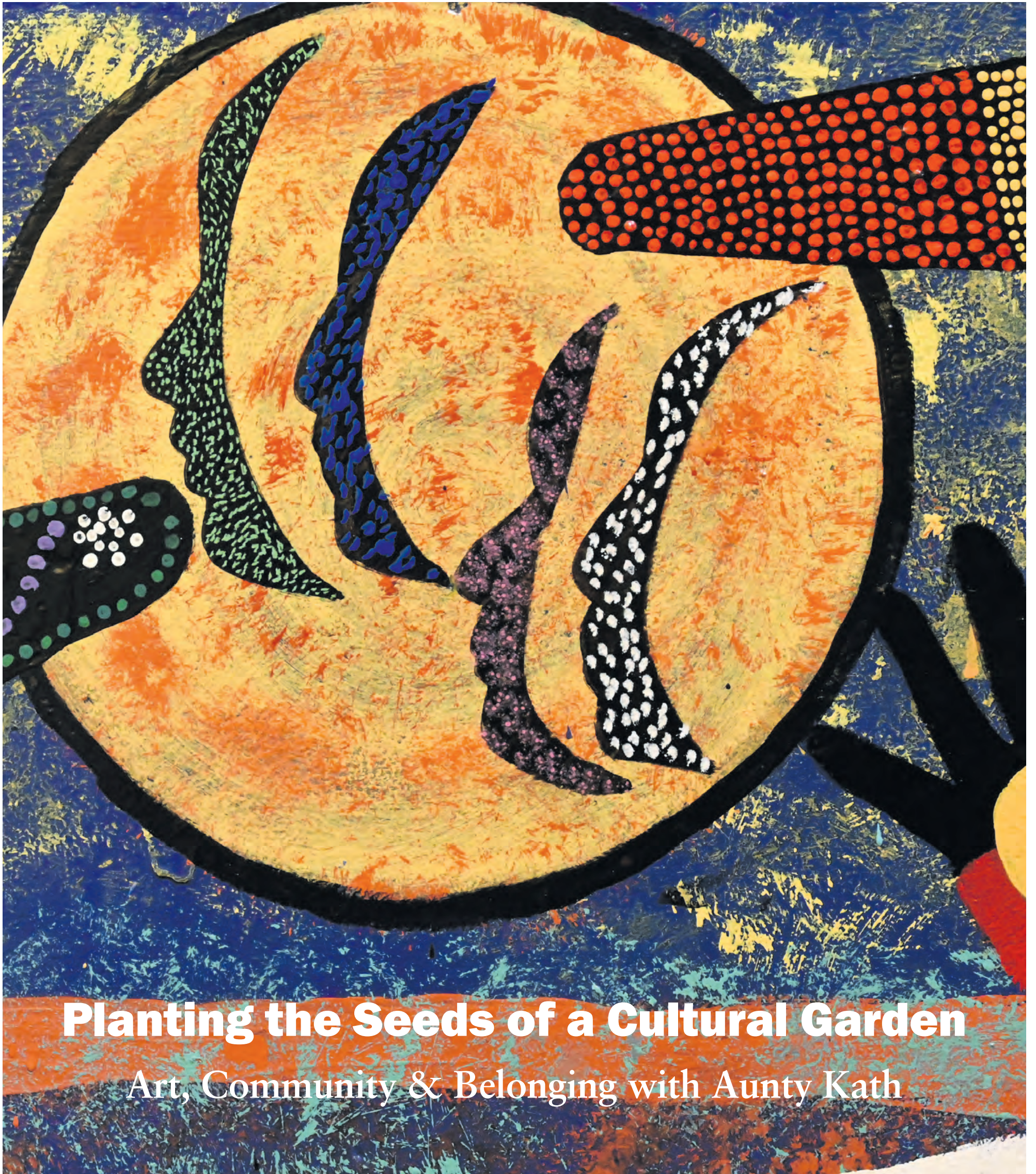


GLEBE connections



Planting the Seeds of a Cultural Garden

Art, Community & Belonging with Aunty Kath

MeJane: Australia's First Women's Liberation
Newspaper, 50 Years On

'It Starts Within': Growing, Creating & Giving Back

I am a life under moonlight,
starlight and sunlight with
my Mother's earth on my feet
I walk free through fresh &
saltwater as I move in shallow
& deep from her womb as little
creatures so small move with
such big hearts as they take
care of my Mother's earth,
plants and trees as I take breath
my spirit sings and dances our
dreams as I know I belong here.
*Always was, Always will be,
our Aboriginal land.*

– Kathryn Dodd Farrawell
Kaanju Birri Wirri

Dear Reader,

Welcome to the inaugural issue of Glebe Connections, a quarterly newspaper dedicated to shining a light on the people, spaces and history that define our community.

