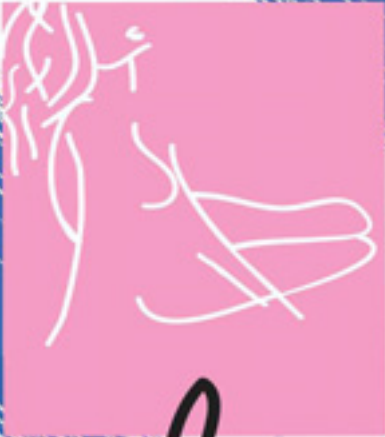




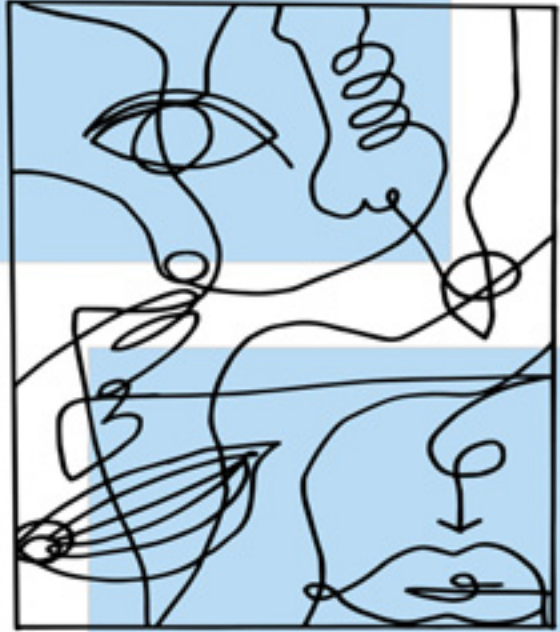


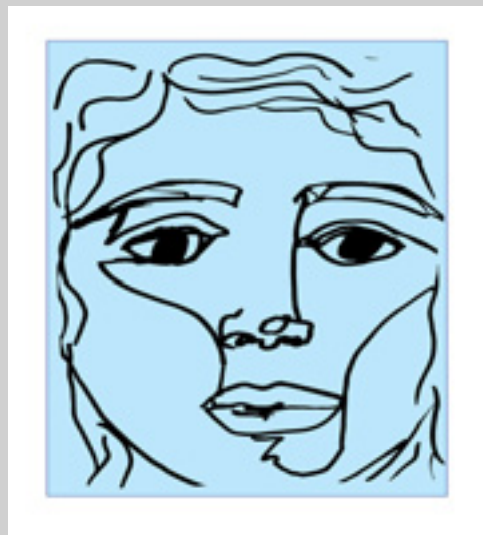


OCTOBER, 2017
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lush





IMAGES Madi Mercer // *Wathaurong*







SKELETONS IN THE CLOSET

THERE ARE SKELETONS
LOCKED IN CLOSETS

WE ARE STAYING IN
UNWANTED COUNTRY

SOBERNITY NEVER MIS,
AND DEATH WILL BE DEED

BECAUSE OF
HER WE CAN

BECAUSE OF
HER WE WILL

ALONGSIDE
HER WE RAN

FLEEING
FROM
THE KILL

DON'T FORGET CAN'T FORGET WON'T FORGET

ALIWA

LOOK BACK

LOOK BACK

LOOK OUT

WILL

STILL HERE IN HER FOOTSTEPS WALK A NEW PATH

BECAUSE OF
HER WE WILL

BECAUSE OF
HER WE GROW

BECAUSE OF BECAUSE OF
HER WE WONDER HER WE KNOW

FIND THE WILL

HAD THE WAY TAKE ME HOME

GOWAY

DON'T REMEMBER CAN'T REMEMBER

WON'T SURRENDER

THANKFUL FOR THE OLD THANKFUL FOR THE NEW THANKFUL TO BE T

KEEP ON

COME OU

COME THROUGH

COMING UP
THE HILL

COMING
HOME
TO YOU

STRENGTH
BEYOND BELIEF

KEEP ME WHOLE KEEP ME TRUE

BECAUSE O
HER WE SIN

BECAUSE OF WE DON'T BECAUSE OF
HER WE CRY ALWAYS WIN HER WE TRY

WALKING AFTER
MIDNIGHT

LOOKING OUT
FOR YOU

NIH

WALK ON STAY TRUE

MOODITJ
YORGA

SOLID KID

DONT GIVE IN

GIVE

SIT DOWN,
LISTEN

STAND UP,
SPEAK

THANKS T
HER WE CA

THANKING
HER WE WILL

SHE'S BEEN
HERE FOREVER

MORE THAN JU
ONE WEE

SALTY PLUMS

WORDS Tyson Holloway-Clarke // Njamal

I don't get the chance to head to the Top End that often. I barely make it back to Tasmania most university breaks, so heading up to the Northern Territory is normally not on my radar. But last year in the last stretch of my thesis research I flew north to stay with family. I was hopping between different places pretty frequently. I went from Darwin, to Groote Eylandt, to Nhulunbuy, back to Darwin, down to Alice Springs, and finally back to Melbourne. I managed to spend good quality time with my aunties and uncles and my dad, and visit a lot of places from my childhood. It was all very familiar and comfortable, but something was missing. (Most notably my mum and my sisters, but something else too.)

In the last hours of my visit to Nhulunbuy, I spotted my uncle's salty plums. They weren't dangling out the bottom of his shorts, they were in a sealed plastic bag in the pantry. Salty plums are a rarified Chinese confection that you seldom find in the south or east of Australia. They also happen to be a staple for blackfellas in Queensland, the NT and in Western Australia.

When I first went to boarding school, I was given a jar full of multiple varieties of salty plums available from the Chinese grocers. Most commonly these plums come in the brown or red varieties in small packets of a dozen or so, and are Chinese in origin. In the NT you can buy them by the kilogram, in much larger loose packaging. My uncle had two 2kg bags of red salty plums, my personal favourite, sitting in his pantry. He spotted me looking at them and said he was hoping I wouldn't spot them, before handing them over. When I got down to Alice the same exact situation happened with my dad, but rather than giving me his, he went and bought more. They both knew that I couldn't get these back in Melbourne, and that they would last me months. They are so rare down south that I felt like Schapelle Corby with a camera bag instead of a boogie board. Giddy with gratitude, I snapped a photo and sent it to a bunch of the blackfellas back in Melbourne. When I arrived back in Melbourne, people needed salty plums and I was Walter White. Sure enough, I had to share them and after a week or so they were all gone. The mob wanted a taste of home too.

Salty plums are not for the faint of heart. They are viciously flavourful and cannot be eaten like most confectionery. One might describe salty plums like the Chinese-Aboriginal child of the cinnamon challenge and chewing tobacco. For the uninitiated, the salty plum can be more violent and offensive than Vegemite.

Instructions for consuming are as follows;

1. Pop a plum in your mouth.
2. Rehydrate the plum in your mouth.
3. Slowly massage the fruit's flesh off the dried stone at the center.
4. Keeping going until only the stone remains.
5. Suck on the stone to extract more flavour.
6. Dispense of the stone and start another.

If you do it properly, your mouth will be stained bright red and orange like the burnt earth of the Top End. I am yet to find another food that can neutralise the salty plum on the palate. Your only respite is to wash your mouth and brush your teeth. Be warned though: salty plum with toothpaste is a particularly nasty combination.

Despite the fierce and confrontational nature of the salty plum, they remain a cultural icon and a taste of home. I had found what my nostalgic trip north was missing. Thongs, boardies, sleeping in the lounge at my uncle's place, searing heat, oppressive humidity, and a bright red-orange tongue and teeth.

A PLACE TO REST

WORDS Georgia Cromarty // Arrernte

CONTENT WARNING: This text contains references to colonial violence, the removal of children and intergenerational trauma.

I am a proud Arrernte woman, yet I was born on land of the Wathaurong people, and I grew up on Kaurna land, around 2000 km and 1500 km from country, respectively. I spent my formative years in what is now called Adelaide, as did my great-grandmother, Nita, over fifty years earlier, before she started a family in Geelong. As children, under the government's Assimilation Policy, her and her sister, Margaret, were taken from their mother, Hetty, and sent to grow up in a Salvation Army Home for Girls in Adelaide to be assimilated into white society. They were fed the lie that their mother had died, and Margaret went on believing this until she died prematurely, killed as a teenager when a car driven by a white woman struck her while she was riding her bike in the city. Nita named her daughter (my grandmother) after her lost sister, but rarely mentioned her. My grandmother remembers visiting Margaret's grave while visiting us in Adelaide, and her mother gently crying over the grave, now an old woman, uttering softly 'that poor girl'.

