

24 MONTH DIARY
2021-2022



Little Black Book
for strong black women

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for strong black women

This project was the vision of these strong women:

Marlene Lauw, Chris Smith, Debbie Smith, Denise Markham, Alison Preece, Megan Cain-Bugeia, Vivian Cain and Vicky Parry and the wonderful women from the Marawarpina Women's Group.

The original Little Black Book was supported by Eleanor Duncan Aboriginal Medical Centre and the Office for Women's Policy, NSW Department of Premier and Cabinet.

The 2010 edition of the Little Black Book was reprinted by Wirringa Baiya Aboriginal Women's Legal Centre who are grateful to all the women who have contributed their personal stories and artwork, and we admire their courage in speaking about their experiences of violence. We are particularly grateful to Chris Smith, Marlene Lauw and Viv Cain who continued to share their knowledge and experience with us.

This 2020 edition was edited and printed by the NSW Health Education Centre Against Violence. Thanks to Pam Greer and Marlene Lauw for their vision, edits and continuing to connect with communities across NSW.

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Third update and print: October 2020

Funded by: NSW Health Education Centre Against Violence

Layout and design: Trance Design

Quotes from the following two books have been used throughout the diary:

Native Wisdom For White Mind, Daily Reflections Inspired by the Native Peoples of the World, Anne Wilson Schaef, 1995

Meditations For Women Who Do Too Much, Anne Wilson Schaef, 1990

Disclaimer: This diary is a guide only and no liability can be accepted for any loss suffered by any person which results from the use, or reliance on the information contained in these pages. To the best of our knowledge, the information contained in this diary is current as of the date of printing.

This 2021-2022 diary was updated in 2020 during the COVID-19 period where policies, service information etc may have been reviewed or changed for the purpose of COVID-19.

MESSAGE FROM

Pam Greer and Marlene Lauw



Pam Greer



Marlene Lauw

We would like to acknowledge the traditional owners and custodians of Darkinjung land on which this diary was originally developed. Further we pay respect to all the Aboriginal and Torres Strait Islander women across NSW of which this diary has included affirmations and survivor's stories throughout this resource to provide support, strength and empowerment to women and children.

We would also like to acknowledge that in the 2010 edition many of our elders contributed their wisdom, encouragement and knowledge to this resource of which is also invaluable.

The purpose of the Little Black Book first created in 2007 was an initiative from Chris Smith and Marlene Lauw to provide information and support to Aboriginal and Torres Strait Islander women and children in rural and remote areas, who were so under resourced with no support workers or access to services.

The vision and aim of this resource was to provide opportunities for these women to gain knowledge that could support them if they were in one or more situations. The book has been broken up into categories to address issues that can arise for women in communities such as housing, sexual assault, child sexual assault, domestic & family violence, managing discrimination and many other areas.

In 1990 Pam Greer organised the first and only Aboriginal women's conference held in Dubbo. For 3 days 350 women met with 47 TAFE's joining via broadcast. Aboriginal Women in Unity was the theme. Ministers were in attendance and streets were blocked with Police escort for a march through Dubbo. Two Aboriginal women from the conference were chosen to be part of the next worldwide Indigenous Conference which they attended the following year.

Thirty years following that conference, Pam Greer has been and continues to go into communities across NSW, listening, addressing, teaching, connecting and providing support for generations of women and children. As Pam continues this important work within our communities she can now provide an updated version of the Little Black Book throughout these visits.

It is the Education Centre Against Violence (ECAV) vision to distribute these books to communities across NSW by their Aboriginal Educators during delivery of educational programs such as Strong Aboriginal Women, Weaving the Net and other ECAV Aboriginal programs.



*Central Coast Express Advocate,
Friday, July 27, 2007*

JANUARY 2022

MONDAY DAY

24

TUESDAY

25

WEDNESDAY

Survival Day

26

THURSDAY

27

FRIDAY

28

SATURDAY

29

SUNDAY

30



© Susan Dorothea White. The First Supper, 1988

The First Supper is after Leonardo da Vinci's dramatic painting *The Last Supper*. Although *The Last Supper* is a magnificent composition, I wanted to challenge the acceptance of the image of thirteen men on one side of a table as a celebrated symbol of a patriarchal religion. In place of the men, all with similar features, I painted thirteen women from different parts of the world. I used a calculator to construct my composition in proportion to Leonardo's.

The Australian Bicentennial of 1988 influenced my painting. There were conflicting attitudes towards this 200th anniversary of the arrival of the first English settlers in Australia. Although many celebrated the Bicentennial, Aboriginal people and their supporters saw it as a commemoration of a white invasion, and protested. In the position of Leonardo's Christ figure is an Aboriginal woman wearing a T-shirt bearing the Aboriginal Land Rights flag. The other figures represent women from different regions of the world, who are part of Australian society today. The figure in the position of Leonardo's Judas, is a blond in check shirt and overalls; she holds an Aboriginal dilly-bag in place of the money-purse.

I researched the origins of fruits and vegetables, positioning them on the table to correspond to the women. From left to right, they are: a tamarillo, avocados, bananas, a coconut, a sliced yam, grapes, a lemon (for Judas!) and a peach. In the centre of the table, there are Australian foods: witchetty grubs, a blue-green emu egg, and nuts in the bowl, and quandongs (a desert fruit) behind the bowl. In the foreground are cherries, then a water-melon, sweet corn, a pear, a plate of dolmades, a mango, a fish, a spanner crab, a plate of tabouli, an orange and an apple. The figure in the place of Judas has a can of Coca Cola and a hamburger, while the rest each have a glass of water and a bread roll.

The feet had to be recreated because the deterioration of the lower section of *The Last Supper* has made them indecipherable. I used the series of the mathematician Fibonacci (Leonardo of Pisa) to solve the problem of how many feet to depict, since it appears that Leonardo da Vinci has based his composition on the Fibonacci series (... 1, 2, 3, 5, 8, 13, 21 ...) in the following way: 1 table, 1 central figure, 2 side walls, 3 windows and figures grouped in threes, 5 groups of figures (including central figure), 8 panels on the walls and 8 table legs, 13 individual figures. Therefore 21 was the logical choice for the number of feet.

The large rock seen through the left window is an important sacred site for Aboriginal people. Called Uluru, it was returned to them recently as freehold land by the Australian Government.

Susan Dorothea White