Glebe Connections is the result of a collaboration between Glebe Youth Service and the University of Technology Sydney (UTS), combining the energy and creativity of our community with journalism expertise. Each issue will bring you heartfelt stories and insightful articles co-designed by a dynamic team of UTS journalism students and passionate Glebe residents.

The importance of collaborative content cannot be overstated; it ensures that our newspaper authentically reflects the diverse voices and experiences within our community. By having students and community members work together, we bridge generational gaps, blend fresh perspectives with lived experiences, and create stories that resonate deeply with all readers.

Our mission is to foster a deeper connection within our community, celebrate our shared experiences, and highlight the extraordinary

everyday lives that often go unnoticed. This collaborative effort enriches the storytelling process, empowers community members to share their narratives, and provides young people with invaluable real-world experience. Together, we are crafting a newspaper that truly belongs to Glebe, for Glebe.

In this first edition, we are proud to feature a number of inspiring people and stories from Glebe, including a conversation with Aunty Kath - a revered local artist whose work and community spirit embody the essence of Glebe. Her story of resilience, creativity, and unwavering commitment to fostering community bonds through art is truly inspirational.

We invite you to join us in celebrating the unique heritage and spirit that makes Glebe an exceptional place to live, work, and grow.

On behalf of the Editorial Team, we welcome you to Glebe Connections and hope you enjoy this first edition.

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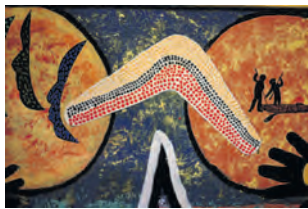


A section of the mural in the downstairs studio of Glebe Youth Service

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Dates to Remember:

04.08	National Aboriginal & Torres Strait Islander Day
07.08	Aged Care Employee Day
05 – 11.08	Loneliness Awareness Week Australia
09.08	International Day of World Indigenous Peoples
30.08	Wear it Purple Day
02 – 06.09	Women’s Health Week
10.09	World Suicide Prevention Day
12.09	R U OK Day
09	National Safe Work Month
10.10	World Mental Health Day
11.10	National Coming Out Day
25.10	World Teacher’s Day

Official Sponsors



Centre for
Social Justice and
Inclusion



If you're able, please consider *donating* to Glebe Youth Service so that we can continue to deliver projects such as Glebe Connections.

The Glebe Youth Service presents

AFTER DARK

Friday Nights
6.30 pm to 10.00 pm
Teens Only
(12 to 18 years old)

Saturday Nights
6.30 pm to 10.00 pm
All of community
Children under 12 must be accompanied and supervised by an appropriate adult.

Location
Glebe Youth Service
84 Glebe Point Road
Glebe NSW 2037

Follow us on Insta to keep up to date with special dates and events

Glebe Youth Service

CITY OF SYDNEY

© Glebe Youth Service 2022
glebeyouth.org.au
84 Glebe Point Rd, GLEBE NSW 2037

Glebe Youth Service

Volunteers Needed!

Get your foot in the door and gain experience in youth and community work!

Current volunteer opportunities:

Food Circle
11am-4:30pm Thursdays
Are you passionate about community-driven initiatives, have a full driver's license and free time on Thursdays?
Food Circle is our community food security program and is in need of volunteer drivers to:
> support pick up of donations 11am-12pm; and/or
> deliveries of food hampers to local households 1.30pm-4.30pm.
NB: You can volunteer for one or both shifts. If you volunteer for both shifts, you can join an established team of volunteers to pack hampers until your afternoon shift!

After Dark
6pm-10pm Saturdays
Are you community oriented, assertive and have a desire to engage with community through structured activities?
After Dark is our flagship drop-in program, running a Teens Only night on Fridays and an All Community night on Saturdays.

Important to note

- You must have a volunteer WWCC in NSW.
- You must have at least two shots of a COVID-19 vaccine.
- We ask that you are able to make a 3-month commitment to consistent volunteering.
- The frequency of volunteering is typically twice a month.

For further information or to get a Volunteer Application form, please contact Jennifer Norton at info@glebeyouth.org.au or (02) 9552 2875.

Glebe Youth Service

Presents:

BANGAWARRA

A KIRAWHAN FERNANDO PROJECT
An employment readiness and cultural connections program for local Aboriginal Australian youth.

THURSDAYS 3:30PM-5:30PM
@ GLEBE YOUTH SERVICE
(84 GLEBE POINT ROAD, GLEBE)

Engage in cultural workshops, service visits, event planning and outings

For more information or to make a referral, contact Kirawhan Fernando at kirawhan@glebeyouth.org.au, 0431 036 070

Glebe Youth Service

Planting the Seeds of a Cultural Garden

Art, Community & Belonging with Aunty Kath

By Brad Landy



A section of the mural in the downstairs studio of Glebe Youth Service

“When you see the young people doing their beautiful art, it’s got that inner beauty. It speaks and it expresses, and we have people of all different ages doing it in different forms. We all team together and it all comes together around Glebe.”