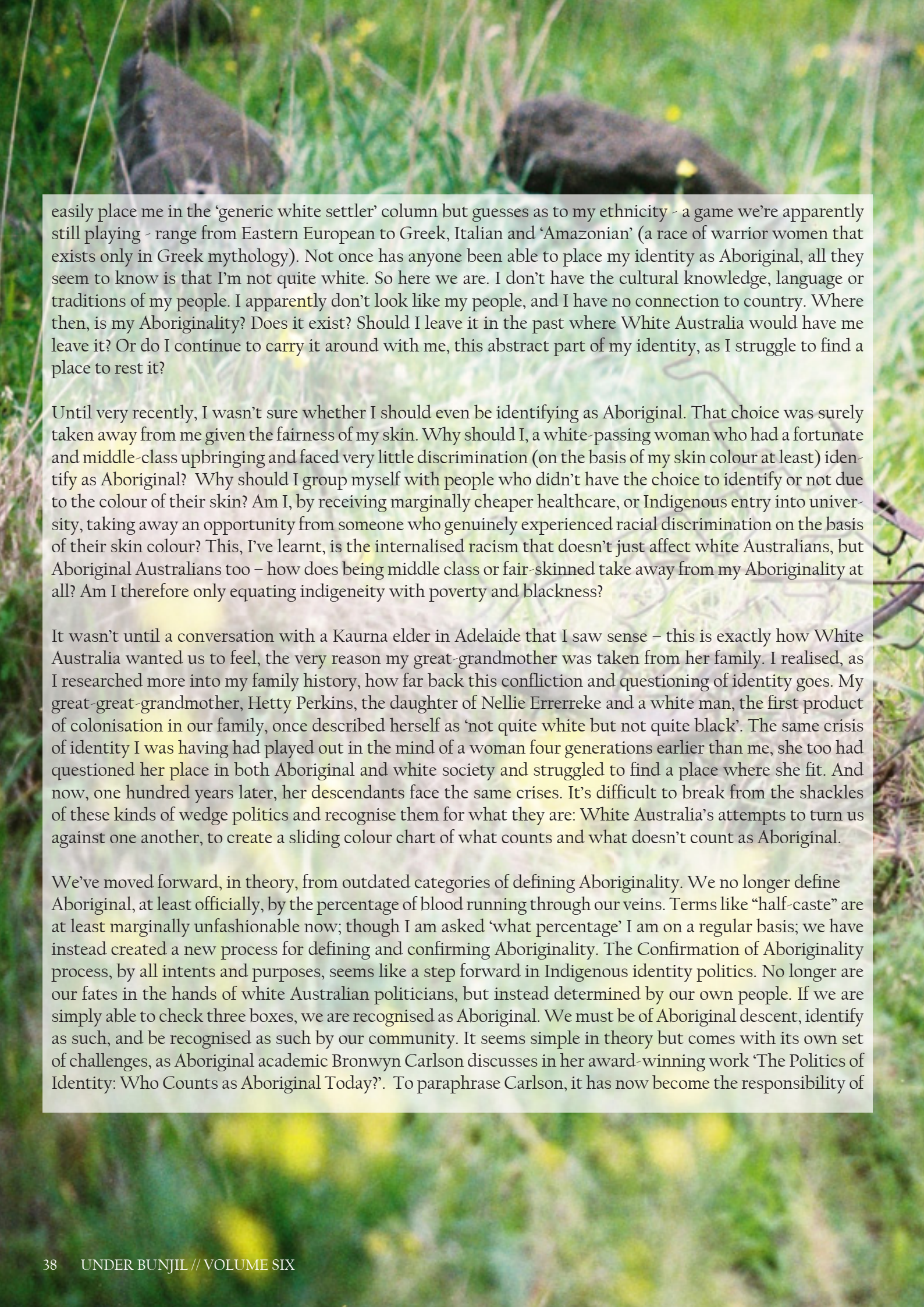
Obedient to the structures enforced on her, Nita was receptive to assimilation – believing her mother to be dead and unaware of the brothers and sisters she had, she had no family to return to. And so she grew up in white Australia – she worked as an officer in the Salvation Army, married an Irishman, raised a family, followed the teachings of the Christian church, and felt no need to return home. She had only vague memories of home anyway – she'd left at such a young age that she remembered sitting around a fire in the bush with her mother and not much more. In his autobiography, *A Bastard Like Me*, Nita's brother, Charlie, commented 'I have one sister down in Melbourne who is a matron of a hospital. I have never met her but I believe her name is Nita. She does not want to come back to the family'.

By the time her family had found and reached out to her, Nita had teenage children of her own. She went home to country with her children, and attempted to get to know her family in Alice Springs. She ended up cutting her trip short as her family spent much of the trip criticising her white father – an experience that didn't make her reconnection with family a smooth process. She only returned again for the funeral of her brother, Charlie.

My grandma Nita died while still getting to know her family and her history; a lost connection that her children and children's children are still trying to repair. My family are one of many who have been devastated by the effects of colonisation in this country – we don't quite fit in with white society in our attitudes and philosophies and yet we don't have the cultural knowledge to know how to live the way our ancestors have done for tens of thousands of years.

The maternal side of my family, down the line from my great-grandmother, suffer from clinical depression which I believe to be caused by the traumatic displacement from culture and country, and the passing down of intergenerational trauma. And so, this unhappy story begs the question: where do I go from here? Where do I fit into this colonial landscape as a fair-skinned, yet still racially ambiguous, Aboriginal woman?

Since I was young, I have frequently been described by well-meaning white people as 'ethnic' or 'exotic-looking'. I have olive skin which gets quite dark in the summertime, dark hair and dark eyes: my features don't



easily place me in the ‘generic white settler’ column but guesses as to my ethnicity - a game we’re apparently still playing - range from Eastern European to Greek, Italian and ‘Amazonian’ (a race of warrior women that exists only in Greek mythology). Not once has anyone been able to place my identity as Aboriginal, all they seem to know is that I’m not quite white. So here we are. I don’t have the cultural knowledge, language or traditions of my people. I apparently don’t look like my people, and I have no connection to country. Where then, is my Aboriginality? Does it exist? Should I leave it in the past where White Australia would have me leave it? Or do I continue to carry it around with me, this abstract part of my identity, as I struggle to find a place to rest it?

Until very recently, I wasn’t sure whether I should even be identifying as Aboriginal. That choice was surely taken away from me given the fairness of my skin. Why should I, a white-passing woman who had a fortunate and middle-class upbringing and faced very little discrimination (on the basis of my skin colour at least) identify as Aboriginal? Why should I group myself with people who didn’t have the choice to identify or not due to the colour of their skin? Am I, by receiving marginally cheaper healthcare, or Indigenous entry into university, taking away an opportunity from someone who genuinely experienced racial discrimination on the basis of their skin colour? This, I’ve learnt, is the internalised racism that doesn’t just affect white Australians, but Aboriginal Australians too – how does being middle class or fair-skinned take away from my Aboriginality at all? Am I therefore only equating indigeneity with poverty and blackness?

It wasn’t until a conversation with a Kurna elder in Adelaide that I saw sense – this is exactly how White Australia wanted us to feel, the very reason my great-grandmother was taken from her family. I realised, as I researched more into my family history, how far back this confliction and questioning of identity goes. My great-great-grandmother, Hetty Perkins, the daughter of Nellie Errerreke and a white man, the first product of colonisation in our family, once described herself as ‘not quite white but not quite black’. The same crisis of identity I was having had played out in the mind of a woman four generations earlier than me, she too had questioned her place in both Aboriginal and white society and struggled to find a place where she fit. And now, one hundred years later, her descendants face the same crises. It’s difficult to break from the shackles of these kinds of wedge politics and recognise them for what they are: White Australia’s attempts to turn us against one another, to create a sliding colour chart of what counts and what doesn’t count as Aboriginal.

We’ve moved forward, in theory, from outdated categories of defining Aboriginality. We no longer define Aboriginal, at least officially, by the percentage of blood running through our veins. Terms like “half-caste” are at least marginally unfashionable now; though I am asked ‘what percentage’ I am on a regular basis; we have instead created a new process for defining and confirming Aboriginality. The Confirmation of Aboriginality process, by all intents and purposes, seems like a step forward in Indigenous identity politics. No longer are our fates in the hands of white Australian politicians, but instead determined by our own people. If we are simply able to check three boxes, we are recognised as Aboriginal. We must be of Aboriginal descent, identify as such, and be recognised as such by our community. It seems simple in theory but comes with its own set of challenges, as Aboriginal academic Bronwyn Carlson discusses in her award-winning work ‘The Politics of Identity: Who Counts as Aboriginal Today?’. To paraphrase Carlson, it has now become the responsibility of

our own people to question each other's identities, and to partake in community surveillance. We have now become complicit in the 'apparatuses of the nation state' which we have been resisting and attempting to escape.

Despite my uncle having founded the Congress which was to determine my Aboriginality, my first application was rejected. My great-grandmother had been stolen and our family removed from country and therefore they were unable to trace my ancestry in the same way they would a family member still living on Arrernte land. After years of internal battles over whether it was right to identify or not, I was finally determined to restore my lost cultural connections, and I had been rejected. And not even by white Australia, but by my own people, those with whom I was attempting to reconnect with. It was a much more painful setback than I would have imagined, and I had learned that discrimination doesn't come simply from White Australia, but within ourselves as a community. I had now had it reaffirmed that I was one of those urbanised, assimilated Aboriginies you hear about, and I began to again question my place. Who was I to return three generations later and pretend I was entitled to be Arrernte in the same way the 'real Aboriginals', those who never left country, are?

My story is one of many in the contemporary colonial landscape. Being fair-skinned has made it harder to connect with community and harder again to convince white people, as well as myself, that I'm even entitled to call myself Aboriginal. I met a person through Murrup Barak at Melbourne University who I had known years earlier in Adelaide. It wasn't until we saw each other at a place designated for Indigenous students that we were able to realise we shared a history. And yet many in the white community would say that a place designated for Aboriginal students is unnecessary or discriminatory. But how else are we, the fair-skinned products of colonisation, supposed to recognise each other out in the urban wild, the sea of whiteness? And how are we supposed to maintain the connection to country and culture that we crave when we're so far from home?

The answer is uncertain, and different for every person. The process of decolonising our minds, bodies and surroundings can be a constant struggle for Aboriginal people. We find solidarity in meeting others who share our culture, we swap stories of auntys and uncles, of racism we experience, of our attempts to be ourselves in a world that tried its hardest to massacre and breed us out of existence. Some of us attend marches, spend our time calling others out, or rise in the ranks of white society in an attempt to implement change on a grand scale. Others return to country and decolonise from the inside-out; we impart knowledge to our children and families, care for our country, maintain traditions, and teach our children to be proud of who they are. Some, like my grandmother, do small things that make us feel like we're home again. She spends her time tending to her garden, uprooting foreign plants and planting native ones, feeding the family of magpies that live nearby, telling us stories about our ancestry, and keeping her family close together. There is no one way to be Aboriginal, true before colonisation, and even truer now that we struggle to find our place in a colonised world that tried to rid itself of us. All I ask is that I, and others, are given the autonomy and the means to find our place in this new world. At the end of the day, after facing both internal and external crises and interrogations, I need a safe space to rest my Aboriginality while I find my way home and determine where best to settle.

FAIR TREATMENT: ENSURING URBAN MOB MAKE THE MOST OF TREATY

WORDS Patrick Mercer // *Wathaurong*

In March of 2018 the Victorian State Government introduced the Advancing the Treaty Process with Aboriginal Victorians Bill 2018, signifying a commitment to negotiating a self-determination framework for Victorian Indigenous People through treaty. As the first treaty of its kind in Australia, this is both a momentous crossroads for Indigenous-Settler relations in our nation, but also a process that requires careful consideration of the consequences and benefits of the treaty process for Indigenous Victorians. As this process is being carried out despite opposition from Federal Government, it is critical that Victoria lays down a successful framework for treaty to validate future attempts towards other State and Federal Treaties.