Aboriginal and Torres Strait Islander readers are cautioned that this article contains images and names of people who have since passed away.

Aunty Kathryn Dodd Farrawell is a Kaanju Birri woman who has lived in Glebe since 1972. Her artworks have enlightened the walls, gardens, and public areas of an Eora place rich with Gadigal belonging. She is a community member and friend to locals of many different walks of life, but loves spending much of her time with the younger people of Glebe. In opening our discussion one Winter’s afternoon in the office of Glebe Youth Service (GYS), Aunty Kath reflects upon and acknowledges where it is that we are meeting. “I live on the lands of the Gadigal people,” she says, “and pay respect to their spirit and their belonging in the waterways and everything that was and always will be Gadigal Land”.

Aunty Kath’s artwork is grounded in a sense of responsibility to her lineage, in truth-telling, but it also embodies a celebration of the beauty and belonging of the land and community she holds so close to her heart. “I love Glebe because it is a cultural garden,” she says, “of everyone coming together, food-wise, people-wise, and connections. So, when you come to the Youth (GYS) and are living around Glebe, you’ve got people that express and walk with their art. Our old people, we express it through the arts. When you see the young people doing their beautiful art, it’s got that inner beauty. It speaks and it expresses, and we have people of all different ages doing it in different forms. We all team together and it all comes together around Glebe. You have the recording studio downstairs. It’s all good fun, and it’s their Voice. I can’t play an instrument, but I love listening to beautiful music. The simplicity of people making music. It’s good medicine. My dad and my brothers would be singing, and my dad would be playing guitar. We had that beat in our heart”.

Aunty Kath’s father, Reg Dodd, was a Birri man, born to his mother Emily on the riverbank of the Bowen River in 1907 (near Strathmore Station) – he is remembered as a fighter for equality, for human rights and justice, and for being a wonderful father. Her grandmother Ruby was a Kaanju woman from the country’s northern point (what’s now referred to as Cape York). Aunty Kath’s

mother Kate was from near Cooktown, and her Aunty Ellen was born on Palm Island. Aunty Kath experienced the dawn of her life further south on Darumbal Country. It covers what’s now known as the Rockhampton and Capricorn Coast Area. She was the last born into a family among eight brothers and two sisters.

The Darumbal People live through a belief in oneness, an interrelationship of country, people, with all that exists. This frames their way of life through a complex system of social and spiritual activity. They were first encountered by Europeans in 1853 when two pastoralists, Charles and William Archer came across the land in their travels. One year later the traditional owners were removed by British colonial forces. By 1860 those of the Darumbal people that survived the frontier wars were dispersed onto government-run missions over 200 kilometres away. At the beginning of the twentieth century there remained one hundred recorded Darumbal survivors.

In remembering her childhood on Darumbal Country, Aunty Kath speaks of good, hard working people and fond memories. “We were allowed to be children down at the creek and playing in the mud,” she says, “playing in the sand, always encouraged to sing. It was good fun growing up with my cousins around the tamarind tree. We were encouraged to do art and be who we were and where we come from...even though they (her family) were separated from the culture with the Aboriginal Protection Acts back in the day. There was always fear of children being taken, your family being split up by the authorities. And that’s what they did”.

The Protection Acts were first introduced by the Queensland government in 1897 and reinforced by subsequent amendments in the decades following. The new legislation gave public and private administrators unprecedented authority over the lives of Aboriginal and Torres Strait Islander people. Indigenous agency was *legally* eliminated, which ultimately led to the wide-spread razing of Aboriginal camps. The inhabitants were removed by men on horse-back using

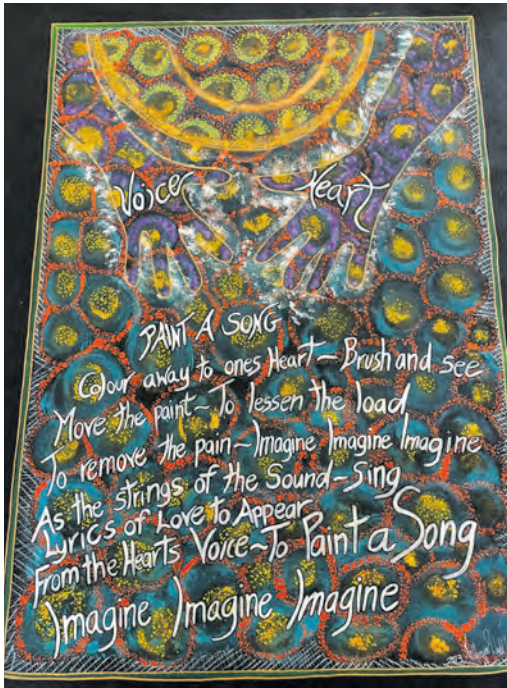
stockwhips and firing bullet rounds above their heads as they were led away to wherever their labour was needed.

The artwork on the right of this page (Figure 1.1) portrays her parents who, along with her grandmother, had felt the full consequences of these laws 65 kilometres north of Gurambillbara (Townsville) on Palm Island and removed to Woorabinda Aboriginal Reserve - west of Rockhampton.

“That’s where mum and dad were locked up under the Protection Acts back in the day...and they were given a number and referenced as a ‘breed’. When I first started doing this, someone said, they don’t look right, those lights, you have to fix up those lights, and I had to fix them up, but this is the light shining on the truth, and they were in chains there. It was a penal reserve. People had no freedom and no rights”.

Whilst often portrayed in the media as an exotic oasis, Palm Island was among the harshest places for Indigenous Australians to be sent by the Queensland authorities. Prisoners were kept to a strict regime of unpaid labour and gestural conditioning under their white subordinators. In the 1930s a local doctor vocally expressed his concern for the malnutrition on the island, demanding that the authorities at least triple the nutritional supplies of the prisoners. This recommendation was denied. Indigenous detainees were banned from speaking their own languages or conversing with white officers.

The Protection Acts and the resulting Palm Island penal reserve embody critical yet not isolated junctures in the history of colonial injustice towards Indigenous Australians. The remaining wound is still felt by descendants, as can be seen in the artwork of Aunty Kath. Her work has embodied the struggles of her family, her friends, and First Nations people throughout her lifetime – from a local focus on her home in Glebe, to a countrywide commitment to truth-telling and Indigenous acknowledgement by the punitive settler political system. “You still see it through the intergenerational trauma of Mother Earth and her children today,” she says.



(Figure 1.2) Aunty Kath's poem for the Voice referendum

When asked about her creative process, Aunty Kath says "You might not have anything one day, or the paintbrush might not be calling, but then all of a sudden, it happens ... With the Voice referendum, I felt that doing some art and expressing through words - I don't call it poetry - but it's having an expression, not in big words but in your words and listening to your music. When we were in Brisbane, my niece and I went on the march, and there's about 20,000 people there, and it's a sea of grey hair, and Yes t-shirts, and we said, who would have thought?". The artwork displayed on the left (Figure 1.2), and the message of hope held within it, was painted by Aunty Kath during the national referendum for an Indigenous Voice to parliament. “I pulled the old hair out of my hairbrush to paint this,” she says.

Aunty Kath now dedicates much of her time towards passing on her knowledge and creativity with younger ones. Regularly doing workshops out of Glebe Youth Service, she sees the light of imagination in younger people, and in creating and making art for and with community. “It’s more like a family I think that comes within Glebe,” she says, “You see the young ones growing up and you see their talents and you know they get in there and do it. There’s some other beautiful people that encourage them to paint and having a space that’s provided for that to happen too is important”.

Aunty Kath speaks in tones of respect and admiration for her fellow Elders and artists that have helped plant the good seeds of Glebe’s flourishing. “There was another beautiful artist that lived in Glebe,” she says, “and that was Aunty Elaine Russell," she says. Aunty Elaine was a Gamillaroi painter and illustrator. She was born in 1941 on Nucoorilma Country, in Tingha of Northern New South Wales. Aunty Elaine's artworks depict the memories of both light and sadness that are tied to her upbringing on the Murrin Bridge Mission. Since the 1990s Aunty Elaine became an integral part of the Gadigal, and especially of Glebe's creative community. "She is and always will be an amazing artist," says Aunty Kath. "If you get a chance to look up her artwork, and her books, she’s an amazing world-famous artist. Aunty lived in Glebe, and you look at the colours she used...they were her stories of belonging”.

Over three weeks in 2011, The River Song Mural (Figure 1.3) was created in the canteen area of Glebe Public School. It was designed by Aunty Elaine Russell who also painted it with the help of Liz Rooney, alongside many appreciative young students.

Several years later, another art project was created along Elsie Walk, bordering Glebe Public School. It was coordinated by Liz Rooney and painted with the help of Aunty Kath and other community artists, young and old. “Our beautiful Lizzie was organising that over a long period of time with the rainbow,” she says, “It was for



(7)
Kathryn Dodd Farrawell
Love Endures All Obstacles, 2009
The Dobell Prize for Drawing Finalist, Art Gallery of NSW 2009

Aboriginal Protection and Restriction of the Sale of Opium Acts, 1897 to 1934.
The Aboriginal Protection Regulations of 1936.

1179 Number Mother
1060 Number Father

My mother and father were locked up, detained, and numbered under the ACT.
No freedom restricted by the branches through their shoulders.
No freedom with the branches through their eyes to see family and country.
No freedom by the branches through their mouths to have freedom of speech.
No freedom to speak their language.
No freedom for our old people in chains with the pregnant women.
No freedom on Palm Island Aboriginal Settlement.