Several uncertainties, however, linger regarding how urban Indigenous communities – principally, the Wurundjeri People of Melbourne’s CBD, will benefit from the process. The negotiation of a treaty relies on the State viewing Indigenous counterparts as sovereign, distinct political entities. This implies, too, a concession that the State is willing to allow autonomy of the affairs of this community – both in Australia, and internationally, the strongest cases for treaty have been made by Indigenous communities who live regionally or on reservation and have claim to significant land and the resources therein (Larakia, Barunga etc). This poses questions for the Wurundjeri – given it is not feasible that the Victorian Government can give back the now urban country of which the Wurundjeri are custodians, how will the treaty process be equitable across the board – or do some First Nations have more to gain than others?

Victorian Indigenous Population

As of the 2016 Census, Aboriginal and Torres Strait Islander people made up 0.8% of the total Victorian population – numbering 47,788, 46.3% of whom live in metropolitan areas. Of this number, the Wurundjeri are a clear minority on their own country. The median age of Victorian Indigenous people was 23, with 1 in 3 Indigenous Victorians being under the age of 15 – this high percentage of youths resulting in 40.9% of Indigenous Victorians currently in the education system. This young population also results in 55% of Indigenous Victorians not currently employed (14% Unemployed, 41% not in workforce). Aboriginal and Torres Strait Islanders are represented in the Victorian Justice System at a far higher rate than other Victorians, a rate that increased between 2009 and 2017 from 956.7 to 1,833.9 per 100,000 adults. In 2017 the rate for Aboriginal and Torres Strait Islanders was 1,833.9 per 100,000 adults compared with 145.4 for all Victorians.

Of these statistics, it is unknown what percentage is made up by Wurundjeri people. Obviously, these statistics point to institutional oppression faced by all Victorian Indigenous people, which if addressed by Treaty commitments, would benefit the Wurundjeri.

Structure of the Aboriginal Representative Body

In light of these statistics, the electoral structure of the Aboriginal Representative Body poses a number of concerns. If electoral rolls are based on location, rather than membership to tribes/nations, Wurundjeri people will inevitably become minorities in their own country. The structure of the Body has not yet been defined, but it seems likely that it will

involve one of two rather dissatisfactory models for Wurundjeri People. It is implied that the electoral rolls will work on a good-faith system - either that the wishes of the wider Melburnian Indigenous will reflect that of the Wurundjeri custodians of the city, or, conversely, that as custodians of Melbourne, the Wurundjeri will be empowered to make decisions on behalf of the Indigenous people living on their country – neither of which are amenable options.

These questions will likely be resolved as the frameworks of the treaty take shape, but I feel they are questions that are pertinent to the Wurundjeri Lands Council while they prepare for treaty discussions with the Victorian Government. One solution could be to deepen the census – providing statistics on how many Victorians identify to which First Nation, and then perhaps implementing an electoral counterweight like that of the U.S electoral college to perhaps give more weight to Wurundjeri votes regarding decision on Wurundjeri land – again, just a thought, and not a wholly acceptable compromise in itself.

The Canadian Experience

In Canada, the urbanisation of populations has prevented the social benefits of reservation autonomy from being enjoyed by urban populations - some cities currently enclose, or are adjacent to, settlements, so the overlap of urban boundaries is quite present in their daily lives. As is the experience of urban Indigenous Australians, their services lack the scope and resources to cater for minority Indigenous communities within the confines of major urban centres.

In Canadian cities, legal and political conditions are unable to guarantee the direct representation of Indigenous peoples in the various government bodies, nor do they allow Indigenous peoples to legalize their own forms of authority, representation, and administration of justice as is seen in reservation communities. As distinct political units within the community, Indigenous Canadians are denied autonomy in urban areas, nor do they always feel they fall under the jurisdiction of general services and governance.

In Canada, however, urban communities have negotiated nominal “ownership” of land and waterways in, and around urban areas – rather than “own” these resources, they are instead managers of it, and tribal governments work to employ First Nations people to manage the resources ecologically and to produce revenue through tourism/tariffs etc.

New Zealand – Treaty of Waitangi

The cases presented by the New Zealand experience point to dangers and positive outcomes of the Treaty process.

The experience in New Zealand, it seems, is converse to that of Australia and Canada – communities living in regional areas find it more difficult to benefit from settlements, with around 84% of Maori people living in urban areas. Iwi in urban areas are using the proceeds from settlements to fix longstanding problems facing their people, investing more in social housing, savings schemes and health insurance. Smaller communities, with populations comparable to the Wurundjeri in Melbourne, have received small settlements and struggle to find a balance between investing the returns for the future generations and paying dividends to meet the needs of the current generation. Regional Maori communities are thus unable to match the investment of urban Iwi – who invest in their own health services, legal services and public housing corporations. Settlements are relational to the size of the Iwi, meaning that smaller communities are given far less funding which makes any substantive projects difficult.

In New Zealand, compensation for historical grievances has generally emphasised reparation rather than full legal restitution – as is the case for urban Melbourne, full restitution of Maori traditional homelands is both too expensive and not politically palatable to the majority of New Zealanders. By restoring Maori economic bases, and creating funds to support self-determination of Maori communities, New Zealand governments have affordably repatriated Iwis without causing major economic or political discomfort amongst their non-Maori constituency.

Torres Strait Treaty

The Torres Strait Treaty signed between PNG and Australia in 1978 provides some insights to how Treaty in Victoria could empower the Wurundjeri to benefit from their country’s wealth. Torres Strait Islander communities essentially have used this international treaty as a lever in negotiations with the Commonwealth to reserve a proportion of

fisheries to Islanders. The Strait has the highest proportion of Indigenous people of any region in Australia – 80% – and this political cohesion is evident in the culture of regionalism and agreement making in the Torres Strait, which is perhaps difficult to replicate in Melbourne.

So What do the Wurundjeri Stand to Gain?

In the last 30 years, there has been significant focus on the issue of land restoration – with almost 18 % of the continent now restored to some form of Indigenous ownership (in Victoria, this is Settlements). Despite this vast “Indigenous Estate”, land rights have not come with commercially significant and legally recognised resource rights. Furthermore, the majority of Indigenous Australians, particularly those in urban/regional centres (such as the Wurundjeri), have not been able to claim back their traditional lands that have been alienated by law to private interests. A fundamental economic problem with land rights and native title is that they lack mechanisms for facilitating the redistribution of commercially valuable resource rights from the state and private sector – in Victoria, treaty processes could examine how the wealth produced on Wurundjeri land can be used to fund Wurundjeri services and projects.

A basic feature of a treaty relationship is a mutual recognition of authority.

Both Megan Davis and Sean Brennan discuss how the framework of a Treaty – essentially, a restructure of the relationship between the State and Indigenous People – will ultimately lead to “soft” outcomes for Indigenous advancement that are hard to empirically present. This includes ending the political football of Indigenous Affairs – the way in which Indigenous peoples, their rights and institutions are insecure and fleeting and subject to the whims of the political party of the day and the ideological currents of the period. (Obviously this point is particularly pertinent in an election year, with an Opposition rather not keen on the Treaty process). Other examples include the abolition of ATSIC by the federal coalition government in 2005, the suspension of the Racial Discrimination Act 1975 (Cth) in 1998 and again in 2007, indicating that the welfare of Indigenous peoples is inextricably linked to the goodwill of the political party of the day.

The overwhelming evidence from international Indigenous communities, particularly New Zealand and Canada, is that Treaty, or in the least, some sort of political and legal framework by which Indigenous minorities can demand self determination that is their right, is essential for the general wellbeing of Indigenous Peoples. Statistics that indicate higher life expectancy being far better in New Zealand, Canada and the United States, all regions where governments have entered into treaties with Indigenous Peoples, points to the legal empowerment treaty allows Indigenous People to have a voice and autonomy in the way their communities are managed. Similarly, data also shows that there is a link between community decision making and better results in health, housing, justice and economic development.

As discussed in the Canadian example, the Wurundjeri could negotiate management rights of natural resources such as the Yarra River, wetlands in the urban area, the Bay, or crown/parkland in the outskirts of Melbourne. Already the Wurundjeri Lands Council have an arrangement with the State Government and City Council to take a part in the management of the Yarra River (the Wilip-gin Birrarung murron Yarra River Protection bill 2017) – through a treaty they could perhaps enshrine in law this role across all of Melbourne’s natural resources, broaden its scope, and boost funding for projects such as this.

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AMELIORATE

WORDS Tyson Holloway-Clarke // Njamal

I remember getting my first campus tour around Parkville. There were a lot of construction sites and it was all very confusing. I was 16 and I wasn't a huge fan of brutalism. In time I have grown fond of it. Back then I thought the St Lucia University of Queensland campus was much nicer. It had a ridiculous amount of sandstone, lots of sporting fields and plenty of space.

A few years later, I am getting my first black tour of campus. I was shown around Murrup Barak. They let me know where the closest KFC was. I was taken past the Indigenous Office up in Union House. The old Indigenous Office is where the current President's Office sits. I made the switch in 2016 to give Indigenous more space. Later on the tour, I was told about Richard Berry and the skeletons in his cupboards. Berry was a famous Eugenicist who collected hundreds of Indigenous skeletons in an attempt to prove that white people were more intelligent because of their different skull size.

I wasn't surprised at all but I was still disappointed to find that this university had supported the research of a person such as Berry. But it still sucked. I was proud of myself for making it here but I felt like this place was too big for me, it didn't care about blackfellas and we were just a blip on the radar.

Another couple of years later I am standing out the front of the Richard Berry Building, home to the mathematics and statistics department, with Odette Kelada calling for the name to change. It was just us and a Fairfax photographer. The story hits *The Age* both in print and online. The following few weeks I run a radio, television, and print junket sharing my views on the situation. I accept every outlet, even if I know they are trying to set me up. One morning I sat in my underwear at 6:30 am waiting to get on 3AW for my chance to walk into the open arms of right wing talkback callers. I knew from the outset that I'd get lured into a false sense of security, then I'd be on the receiving end of a bouncer. How I dealt with it would be how this over was remembered. Instead of swaying or ducking, I opted for the hook shot and sent the presenter for 4 runs. The interview was rushed to an end and the call-back part of the morning begun. I didn't hear what the callers said but later on there were whispers that I was probably a communist and hated white people.

Five years after my first campus tour, I am sitting down for the first time as a University of Melbourne Councillor. It was October 4th and I was three days into my term on University Council. I was the first Indigenous member of Council, the first student member of Council in years, and I was in my final months as President of UMSU. Looking down at the very long agenda, I read 'B04 Renaming a University Building on the Parkville Campus'. Today was the day Richard Berry would become Peter Hall.

There was more work in changing a name than you would believe. The simple three page document before me represented decades of disappointment for blackfellas, years of work for Indigenous activists, and careful months of planning from the University. We still are waiting for public recognition of Berry's transgressions from the University in some official capacity. Berry was a man who advocated for the holocaust before Hitler did, yet we never even got a plaque. The news passed through rather quietly in the end.

Berry isn't the only founding father of the University with a chequered history. Nonetheless, I know blackfellas were surprised. It was one of the most heavily liked posts in our secret Facebook group. Some were happy, some were relieved. It made national news and we had a lot of people reach out in congratulations. All the noise aside one story rang through. For me it was a soft but deliberate message; we can see you, we can hear you, we were wrong, you were right.

We had been recognised.

TOWING THE COLOUR LINE: REGULATING MISCEGENA- TION ACROSS THE FRONTIER

WORDS Paris Mordecai // *Widjabul*

CONTENT WARNING: This text contains references to colonial and sexual violence.

Sexual regulation of the colonised, and the policing of their intimate interactions with the coloniser, is a function of the colonial project. The impact that regulations of interracial sex have on both Australian Indigenous and non-Indigenous conceptions of sexuality, must be assessed in light of the system that is both authoring these regulations and enforcing them. The privilege to enforce “official” regulation is that of the white, patriarchal state. Its priority is to police the physical and internal frontier from the threats posed by miscegenation to whiteness, masculinity and thereby the state itself. Shifts in discourse from anti-miscegenetic to recognition of miscegenation’s assimilative potential, reveal that the sex practices of Indigenous peoples have historically been manipulated and regulated by the colonial state to suit its own interests. Through analysis of legislation such as the Protection and Assimilation policies, which exhibit anti-miscegenetic sentiment, this essay will explore how anxieties of race are translated into control of sex acts and the bodies that practice these acts. In turn it will argue that, in the early colonial state these regulations did not ‘impact’ on constructions of gender and sexuality, but rather constituted them.

Unlike the anti-miscegenetic discourse of the United States that policed such sexual practice through specific legislation, instances of interracial intimacy in the Australian colonial era were regulated under the guise of the Aboriginal ‘protection’ (McGrath 1). Although Australia’s anti-miscegenation legislation targeted both interracial sex and marriage, the latter was most explicitly legislated and policed (Freeman 55). Under the Protection policy, marriage between Indigenous and non-Indigenous peoples could not be performed without prior consent from the Chief Protector of Aborigines or equivalent (Freeman 51). Consequently, the prohibition of interracial marriage constructed interracial sex as taboo, and thus designated sexual fulfilment as the only viable purpose of intimacy between coloniser and colonised.

The threat posed by miscegenation to the colonial state is twofold; sexual relations between male colonisers and Aboriginal women simultaneously destabilise whiteness and masculinity. The policing of interracial sex and marriage was premised upon anxieties of racial purity. These anxieties traversed institutional systems and infiltrated popularly imaginaries as a result of the state’s ‘white’ nation-building dogma. The designation of Indigenous peoples to mission and reserve spaces under the Protection policy, as well as regulations as to whom could enter these places, served to maintain the physical frontier, and curb transgression of the internal frontier through penetration and ultimately procreation. The institutional regulation of space thus constructed Indigenous female sexuality as a source of corruption that needed to be segregated.

The privilege of the white, patriarchal state to regulate interracial sex shaped the practice as perverse, and thus conceptualised the Aboriginal woman as the enabler of perversion. Although purported to ‘protect’ Aboriginal women from sexual exploitation by white men, the repression of interracial sex constituted by the Protection legislation, essentially created a space for ‘deviant’ sexualities to be enacted (McGrath 1, Robert 71). For legal repression of a sexual act was more commonly “an injunction to silence” (Foucault 1). This subversive space, constituted by official regulation, relied upon specific constructions of Indigenous sexuality in order to alleviate any wrongdoing by the male coloniser. Violation of the gendered/raced social boundaries proliferated by the state, was

constructed as indebted to the “unrestrained licentiousness” of the Aboriginal woman (Thompson 18, Freeman 47). Imagined as the source of “wayward lust and forbidden desire”, the Aboriginal woman was scapegoated for the sexual deviance of white male settlers (Moran 1664). Official relegation of the Aboriginal woman to purely vice, a space to fulfil the needs of the settler unmet by the “pure, pious, domestic” white woman, also disavowed her from any meaningful procreative or familial function (Freeman 55). Therefore, the construction of the Aboriginal woman as abject upheld the frontier’s ideological function as a line of difference. Legal regulation of interracial marriage isolated the “lasciviousness” of the Aboriginal woman from the family, the building block of the state, and illegitimated the product of miscegenetic encounter, thus protecting the racially pure, internal frontier.

However, as the relationship between control and interracial sex is a significant concern of the colonial state, its boundaries are constantly manipulated to maintain the state’s hegemony. The shift in institutional discourse from segregation to assimilation is evident of this. Ann Stoler (as cited in Freeman 42) identified that the essential contradiction of the colonial project is that it must simultaneously incorporate and distance the colonised to maintain the boundaries of colonial rule. In order to imagine ‘White Australia’, the state must invite the Other into the bedroom, ‘incorporating’ the colonised through the penetrative act, whilst ‘distancing’ itself through the imagined end goal of biological absorption. Thus, the possibilities for biological assimilation enabled by miscegenation were imagined by the state as a means to eliminate the ‘Aboriginal problem’ (Ellingaus 186). Even prior to the Assimilation discourse, the purpose of interracial sex was being reimagined by the practitioners of official regulation, such as the absorption project of Chief Protector A.O Neville (Solonec 80). However, the legal value of the interracial interaction as more than a sex act was not reimagined alongside. The control of interracial marriages enabled under the Protection and Assimilation acts, sought to protect ‘the family’ as the precursor to the state, from the conception of Indigenous female sexuality that the state itself had constituted. Conceptions of Indigenous women as sexually promiscuous were advantageous to the Assimilation policy as they were considered as incongruous with the domestic domain and the white nation-building project. These constructions of the sexuality of Indigenous women thus warranted the state removal of mixed-race progeny. Therefore, it is evident that early constructions of Indigenous women created by the state, that were critical to both the deterrence and control of interracial sex, were manipulated to suit the changing interests of the state.

The shifts between anti- and pro-miscegenation discourses in the colonial era occurred alongside the state’s manipulation of Indigenous sexuality. The Aboriginal woman was initially considered to be a sexual threat to the white, patriarchal state and thus an impediment to the colonial project. Prohibition of interracial marriage and the repression of interracial sex through the Protection and Assimilation policies, is evident of the state’s attempt to subdue the threat of miscegenation to whiteness and masculinity. However, in recognition of the assimilative potential of miscegenation, the state utilised the constructions of Indigenous women created to discourage interracial sex, to legitimise the removal of its product as per the state’s own interests. Thus it is evident that not only did the state constitute Indigenous constructions of sexuality within the colonial setting, but did so in order to propagate its own agenda.

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HOW MAINSTREAM FEMINISM COUNTERACTS WITH FIRST NATIONS FEMINISM

WORDS James Mann // *Yorta Yorta*

CONTENT WARNING: This text contains references to colonial violence and intergenerational trauma.

It has been contended for a period of time that white feminism has not always been in support of Aboriginal women. In some cases, this leads to further marginalisation of Aboriginal women and causes them to feel as though they are left without a voice. In this essay, I will touch on the work of Natalie Thomlinson, the author of ‘The Colour of Feminism: White Feminists and Race in the Women’s Liberation Movement’ in respect to the British feminist movement and the impact it has had on feminism for Women of Colour. It will also touch on the beginning of feminism, which ultimately led to the creation of movements such as the British Black Panthers and Black Unity. I will discuss the work of Linder, on how Women of Colour are often pressured into choosing between race and their gender, which leads to further burdens for Women of Colour. Touching on work of Bronwyn Fredericks, I will discuss the tokenisation of Aboriginal women which leads to further marginalization and creates the illusion that non-Indigenous women are supporting Aboriginal women in respect of cultural issues they face. Finally, I will discuss how the needs of Aboriginal women are, in some cases, abused for the purpose of the mainstream feminist to theorise and speculate on these needs.

Looking at Aboriginal feminism, it is based around the needs of dealing with oppression and, in particular, the overwhelming repercussions of colonialism and racial oppression. While mainstream feminism is dealing with how to overcome the dominant white man patriarchal structure to society, Aboriginal Women are dealing with ways to overcome issues such as deaths in custody and even how to deal with the troubles of accessing essential services like the healthcare system. Melissa Lucashenko writes, “When I speak to white feminists about the difficulties Murriss have accessing the health system and receive the response ‘but that’s the same for white women’, it is tempting to withdraw into my differences and let my relationships with white women consist of nothing more than differences. When non-Indigenous students ask me with sincerity and good intent in 1993 whether ‘assimilation is the answer’ it becomes difficult to keep uppermost in my mind that this is another woman oppressed by the male culture”. This passage touches on the misunderstanding of Aboriginal Women, in particular from a white perspective. However, as noted by Lucashenko these misunderstandings stem from the oppressive patriarchy that has conditioned many people into seeing these issues as the norms for all of society. Although women may share some of the same oppressive outcomes of the male dominated patriarchy, it is important that the needs of Aboriginal Women, such as fighting against racism, domestic violence and the overwhelming economic struggle, should not be swept under the rug as these issues have stemmed from the ongoing effects of colonialism as opposed to the structural violence coordinated by men. Furthermore, Lucashenko writes about the psychological implications of putting Aboriginal Women under the same banner as mainstream feminism as it is, in a way, forced assimilation into white society. Lucashenko writes, “We are expected to listen to your passive guilt about Australian racism and nod sympathetically as if to say, ‘Yes it must be terribly difficult to be a white woman dealing with this racist culture! It

is assumed that our Black Womanhood bonds us to white women with some kind of theoretical superglue in a 'girls own' experience which reproduces the racism of the wider society. This is not good enough." This passage explains the emotional distress caused when Aboriginal Women are expected to forget about their own identity with the expectation that they have the same lived experiences as all women.