1. Corinthians 13 New World Translation of the Holy Scriptures.
6. Love does not rejoice over unrighteousness, but rejoices with the truth.
7. It bears all things, believes all things, hopes all things, endures all things.

Pencil drawing and Watercolour on Paper

(Figure 1.1)

Elsie’s Women’s Refuge at the school. It was the forty-year celebration of it being open”. In paying a deep respect to her legacy of warmth, nurturing, and creativity, Kate Brennan and Liz’s sister Emma Rooney collaborated to paint an image of Liz, at work on the mural, into the mural itself. Liz’s loving family also helped to complete the mural (Figure 1.4). "Our Lizzie is kneeling and painting her beautiful rainbow of love, hope, promise and equality for all," Aunty Kath says.

Community artworks have been shown to tell stories that engage local communities in discussions grounded in truth-telling and a collective spirit. Often regarded as a form of ‘counter-storytelling’, artists share knowledge with their communities, portraying realities often not told in the broader public conversation. Artists such Aunty Elaine, Aunty Kath, and Liz Rooney, help to create tracks across cultural fractures and untruths. This also strengthens connections between generations: young and old come together in a mutual sharing of teaching and learning. This can be seen at its full potential on the walls of the studio space at Glebe Youth Service, where in 2020 Aunty Kath and young artist Georgia Frew coordinated a mural that was painted by locals young and old (a section of which is shown to the right [Figure 1.5]). It is dedicated to Glebe’s powerful lineage of leadership and inspiration, as well as a homage to First Nations legacies across the country – past, present, and emerging. Always was, always will be.

“That’s why the Youthy is really important,” Aunty Kath says, “and things can come about. And you say to young ones, just be yourself, do your own. That’s what you’re about - how you put down and you make your shapes or how you want to do it. And you learn as you go along with the process in different ways. You grow up and it’s where you live and who you are, and who you relate to and who you belong to in your community, and in your belonging country”.

“Everyone has a Voice, yeah, a way of projecting. They know themselves; they know they’re talented. Sometimes it is your Voice coming out. Sometimes it’s a way of connecting people, and sometimes it’s a gift back to people, to recognise them, and for people to understand, you’re all right, you can do it, yeah, we can do things together, there’s a remembering of the old people we belong to, and as I said, there’s a connection. A deadly red, black, and yellow connection to Mother Earth”.

"Sometimes it is your Voice coming out. Sometimes it’s a way of connecting people, and sometimes it’s a gift back to people, to recognise them."



(Figure 1.5) One wall of the mural at Glebe Youth Service

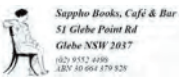


(Figure 1.3) The Riversong Mural at Glebe Public School, designed by Aunty Elaine Russell, and painted with the help of Liz Rooney and Glebe Public School students in 2011



(Figure 1.4) Elsie Walk Mural bordering Glebe Public School, designed by and featuring Liz Rooney (bottom right)

What’s Happening in Glebe?