Throughout history, white feminism has not always seen eye-to-eye with the needs of Blak Women and has often been accused of overlooking the needs of Blak feminism. In particular, the Women's Liberation Movement (WLM) in Britain from the 1970s and 1980s (Thomlinson 2012). However, as Blak movement progressed WLM became inspired and a significant portion of their supporters became involved in anti-racist groups (Thomlinson 2012). Moreover, it has been recorded in America that white mainstream feminism does not always speak to the experiences of Blak Women however when attempts are made it is generally from a racist prospective and reasoning. In the 1950s Blak British politics arrived, and organisations such as the British Black Panthers, Black Unity and Freedom Party had become prominent in Black politics since Black Women were facing the same issues around sexism in the male-dominated workplaces (Thomlinson 2012). As time went on white feminists in the UK began to support Blak politics, while at the same time, many feminists were also in Marxist groups and supported anti-imperialism which in a way is somewhat connected to the issues that Blak Women face today (Thomlinson 2012). It has been contended by bell hooks that many white women who exercise their white privilege lack awareness when doing so, and may not be aware of the ideology of white supremacy. This causes an unawareness to the way this may shape attitude and behaviour towards Blak Women (Sholock 2012). Moreover, while Blak Women face oppression, there is also the battle of racism and this is often forgotten about by white feminism during its progression. It is argued that race is not a biological construction but is however a social construction (Sholock 2012). For example, just like men are conditioned to become men through masculinity, white people adopt social behaviours of being white. When this comes into effect there may be some ignorance to the way Blak matters are looked at, and in this case the needs of Blak Women are overlooked by the overwhelming epistemologies of whiteness (Sholock 2012). In saying that, these conditioned epistemologies are the product of a systematic oppression of white women which leads to the forced participation in whiteness and Western culture, in general. Moreover, Western feminism has had a strong interest in saving third world women, for example the hijab, without taking into account the agency of the women involved to allow them to express their own intellectual opinions (Sholock 2012).

Furthermore, in some instances Women of Colour are being asked to choose between identities, this creates further marginalization and puts Women of Colour in the uncomfortable position of choosing between two different types of systematic oppression (Linder 2011). When Women of Colour are asked to choose between race or gender this becomes unsuitable to their lived experiences (Linder 2011). In some cases, Women of Colour feel they are required to advocate for both movements, this is because Women of Colour believe there needs to be a representative for Women of Colour in feminist movements and this creates an extra burden for them (Linder 2011). In some instances, there is a 'tokenization' of Women of Colour, this is perpetuated by white feminists in the sense that Women of Colour are always expected to stand up and speak on behalf of their race (Linder 2011).

In some instances, feminist groups attempt to accommodate Aboriginal women by inviting them to events as guest speakers, this is usually to read poetry or display artwork and to speak about Aboriginal spirituality (Fredericks 2010). These gestures are usually perceived by Aboriginal women as a tokenization of their culture and are usually purely for the entertainment of non-Indigenous women. This causes Aboriginal women to feel as though they are there without a voice and diverts them from their own priorities (Fredericks 2010). Furthermore, non-Indigenous women are usually the ones who are congratulated for organising such events by other non-Indigenous women, for the token of being able to say they have done their part in being inclusive of Aboriginal women, when in fact, this causes further marginalisation for Aboriginal women who lose their

opportunity to speak out on matters relevant to their own purposes (Fredericks 2010). This type of marginalisation also causes a false illusion that white feminists are attempting to make change for Aboriginal women, however this is not the case. In this attempt it supports the narrative of non-Indigenous women while maintaining their privileges in a dominant patriarchal white society (Fredericks 2010). This type of behaviour also leads to non-Indigenous women acting against the needs of Aboriginal women, in areas such as Aboriginal sovereignty and rights when in positions of power in various institutions (Fredericks 2010).

In some cases, the idea of the 'coloniser' is very quickly dismissed by mainstream feminism as it is something that is related to masculinity (Grance 2003). However, this is seen by Aboriginal Women as a denial in their shared involvement of colonialism and the how it has affected Aboriginal Women today (Grance 2003). Mainstream feminism assumes there is a universal sisterhood among all women, not taking into consideration the continued marginalisation of Aboriginal Woman and fails to acknowledge the different lived experiences (Grance 2003). It is noted that mainstream feminism is dominated by whiteness and therefore the interests are generally structured around the white, middle-class experience (Grance 2003). Moreover, feminist theories that have operated as such, have been defined as "ludic feminism" since they articulate politics very similar to cultural politics of representation that replace evaluation with assumptions of the discourse, and it is said that it has been looked at as a purely academic exercise (Grance 2003). That being said, bell hooks contends the contemporary theory of feminism has secluded the academia, this has caused a growing separation with mainstream feminism since the discourse is relative to the high-status feminists with privilege to education, while building careers theorising feminism and not acknowledging the lived experiences of Aboriginal women (Grance 2003).

In this essay I have discussed how mainstream feminism often counteracts with the needs of Aboriginal women, which leads to the further marginalisation and ultimately takes voice away from Aboriginal women. I have touched on the work of Thomlinson, the author of 'The Colour of Feminism: White Feminists and Race in the Women's Liberation Movement' and discussed the overview of the British Feminist movement and how it affected the progression of the politics for Women of Colour, which lead to the creation of Black Feminist movements in Britain. I touched on the work of Linder, the author of 'Exclusionary Feminism: Stories of Undergraduate Women of Colour', discussing how Women of Colour are often expected to choose between their race and gender. Moreover, I discussed the work of Fredericks on the tokenization of Aboriginal Women and how this leads to further marginalization and creates an illusion that non-Indigenous women are supporting the progression of Aboriginal women when in fact it takes away Aboriginal women from their core priorities. Finally, I have discussed how mainstream feminism often theorises the needs of Aboriginal women for the purpose of career Academia.

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DECOLONISATION DISCOURSES

WORDS Olivia Bentley // *Wiradjuri*

Language is closely tied to identity. It determines the titles, labels, pronouns and words we wish to use to define ourselves, therefore giving language immense power. We use a person's preferred titles, labels and pronouns as we know the opposite will offend and act as a barrier to effective communication.

More than defining titles, labels and pronouns, as Aboriginal and Torres Strait Islander peoples, our traditional languages are integral in affirming and maintaining a strong sense of identity. Similarly, despite the damage settler-colonialism has wrought, the ability to engage with language in new spaces of solidarity is also important for keeping us connected and empowered.

Within the Aboriginal and Torres Strait Islander community, our identity is something that should be worn proudly like a badge of honour. However, in a nation where our identity has been historically ignored, suppressed, dismissed and silenced, and truth is obscured for a palatable version of history, the pervasiveness of ignorance makes it easy for our badge to become a shield – a weapon rather than an enabler.

Since invasion, “Aboriginal”, “Torres Strait Islander”, “Indigenous” and “Aborigine” are terms with which we typically identify with and are identified as being. Each of these words has their own meanings, histories and levels of acceptance within our community. However, it must be remembered that these terms are products of settler-colonial rhetoric and have been applied to us for the point of convenient categorisation and classification. They do not come from any of our vast traditional languages and they reveal nothing of our rich culture, language, history and diversity.

In 2014, Rosalie Kunoth Monks famously stated on national television; “*I am not an Aboriginal, or indeed Indigenous, I am Arrernte, Alyawarre, First Nations person, a sovereign person from this country*”.

As conversations about decolonisation become more frequent, Aunty Rosalie proves a powerful leader.

Capitalising “T’s” and “A’s” and lecturing about the offensiveness of a (settler-colonial) term or abbreviation is incongruous to the fundamentals of decolonial discourse. Becoming deeply and emotionally invested in fighting back when settler-colonial terminology is misused, re-centres and empowers settler-colonialism and its structures rather than our own ways of being, knowing and doing.

If we truly wish to engage with the ideals of decolonisation and assert our sovereign identity, we need to shift focus and power away from policing imposed collective identities which feed the settler-colonial discourse.

Like Aunty Rosalie, we must show passion in enforcing our own identities so that identity becomes an enabler in achieving our objectives. Passion, however, must not be fuelled by anger. Surrounded by ignorance and systematic oppression while carrying the hurt of intergenerational trauma, it can be difficult for us not to become angered. Nonetheless, anger acts as a shield; a toxic emotion which leaves the angered individual

hurt and the other, defensive. Through passion we can inspire, engage and share knowledge to establish deeper connection, understanding and respect of our diversity and sovereignty.

Then we will truly be working towards decolonisation.

Already we have Murri, Goori, Koori/e, Palawa and Noongar, amongst others, which signal more than the simplistic settler-colonial classifications. Further, rather than being confined to “Aboriginal Australians” and “Torres Strait Islanders” we become Njamal, Luritja, Meriam, Biri, Wiradjuri, Yorta Yorta, Tommeginne, Pitjantjatjara, Yamatji, Gurindji and many, many more.

Let’s continue investing time in teaching, sharing and using our own self-elected and self-imposed labels, titles and language. Let your identity be an enabler, not a shield.

AN INTRODUCTION TO TERMINOLOGY

This piece serves as a non-comprehensive guide of common terminology used within the Aboriginal and Torres Strait Islander community. It should be noted that the perception and preference for labels and titles depends on the individual and thus this list should be regarded as an introduction to the discussion. When engaging with Aboriginal and Torres Strait Islander people it’s best to ask what terminology is preferred or, where appropriate, adopt the terminology we use.

INDIGENOUS

Adjective (lower case): Originating or occurring naturally in a particular place; native.

- A convenient label that is extensively used both inside and outside of the community for referring to both Aboriginal and Torres Strait Islander people.
- Although intended as being inclusive, some are opposed to the use of the term as they feel it overlooks the diversity of Aboriginal and Torres Strait Islander peoples’ identity.
- In Australia, Indigenous is recognised as a proper noun and hence “I” is capitalised

ABORIGINAL

Adjective: Inhabiting or existing in a land from the earliest times or from before the arrival of colonists; indigenous.

Noun: An aboriginal inhabitant of a place.

- A term that is extensively used and widely accepted throughout Australia when referring to Aboriginal peoples and topics
- Aboriginal peoples are the first peoples of mainland Australia and many of its islands such as Tasmania, Groote Eylandt, Hinchinbrook Island and Fraser Island.
- “Aboriginal” should be used as an adjective rather than a noun or plural.
- Where known, use the person’s language group, mob or ask them how they self-identify.

TORRES STRAIT ISLANDER

Adjective: A person from any of the Torres Strait Islands between northern Australia and New Guinea.

- A term that is extensively used and widely accepted through Australia when referring to Torres Strait Islander peoples and topics.
- Torres Strait Islander peoples are the Indigenous peoples of the Torres Strait Islands, located between

Australia and Papua New Guinea. There are five traditional island clusters in the Torres Strait.

- “Torres Strait Islander” should be used as an adjective rather than a noun or plural.
- Where known, use the person’s language group, mob or ask them how they self-identify.

ABORIGINE

Noun: A person, animal, or plant that has been in a country or region from earliest times.

- Grammatically, “Aborigine” is the noun, and “Aboriginal” is the adjective.
- The term was used in Australia’s recent history and is sometimes used by older Aboriginal peoples from that era. Also, academics such as Marcia Langton continue to use the term because of its grammatical correctness.
- Although grammatically correct, many regard the term as insensitive as it carries negative connotations stemming from its use in racist and oppressive government policies.
- As debates continue, it is advised to refrain from using the term in favour of Aboriginal, First Nations or their language group/mob.

KOORI/MURRI/NOONGAR/PALAWA ETC

Demonym for Aboriginal peoples from an approximate region although not all areas are covered

These words derive from traditional language and therefore carry strong pride

It is best to ask for an individual’s preference as not all language groups identify with their area’s demonym

- Murri: Queensland
- Goori: north coast New South Wales
- Koori: New South Wales
- Koorie: Victoria
- Palawa: Tasmania
- Nunga: South Australia
- Noongar/Nyoongah: Western Australia
- Anangu: Central Australia
- Yolngu: Arnhem Land

BLAK

- A new term specific to the Indigenous Australian context
- The term works to distinguish us from other “black” communities
- The term is inclusive, recognising that not all Aboriginal and Torres Strait Islanders are physically “black”

FIRST NATIONS/FIRST PEOPLES

- Refers to the nations of people or the peoples who were in a place prior to the invasion of other peoples and nations.
- In Australia the term is not yet widely used although is gaining traction as it promotes the original custodianship of Australia by Aboriginal and Torres Strait Islander peoples.

More appropriate: Aboriginal peoples, Torres Strait Islander peoples, Indigenous people, First Nations.

Less appropriate: ATSI, TSI, Aborigine, Aboriginals, Islanders, Australian Aboriginal: possessive nature of the first phrase, Native.

THE ROLE OF POPULAR CULTURE IN THE PROCESS OF OTHERING

WORDS Ethan Savage // *Kaantju / Girrumay / Badu*

In conceptualising the emic understandings of ethnic-nationalist groups, the gamut of social, political, and cultural influences must be explored. These influences intricately stimulate the facilitation of ethnic-national identification and shape the composition of these groups. This essay will critically analyse these influences and examine the nexus between popular culture and the process of othering. From a theoretical perspective, the characteristics of ethnic-nationalism will be discussed vis-à-vis Edward Said's (1978) concept of Orientalism and Benedict Anderson's (1983) theory of Imagined Communities. Contextually, to reinforce these theories, they will be cross-culturally evaluated alongside Indian and Japanese ethnic-nationalist groups. Utilising these empirical examples, the relationship between popular culture and the process of othering will be evaluated in contrast to the facilitation of ethnic-national identities. In the final analysis, it will be asserted that the role of popular culture within given contexts can simultaneously facilitate the process of othering and ethnic-national identification.

Cultures often share an array of interests in activities and emotions that permeate the everyday lives of the citizenry. These activities and emotions are encompassed under the scope of popular culture, which refer to a range of experiences disseminated throughout a culture at any given time. Popular culture can also include the trends and movements that are trending within a society. Subsequently, this has the ability to affect cultural values and norms which can influence ethnic-national identification. From this perspective, through the dissemination of societal values, popular culture can construct a sense of unity amongst the nation's citizenry. Although, this sense of unity is ultimately imagined, correlating to Anderson's (1983) notion of an imagined community. Anderson argues that a nation is "imagined because the members of even the smallest nation will never know most of their fellow-members... yet in the minds of each, lives the image of their communion" (1983, p. 6). Therefore, through the imagined unity of the populace, the consumption of popular culture amongst the citizenry can transcend societal values and norms.

Accordingly, Higson (2002) explores the concept of national cinema, an aspect of popular culture, in the facilitation of nationalist ontologies. Higson attributes cinema to national identities through a set of meanings that involves a process of "hegemonizing and mythologising" (2002, p. 53-54). He contrasts national cinemas in differing contexts, scrutinising its relationship to the present cultural discourse, including political, economic, and cultural identity, including national traditions (2002, p. 60). Therefore, the inextricable link between popular culture and the notion of national cinema demonstrates the ability to effectively facilitate ethnic-national identity. Likewise, this is attributed to the economic quality of ethnic-national identification. This is associated through the manner in which national cinemas establish themselves as an economic entity of a nation and fundamental to the production of culture in the film industry (2002, p. 52). This ascertains that characteristically, the notion of national cinema positions itself to the nation as an economic benefit to the citizenry, facilitating ethnic-nationalism.

Whilst considering the role of popular culture in the facilitation of ethnic-nationalism, it is crucial to evaluate other factors that can accomplish this. Distinctly, the process of othering emphasises the cultural differences between ethnic-nationalist groups. Orientalist theory explores the dichotomy between the East and the West through epistemological values (Said 1978, p. 46). These values can reinstate difference between ethnic-groups and accentuate cross-cultural variance. This relational characteristic of ethnic groups promotes this notion of Orientalism throughout different cultures. Moreover, the differences between cultures is a fundamental pursuit of anthropology where the primary objective is to achieve an “understanding of the cultural Other” (Jenkins 1996, p. 807). In contention, Barth argues that the observation of ethnic groups can only occur as an external observer, highlighting the ethnic variance in relation to a group’s juxtaposition with other ethnic-national entities (Geary 2015, p. 13). This establishes that through the process of othering, the relational quality of ethnic-nationalist groups emphasise the ethnic Other in contrast to emic cultural values. This accentuation of the Other is what ethnic-nationalist groups utilise to facilitate their own cultural identification.

To demonstrate the role of popular culture in ethnic-national identification, India will be empirically examined. It will be discussed that through national cinema and the legacy of colonial rule, the racial caste system perpetuates ethnic differences between groups – India was idealised as an “ancient country of many nations” until the British constructed ethnic categories as a homogenised whole (Chaturvedi 2002, p. 150). This homogenisation resulted in emic desires to differentiate between ethnic groups. As a consequence, the Muslim population were favoured within the socio-political discourse to “legitimise their separate and distinct identity” (2002, p. 150). The intersection of racial categories in India is complex and there is a continual process of othering between ethnic groups, whether they be a minority or not. This is reflected in Bollywood cinema where ascriptions of ethnic identity are differentiated. Bollywood as cultural entity is a “culturally dominant force in modern India” (Matusitz & Payano 2012, p. 124). Moreover, it has been crucial in shaping public consciousness, socially and economically, facilitating a pan-Indian identity among the social classes (2012, p. 125-126). However, this has constructed a national identity in India with discourses in popular culture establishing a “caste-based, religiously driven” society whereby ethnic minorities have been constructed as ethnic Others in relation to one another (Leonard 2015, p. 156). Notably, in an Orientalist view, through fantasy and commodification in popular culture, ethnic groups commodify the Oriental Other. This then contributes to the “suppressing [of] racialised differences and colonial relationships created in... Orientalist representations” (Mudambi 2013, p. 280). This is evident especially in regard to the portrayal of Muslims in Bollywood cinema through typecasting (Kumar Hm 2013). The construction of Muslim representations becomes a generalised Other through film and succumbs to “the cultural hegemony of the Hindu majority” (Kumar Hm 2013, p. 468). Consequently, as a product of the colonial caste system, Bollywood cinema mediates a pan-Indian identity whilst simultaneously enacting a process of othering. This demonstrates the ability for popular culture to both facilitate the process of othering and a pan-Indian ethnic-nationalism.

In parallel, popular culture also plays a role in other ethnic-nationalist discourses. In Japan, the assumed racial hierarchy perpetuates notions of an ethnically pure society where the Other is oppressed and ostracised. Japanese society often epitomises their homogeneity especially in contrast to Korea and the West. This is attributed to primordial “notions of monoethnicity that calls on a shared genetic base, history, and culture to define Japanese national identity” (Shu Min 2011, p. 6). Accordingly, Japanese culture is constructed within this racially exclusive framework of ethnic-national identity (2011, p. 6). The contrast between Japanese and Korean ethnic-national identities is the outcome of assumed primordial difference between the two groups. Additionally, ethnic conflict propagates these racial differences between Japan and Korea. A history of Japanese occupation in Korea continues to result in a fear over Korean sovereignty (Oh 2009, p. 375-376). In the theoretical framework of Orientalism, popular culture, through the medium of advertising influences the process of othering. Prieler (2010) presents a strong analysis of this. He posits that Japanese identity is composed on the basis of national characteristics, as well as its differentiation from the ethnic Other (2010, p. 512).