03.08	112 Glebe Point Rd Glebe NSW 2037 Australia The Shop Gallery Cost: FREE Opening: 3 August, 2–5pm	Suzie Rix & Judy Denby – Exhibition Judy Denby In this body of work artist Judy Denby explores the notion that every landscape is layered with history and personal connections. All Judy’s images supplied are collage on paper, 21cm x 14.5cm Suzie Rix Suzie’s images of headlands, ocean pools, changing tides and everchanging skies explore the dynamic patterns of the coastal environment.	20.08 10.08 15.08	6:30pm Sign-up (just ask for Cathal, the host) 7:00pm Start  Open Stage Night at Sappho Books Our beloved Open Stage night is held on the third Tuesday of every month (except January) at the Sappho Bar. We encourage all sorts of performers to take part in our Open Stage nights, from music to comedy, performance poetry to acting scenes.
17.09	7pm Start Get in early by 6:45pm to sign up in person with Angélique. One poem each, up to 2 minutes. 	Poetry Night at Sappho Books “Poetry nights at Sappho are renowned for their welcoming atmosphere and line-up of well known poets. The night features three or four poets reading their own work, followed by open mic readings. Our host is Sydney-based poet Toby Fitch, the current poetry editor for Overland and author of Rawshock, Jerilderies and The Bloomin’ Notions of Other & Beau.	06.08	Gleebooks, 49 Glebe Point Rd, Glebe NSW 2037  Eric Beecher – The Men Who Killed the News – In conversation with Fran Kelly The Crikey owner and ex-News Corp and Fairfax editor lifts the lid on the abuse of power by media moguls – from William Randolph Hearst to Elon Musk – and on his own unique experience of working for (and being sued by) the Murdochs.
07.08	Gleebooks, 49 Glebe Point Rd, Glebe NSW 2037 	Andrew Ford – The Shortest History of Music - In conversation with Kirsty McCahon Packed with colourful characters and surprising details this entertaining and thought-provoking trip through history from award-winning broadcaster and composer Andrew Ford, is a lively, authoritative tour through several thousand years of music.	01.08 – 12.09	St Helen’s Community Centre 184 Glebe Point Rd, Glebe NSW 2037 Cost: FREE Mums and Bubs Fitness A free community fitness program for parents and babies 0 to 18 months. This is a social, 25 minute class for new parents to help improve strength and wellbeing. All parents and carers are welcome. Bookings are recommended. Pre- exercise registration is essential. We aim to provide inclusive and accessible events. If you have any particular access or communication needs please contact Eleanor on 0460 838 847 or eboden@cityofsydney.nsw.gov.au or Amber on 02 9265 9179
12.08	Gleebooks, 49 Glebe Point Rd, Glebe NSW 2037 Starting 6:00 pm for 6:30 pm 	Chris Andrews – The Oblong Plot Launched By Felicity Plunkett Moving nimbly between the granular and the broad view, The Oblong Plot, Chris Andrews’ third collection, takes in paint splotches on a sawhorse and a star named Fang, life-wasting systems and means of escape. The Oblong Plot invites the reader to join in its serious play. FREE Event – RSVPS Essential	18.08 20.10	Wentworth Park Rd Glebe NSW 2037 Cost: Adult \$8 9am – 3pm The Collectors Mark Antique & Collectables Fair The Collectors Mark is proud to be continuing the tradition of the iconic Wentworth Park Antiques and Collectables Fair. This Fair has been running for over 20 years, at the fabled Wentworth Park Greyhounds Function Centre. Over 130 traders and sellers. Come and see what you can find! Visit their website for more information.
31.07 – 18.09	Francis Street corner, Franklyn Street, Glebe NSW 2037 Cost: FREE Every Wednesday afternoon	Basketball Workshops for Ages 12 to 24 Come and join the fun with our experienced basketball coach every Wednesday afternoon. This program is designed to improve your basketball skills while making friends and having fun playing sport. To register your interest fill out the pre-exercise registration form on the City of Sydney website. https://www.cityofsydney.nsw.gov.au/	01.08 15.08 29.08	Glebe Town Hall 160 St Johns Road, Glebe NSW 2037 Fortnightly Walk and Talk for All Ages Join us for this free walking exercise program to get to know your local community workers and meet new people. Together we'll explore the inner city suburbs of Sydney and see what's on offer in the area. To register your interest please go the City of Sydney website.
Every Fri	Glebe Town Hall 160 St Johns Road, Glebe NSW 2037 Cost: \$25 (includes class)	Club De Tango: La Milonga Experience Sydney’s original Milonga (tango social dance) held in the elegant Glebe Town Hall since 1999. Celebrating our 26th year of Tango in Sydney. Classes taught by Sydney’s most successful and experienced teachers. It’s like a piece of Buenos Aires in Sydney.	16.08	Gleebooks 49 Glebe Point Road, Glebe NSW 2037 Cost: Adult \$15 DWBC In Conversation with Jessie Tu The Difficult Women Book Club will be meeting with Jessie Tu at Gleebooks to discuss her debut novel, A Lonely Girl is a Dangerous Thing& Seeing Other People. 100% of ticket sales go to the organisations we’re fundraising for: Pay The Rent, Women’s & Girls’ Emergency Centre Redfern, Twenty10, and Reading Out Of Poverty.

03.08 – 14.09	Glebe Library 186-194 Glebe Point Rd, Glebe NSW 2037, Australia Cost: Free	Auslan and English Storytime at Glebe Library Storytime is a fun session of storytelling for preschoolers. The program fosters an early love of reading and helps develop literacy skills and social interaction in readiness for school.	Every Mon	St Helen's Community Centre 184 Glebe Point Rd, Glebe 2037 Cost: Concession \$5 Adult \$10 2.15pm - 3.15pm	Yoga This yoga class is suitable for all levels. We will practise relaxation, gentle movement for the joints, breathing techniques, postural yoga asana (positions) for strength and improved range of movement and meditation. Ring the Centre to book in at (02) 9265 9179. Please bring your own yoga mat.
Every Wed	Peter Forsyth Auditorium Cost: FREE 3:30pm - 5:30pm	Community BBQ Come and meet your neighbours and get to know your local services at this free event. Bookings aren't required. For more information email mcooke@cityofsydney.nsw.gov.au or call 0477 712 494.	Every Tues	St Helen's Community Centre 184 Glebe Point Rd, Glebe 2037 Cost: \$15	Meditate in Glebe Discover practical methods to solve your everyday problem and enjoy harmonious relationships and a happy sense of self. Everyone is welcome.
11.07 – 12.12	St Helen's Community Centre 184 Glebe Point Road, Glebe NSW Cost Lunch : \$11.00 2nd Thursday of each month 12pm - 2pm	Monthly Trivia Test your knowledge, improve your memory and reduce stress as our trivia master guides you through a social afternoon of fun and frivolity.	Every Fri	St Helen's Community Centre 184 Glebe Point Road, Glebe NSW Cost: FREE 1pm - 2pm	Music and Movement Still your mind and build strength and flexibility with this slow-to-medium paced class combining movement and meditation. Suitable for dancers and non-dancers of all ages. No experience necessary. Everyone is welcome.
		Centre for Social Justice and Inclusion Are you interested in sustainability in your local community? UTS has an exciting new community-led research project coming up that will explore narratives of sustainability and co-design real-world solutions! If you'd like to know more please contact Nick at nicholas.grinpukel@uts.edu.au			UTS SOUL Award Are you looking to work with passionate students? UTS SOUL program is seeking the following opportunities for students, from community groups or organisations: Volunteer opportunities, roles engaging students in advocacy, campaigning and activism, community building projects e.g. skills sharing, mentoring, maintaining public spaces or resources, skilled project based work. Contact soul.award@uts.edu.au to submit your opportunity or for more information.



WHO ARE WE?

The 'Green Plot' community hub is a joint project between the Forest Lodge and Glebe Coordination Group (FLAG)'s sustainability committee and the Glebe Computer Project (GCP).

FOREST LODGE AND GLEBE (FLAG) COORDINATION GROUP

The Forest Lodge and Glebe Coordination Group meets the second Tuesday of each month from 11am to 12.30pm at Glebe Town Hall, 160 St Johns Road, Glebe.

&

GLEBE COMPUTER PROJECT (GCP)

Established 17 years ago, the Glebe Computer Project operates an entirely volunteer-run Computer Room open to the public. It is based out of the Old Fire Station on Mitchell St in Glebe.



FIND US

99 Glebe Point Road
Glebe, NSW 2037

ph: +612 9552 2390

“GLEBE’S PLANT-BASED CAFÉ, CELEBRATING DELICIOUS VEGAN BAKERY DELIGHTS. OH MY DAYS IS INNER WEST SYDNEY’S DESTINATION FOR EVERYTHING FROM ORGANIC CROISSANT TOASTIES TO VEGAN PATISSERIE GEMS.”



Food Circle



Community volunteers at the Food Circle Program at GYS

Every Thursday morning in the main hall of GYS, you'll find a diverse group of people standing around a long line of trestle tables layered with crates of fruit, vegetables, bread, and other grocery items. They come together as volunteers for Food Circle, a program which provides local families in need with groceries and additional support. Dropped off by organisations like SecondBite, Food Bank, Gift of Bread, Harris Farm, OzHarvest, and Newington College, the groceries are divided evenly into bags before being hand-delivered to local residents.

After the bags are packed, they're trolleyed into the back lane behind GYS. Here lies the grounds for a weekly battle against the laws of physics, as volunteers attempt to sort fifty-or-so bags into the back of a single vehicle. When the boot finally closes, they drive off into the backstreets of Glebe's public housing district, hand-delivering each bag with a good-natured yarn.

The Food Circle program proved especially vital during the pandemic. A UTS survey revealed that 94% of people receiving

deliveries agreed that it made their household healthier and that such programs have been a lifesaver for them and their families. Food is an essential human right, and through community-led initiatives like these, we can begin to feel whole in knowing that neighbours work together to ensure nobody is left behind.

Two regulars at the Food Circle program are Tania and her 4-year-old grandson Kingi. Tania leads the Elger Street Community Tenant Group, to which the duo dropped a dozen bags door-to-door. Amongst the countless other hats Tania has donned throughout her life, a chef's hat was one - and she's now working towards creating a recipe book for the Food Circle program to help people get the most out of each bag delivered. She will also hold cooking classes at GYS in the near future, open to anyone who is keen to sharpen their skills in the kitchen. Tania has kindly provided us with her recipe for Pot Pince Pasta, an easy option for anyone who is eager to whip up an affordable home cooked meal.

1 Pot Mince Pasta

INGREDIENTS FOR 4

- 1 tbsp olive oil
- 500g beef mince
- 1 onion, diced
- 3 cloves garlic, minced or use 2 tsps of jarred minced garlic
- 1 tbsp Italian herbs (substitute with basil, oregano or mixed herbs, whatever you have in the cupboard)
- 1 tbsp tomato paste
- 400g can crushed tomatoes
- 2 cups beef stock or vegetable stock (2 stock cubes in 2 cups of hot water)
- 2 cups pasta
- ½ cup grated cheese

INSTRUCTIONS

1. Heat oil in a large frypan and brown the mince, add onion then cook until the onion has softened.
2. Add garlic, Italian herbs, tomato paste and canned tomatoes, then mix well with mince.
3. Pour in stock and pasta, then stir to combine. Bring to a boil and reduce heat to medium, keep stirring every few minutes until liquid has absorbed and pasta is cooked al dente (12-15 minutes). Taste the pasta add salt and pepper if needed
4. Scatter over cheese and let it melt on top of the mince, serve immediately.