Furthermore, he contends that through the “representation of Others [it] constructs ‘Japaneseness’ by creating difference and highlight boundaries” (2010, p. 512). This is consequently immortalised through advertising on television. Therefore, through the construction of Japanese identity through banal, yet unifying methods of advertising in popular culture, the Korean Other is preserved in the epistemological values of Japan. This is an outcome of ancient notions of difference between the two ethnic groups. However, it is important to acknowledge that although Japanese people tend to identify as a singular racial group, they are “basically indistinguishable from... Koreans” (2010, p. 512). Moreover, as Japanese people construct their identity in relation to the Other, the continual flagging of this difference through advertising stimulates the notion of unity in the minds of the citizenry. Therefore, as a socio-cultural performance, representation of the Other are intrinsic to the ethnic-national identity of Japan (Russell 2012, p. 42). Thus, through advertising as a medium of popular culture, the positioning of Korean and non-Japanese ethnic-nationalist groups are perpetuated as the constant Other, consequently informing Japanese ethnic-national identification.

As discussed, ethnic-nationalisms are the product of the intricate construction of social, political, and cultural factors. Exploring the theoretical understandings of popular culture, it can effectively promote a sense of unity among the citizenry of a nation. Moreover, Orientalist theory examines differences in ethnic groups and the relational qualities of ethnic-nationalism. This is attributed to a process of othering whereby cultural characteristics of ethnic-nationalism are juxtaposed in relation to other ethnic groups, perpetuating a sense of difference. Contextually, Bollywood cinema in India can facilitate both a pan-Indian ethnic-national identity whilst othering ethnic minorities within its boundaries. Similarly, in Japan, the assumed primordial difference between Japanese and Korean ethnic-groups is perpetuated through advertising as a platform for popular culture. In this context, it demonstrates that ethnic-national identities are constructed in relation to the differences of the Other. Overall, it is evident that through forms of popular culture, ethnic-nationalist groups can facilitate the process of othering whilst simultaneously stimulating emic ethnic-nationalist identification.

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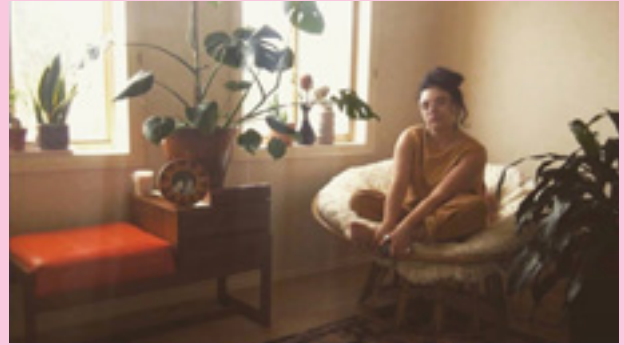


2QUEER4U

We created this section to recognise some of the deadly Blak queer mobs around the uni to get to know them a bit better and hear about some of the dope things they've been getting up to. It has been a long time coming for *Under Bunjil* to have a queer section to pay tribute to some of the amazing, queer mob who are continuing to reject colonial heteronormative sexualities that have been placed on us. We <3 U

Pierra Van Sparkes // she/her // Pibbulman

Could you tell me about the show you did during NAIDOC? Yeah! So over this year's NAIDOC week, I was fortunate enough to have my work exhibited on the Counihan gallery night screen, where every night the public rolling down Sydney road could have a gander (and hopefully a ponder) at my video piece *Because of her we will*. The show was a part of the gallery's Winter Night Screen Project in conjunction with Midsumma Festival – a col-lab that I still reckon should have been called Midwinta Nights but I'm a sucker for corny wordplay. It was a real pleasure and privilege working with everyone from both teams – also, it would be remiss of me not to thank the stellar Maddee Clark for putting me in touch with the folks at Midsumma which turned into this amazing opportunity – talk about lifting your sibs up with you!!



How did the opening night feel? So good! Initially, I was pretty nervous for people to see the new piece and also shitting bricks at the thought of public speaking, but once I got there and the night kicked off, words can't describe how elated I felt to have so many dear, old and new friends come through to see the work and show support. It was (and always is) important to pay respects to Wurundjeri mob – having created and exhibiting the piece on their land – as such, we organised and were privileged to have Uncle Ron Jones welcome us to Country and share some words with us on the night. We were also privileged to have absolute babe Dani Sib (get around her if you're not already) perform a couple songs for us, one of which being a brand-new work responding to the sentiment of my piece which was pretty moving. It all was a bit of a whirlwind, but as I said, I was so touched to have everyone there and felt pretty proud.

Could you tell me a bit more about the piece you had in the show? So the title and concept of my video piece, '*Because of her we will*', was clearly inspired by this year's NAIDOC week's theme '*Because of her, we can*' – and above all else the mooditj women in my life and our wider community who give us strength: "the knowers, the fighters, the nurturers, the righters. Thanks to her, we can. Thanking her, we will". Here, I wanted to acknowledge that while we can thank these women for their (and subsequently, our) resistance and excellence that established our place in the world today, it is our responsibility to continue this work alongside and after them. In the piece, my words speak to my mum and sister, my friends, my aunties, they long for home, they speak to my nana, they imagine what she would say back to me if she were still here, they are looking for the way, they are admiring strength, they are finding strength.

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Tré Turner // he/they // Arrernte

What is your drag name? Stone, short for Stone Motherless Cold if you will (@stone_motherlesscold).

What has been your favourite performance thus far in your drag career? Probably would have to be between the time I won at Baby Drag which was my second performance ever or performing for my birthday with Kali Close.

What do you feel has been the most challenging performance has been? It would have to be when I performed at Monash for their Safe and Sexy week. The wanted me to perform for an hour non-stop, which meant I would have to fully have to perform not only the full length of



songs but have to interact with the audience. I was going to get people to come up but then the show was at midday during the uni week - it just didn't feel like many people knew about the Safe and Sexy week, there wasn't many people there. It ended up me basically talking to an empty field apart from this barbecue that was happening in the middle of it all. I mean, there were a few people watching but not really engaged. It was all really cringe.

Do you have a favourite drag outfit? It would probably be the outfit that I wore when I won baby drag. Very cute, white dress that I got from Savers, but I made a skirt out of a hula hoop by putting fabric on and around it. The top ended up looking like dungarees. Yeah, I put effort in and made it so probs my fav.

Finally, do you have any words for mob who are wanting to get into drag? Just do it. I'm so sick of being told "good on you being Indigenous doing drag". Apparently they had never had an Indigenous performer at Baby Drag before I did a performance there and, they've been around for years you know? Get out there. Do it. Join me!



Lalatui Grogan // she/her // Kuku Yalanji, Tolai (PNG)

What have you done this year that you're proud of? This year I have really gone on this journey of digging deep... which has meant lots of healing, feeling and becoming crystal clear on what it means to be "Lalatuai". That has meant saying no to things, saying yes to things, opening up, cutting off, reaching out, a meditation app, lots of D&Ms and reminding myself that I am whole just the way I am!!! So, I'm proud that I can feel myself slowly LEARNING to have balance in my life, listen deeper and grow. #eatpraylove

What's your go-to drink to order when you're out? Bundy Rum & Coke OR Pale Ale!

Best queer event you've been to this year? UMAMI @ Laundry Bar!!! So cool to have an event in Melbourne where First Nations folk are at the centre (where we BELONG), we can serve epic looks, boogie to hip hop and pay homage to the Blak Queer Ball Scene...

Dylan Lester // he/him // Worimi/Wonnarua

Where do u party the most? I love to party at Honcho which is on a Thursday night at the 86. It's a big queer bar that caters for all types of queerness where there are amazing drag shows that are more like performance art. It feels so safe there! The costumes can be outrageous which can be rare in the queer club scene such as Thursdays. It has such a great sense of community.

What has been your favourite performance that you've ever done? Probably my Cher performance that I did back in 2014 at one of the colleges. I was president at Medley Hall and had an open mic night and did this performance that where I was in full body fishnet stockings with the boobs, bum and crotch cut out.

Favourite queer event? While it's not actually queer, Burning Seed was really fun! About 60-70 of us that made this cute little queer village where we came together and had cabarets and circus performances every night. festival We created such a queernormative space that we forgot the rest of the festival was quite heteronormative dominant.

Craziest thing you've ever done with your hair? Probably what I have at the minute. So I had a fade done on the sides into a mohawk mullet and got Serena to bleach my hair down to white and then dyed it into a UV reactive fluorescent green. People are obsessed with it, especially when we're at a party and there is UV lights where it glows so much.



ALUMNI

This edition we have a new section showcasing some of the best and brightest of our past students. All having graduated from the University of Melbourne this mob are examples of what life post-university may be like!

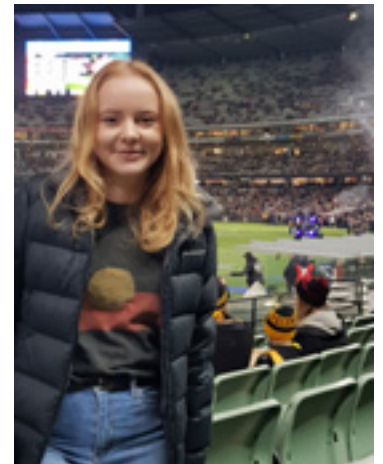
Zac Collins-Widders // *Anaiwan* // Bachelor of Arts: International Relations and Islamic Studies, 2014-2017
Currently: I work in Aboriginal affairs for the Victorian Government



Steven Hanning // *Wagiman / Arrente / Anmatjere* // Bachelor of Arts (Extended): Australian Indigenous Studies and Criminology, 2010-2015
Currently: I just finished two years working at the Koori Justice Unit - Department of Justice and Regulation. Prior to that, I completed a one-year graduate position at the Department of Justice. I recently had my first child, so my partner and I moved to Perth to be closer to her family.



Eloise Bentley // *Wiradjuri* // Bachelor of Science and Graduate Certificate of Arts (Advanced), 2013-2017
Currently: I work as a management consultant



Where are you heading?

Eloise: My plan is to work for the next few years and then hopefully study a Masters of Public Policy overseas.

Steven: Short-term, I aim to gain more experience working in the justice system, particularly in Aboriginal youth justice. Long-term, I aim to create my own alternate justice program for Aboriginal youths. Culture, mentors, sport, education, life skills and working on Country will be my tools to help with rehabilitation in this program.

What contributions did you make to the Aboriginal and Torres Strait Islander space while you were at Melbourne University?

Steven: I created the first Melbourne University Indigenous UniGames Team in 2010. I continued to manage and captain the team until 2014, winning in both 2010 and 2011.

What kept you motivated to study at University and then successfully graduate?

Steven: My mother and my sister were my motivation to attend university and complete my studies. I wanted to be a good role model for my sister and promised my Mother I would finish tertiary study. Looking forward, I am happy to have set the benchmark for my daughter and any other children I may have for undertaking higher learning and breaking stereotypes.

What do you see as the barrier/s preventing Aboriginal and Torres Strait Islander students in educational spaces?

Zac: I think cultural safety and community is really understated as a protective factor in educational outcomes. For me personally, having the MB space (and mob) was a support structure I had never really considered to have affected my study, but I think without them I would have felt very isolated.

What, if any, changes would you like to see happen for future Aboriginal and Torres Strait Islander students at Melbourne University?

Zac: I would love to see the numbers of students enrolling continue to increase, but I'd also like to see the retention of those numbers. I hope to see support systems for Aboriginal and Torres Strait Islander students at the Uni continue to grow and to provide the services students need to excel.

Steven: I would love to see Aboriginal students continue to push the boundaries at the university and make positive changes for future students. I would like to see more culturally safe areas for Aboriginal students, not just the one Murrup Barak space. Perhaps even having spaces in the Colleges would be good.

How do you see the space for Aboriginal and Torres Strait Islander students at Melbourne University has changed since you studied here?

Zac: When I first came, Murrup Barak was just a place people came to use for study. But, over my three years the space really became a hub to socialise, to relax, to be safe. The vibe of the place changed from another library to a community space.

Eloise: When I started, there was only 8 Indigenous students in the Faculty of Science, now there are so many more students spread across many more degrees. The support for students has also continued to improve.

What does success look like to you?

Zac: Success to me is being able to look back on something I did and be proud. Whether that is graduating uni, getting a job, or not throwing up after skulling the King's cup. Big or small accomplishments you are proud of are what make you successful.

Eloise: For me success is being able to constantly learn and experience new things and to challenge myself, all while being happy and healthy. It is important to remember though that everyone defines success differently and there's no point working towards someone else's. Work out what success means for you and this will help you stay motivated and keep balanced.

Steven: Improving community and our people, giving back to mob and breaking stereotypes. We need to see more support for our younger generations coming through. Also, youth need to get back to country as culture is just as important as studies.

What advice do you have for mob still studying?

Zac: First tip, renew your student card before you graduate because it won't expire for another 5 years and you can use it to get concession shit ALL the time ;) . Second tip, have a fkn plan. Sit down and ask yourself what do you want to be doing in the future, for a career, and then work backwards. There's no point studying for the sake of studying, that shit is expensive. Have a plan and work out where you're heading. Live it up while you can - go travelling during semester breaks, make lots of friends, go to parties.

Eloise: Follow your passions and do what you enjoy - it makes studying feel like less of a chore. Don't stress too much about doing certain subjects or majors because that's what will get you a job, good grades count more than the 'right' subjects. Make the most of the amazing opportunities that University gives you. Be it sports, volunteering, mentoring, exchange - they are all fantastic for meeting people and doing new things. Lastly, internships are valuable for seeing what working in a certain industry or company is really like. I learnt a lot from my internships and wouldn't be where I am today without that experience.

Steven: Finding balance is a must - try not to burn yourself out. Find time to go back home to recharge the batteries, although this can be hard when doing internships. Applying for Indigenous leadership programs and attending UniG-ames is awesome for meeting other Indigenous students from around Australia on similar paths. Finally, get out of the Melbourne University bubble, try meet people outside of university because you can really get stuck in that cycle of doing and seeing the same things and people instead of opening up to different experiences.

BLAK STATS

And we are back again with a very popular section of *Under Bunjil!* Not only is this an amazing insight into some of the incredible students we have in our cohort but it is also a handy tool that we use to break down the idea of pan-Aboriginality. This edition we have focused on some of the deadly women and femmes we have in our cohort #becauseofherwecan!

Jasmine Thompson // Bachelor of Commerce// Mamu Waribarra

Where you from? Tully, Far North Queensland.

What's your hidden talent? I can lick my elbow and I bet you can't.

The best part of being a Blak woman/femme? Having gorgeous skin and amazing hair.

The worst part of being a Blak woman/femme? Being bombarded with eurocentric beauty standards.

Famous/well-known family member that you claim? Serena Thompson – apparently she's a big deal around Melbourne.

Your Blak woman inspiration? My Aunty Joann Schmider (pictured with me here) – she plays an integral role in my life as a connection to culture and family.

If you could be anywhere in the world right now, where would you be? On country – the tropical rainforests of the Far North.



Chelsie Phoenix // Bachelor of Science // Wadi Wadi

The best part of being a Blak woman/femme? Spiritual powers and badass ancestors.

If you could change one thing about the world, what would it be? I wish that every kid in the world could feel loved.

Your Blak woman inspiration? Serena Williams and Erykah Badu.

Why did you come to university? I traversed some other lands for a minute and realised that education is a privilege.

If you weren't at uni, what would you be doing? Rapper.

Where do you see yourself in 10 years? I see myself, my three + adopted children and my beautiful man, living in a shack near the water, somewhere warm and tropical, working a three day week, outside, doing conservation.

Brittney Andrews // Bachelor of Science // Noongar Kaniyang

If you could charge with any 3 people, living or passed, who would they be?

Jordan Roser for his art, Madeline Wells because of her heart and Baker Boy because he is just gorgeous.

The best part of being a Blak woman/femme? I am amongst some of the strongest people I know, seeing their achievements makes me feel empowered.

The worst part of being a Blak woman/femme? Being the token black person in everything I do to promote diversity.

If you could change one thing about the world, what would it be? I would like people to realize the harm us humans are doing to the environment and actually want to do something about it.

Your Blak woman inspiration? Amber Wagner, check out her insta jstllbby it's the most motivational thing you'll see all day.

Why did you come to university? I'm the first in my family to go to University and I want to prove to myself and my younger family members that it is possible.

Where do you see yourself in 10 years? A Medical Doctor working at the Royal Melbourne Hospital.



Miriama Pearce-Whikatene // Bachelor of Arts (Criminology) // Ngarrindjeri

Favourite thing about being a blackfulla? How easy it is to relate to one another – you might not become the best of friends but there's still a lot of great conversations and fun memories had with other blackfullas.

The best part of being a Blak woman/femme? The sense of encouragement and strength you feel from other black women. The uplifting of one another and thriving off of each other's success, only to empower ourselves provides a really tightknit community.

The worst part of being a Blak woman/femme? The expectation to provide emotional labour to non-Indigenous people.

Famous/well-known family members that you claim? David Unaipon – who is the Ngarrindjeri man on the Australian \$50 note.

Your Blak woman inspiration? Definitely my mum! One of the strongest women I know – her strength is actually inspiring.

Why did you come to university? For lots of different reasons, to better myself intellectually, learn more about myself/my culture, make my family and my mob proud etc.



BLAK TINGS

CONTENT WARNING: Aboriginal and Torres Strait Islander readers should be aware that this piece contains names of people who have passed away.

A bunch of lists of all the things that we think that you mob should get around. Nearly all of these products/people/tings are Blak and/or Blak owned so if you must spend all your scholarship money, spend it on stuff that gives money back to community #yeahthemob.

Podcasts:

Pretty for an Aboriginal
Wild Black Women
Blaklist (unimelb)

Publications

Ascension Magazine
The National Indigenous Times
Koori Mail
Myriad Magazine
UN

Services

MHC photography - Photographer
Rosie Kalina - Makeup Artist
I Think She a Freak - Makeup Artist
louellen.tattoo - Tattoo Artist
Soju Gang -DJ
Paul Gorrie - DJ
The Victorian Aboriginal Health
Service (VAHS)

Products to support:

Haus of Dizzy
Kooryoyarr Arts
Sharna Palmer / silk dyed scarves
Teerock
Art Ark - Ethical Aboriginal Art
Indigenous Hip Hop Projects
Mainee
Gammin threads

Blak Artists to listen to

Gurrumul	The Warumpi Band
Thelma Plum	Dan Sultan
Drmngnow	Electric Fields
Baker Boy	Birdz
Yothu Yindi	Emma Donovan
Alice Skye	Coloured Stone
Jessica Mauboy	Tasman Keith
Isiah	Zennith

Pages to follow:

Feminism & Decolonisation
Black Feminist ranter- Celeste Liddle
Black thoughts live here - Eugenia Flynn
Warriors of the Aboriginal Resistance (WAR)
Union of Aboriginal and Torres Strait Islander Students (UATSIS)
I am Aboriginal
Aboriginal and Torres Strait Islander Employment Australia
Aboriginal Beauties
Seed Indigenous Youth Climate Network
ABC Indigenous
Indigenous.gov.au
IndigenousX
Australian Indigenous Fashion
Forum for Indigenous Research Excellence (FIRE)
The Smashed Avocado
The Betoota Advocate
Decolonial Meme Queens

Blak Writers to read

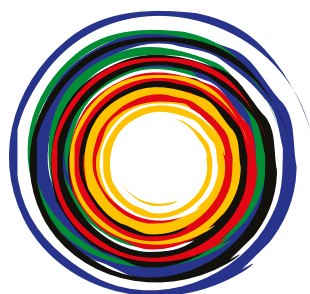
Kim Scott	Ali Cobby Eckerman	Nayuka Gorrie
Yvette Holt	Claire Coleman	Murrawah Maroochy Johnson
Alison Whittaker	Bruce Pascoe	Oodgeroo Noonucal
Ellen van Neerven	Marcia Langton	Sally Morgan
Jeanine Leane	Jim Everett	Bronwyn Carlson
Tony Birch	Larissa Behrendt	Tara June Winch
Melissa Lucashenko	Charmaine Papertalk Green	Jane Harrison
Lionel Fogarty	Kerry Reid-Gilbert	Leah Purcell

THANKS

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If you are interested in supporting *Under Bunjil* or want to know more, please send us an email at underbunjil@gmail.com



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