You can serve your delicious pasta with crusty garlic bread.

Tip 1 - Add a cup of finely chopped vegetables and add at step 1. Great way to use up some of the older veggies in the fridge.

Tip 2 - Put into a ovenproof dish scatter the cheese on top pop into the oven melt and brown the cheese.



Glebe community barbecue

Peter Forsyth Auditorium

Every Wednesday 3:30pm to 5:30pm except during school holidays

Come and meet your neighbours and get to know your local services at this free event. Bookings aren't required.

For more information email mcooke@cityofsydney.nsw.gov.au or call 0477 712 484.

CITY OF SYDNEY **USU** **Glebe Youth Service**

2024 dates

- 7 August
- 14 August
- 21 August
- 28 August
- 4 September
- 11 September
- 18 September
- 25 September
- 16 October
- 23 October
- 30 October
- 6 November
- 13 November
- 20 November
- 27 November
- 4 December
- 11 December

MISSION AUSTRALIA

AOD Support Camperdown Support Services

A comprehensive drug and alcohol support service

About the AOD Hub

Camperdown Support Services – Alcohol and Other Drugs (AOD) Hub is a partnership between Mission Australia, Sydney Local Health District, and a range of government, independent and voluntary services.

The AOD Hub provides individuals and families access to a comprehensive range of drug and alcohol services; all from one service at Common Ground. Mission Australia and its partners provide counselling, rehabilitation, medical and psychological services, as well as support for individuals and their families.

The program will provide support in Common Ground, Camperdown* and Outreach to the wider community.

Services provided

The AOD Hub will provide wraparound supports to individuals and their families, including:

- AOD health and medical support from a nurse specialist
- Trauma-informed support
- Connection and assistance navigating external resources
- Personalised counselling sessions
- Peer guidance, empathy and lived-experience insights
- Holistic case management
- Group therapy and educational workshops on addiction
- Family support and strengthening connections
- Relapse support and strategies for maintaining recovery

All services provided by the AOD Hub are strictly confidential and free of charge.

*By appointment only

Accessing AOD Services

Referrals to the AOD Hub can be made directly via the phone number and email listed below. The service can be accessed or contacted Monday to Friday by anyone within the City of Sydney community, health care professionals, and other services in the area.

Who can access AOD Services

The AOD Hub is available to anyone in the Sydney Local Health District community who is:

- 16 years and over
- Living in the Inner-City of Sydney and Inner West
- Living with substance use and would like support

Mission Australia stands together with Australians in need, until they can stand for themselves.

Acknowledgement of Country

We acknowledge the traditional custodians of this Country, the Gadigal people, and we pay our respects to Elders past and present. We recognise and respect their cultural heritage, beliefs and continual relationship with the land.

Sponsored by

NSW GOVERNMENT

Contact us

Camperdown Support Services – AOD Hub

CSSGeneralEnquiries@missionaustralia.com.au

[\(02\) 9509 7200](tel:(02)95097200) missionaustralia.com.au

MISSION AUSTRALIA

by Brad Landy

MeJane

Australia's First Women's Liberation
Newspaper, 50 Years On

Photography by Mia Landy



Ann Curthoys (centre) on the cover of MeJane's first edition in 1971.

“We decided we wanted to represent the idea of Jane, not Tarzan, but that Jane was at the centre of the story. I can't remember how it got to be me. But it was shot in the park opposite where we lived in Annandale, now called Hinsby Park, and it all developed from there.”

Ann Curthoys is a Sydney historian whose extensive body of work reflects the troubled past of colonial Australia. Perhaps most notably, in 2002 she published the book *Freedom Ride: A freedom rider remembers*, which retells her experience as a university student engulfed within the political activism of the civil rights movement during the 1960s. It is a first-hand account of how over 30 University of Sydney students – among them renowned Arrernte and Kalkadoon activist Charles Perkins – travelled across the country by bus to fight against racism and bring Indigenous rights to the forefront of public discussion.

In the decade following, Ann became involved in another project, looking to the inequality faced by women across the nation. It was the first women's liberation newspaper to ever be put to print within the country. “It was a product of Sydney Women's Liberation, which started at 67 Glebe Point Rd,” Ann says, “there was a group that met before that in 1969, but by 1970, I was meeting there”. This period is now marked as the peak of feminism's ‘second wave’, arriving with the emergence of a university educated generation of young women, bound together by the common plight against a male dominated system which they felt more than ready to confront. “Ours was the generation where women were getting good access to education,” Ann says, “but not a lot of the jobs that follow from that. So very restricted occupational pathways. You could be a teacher or librarian. So I think there's that aspect of it ... educated women wanting to demand more”. Australian feminism had until then scarce literature of its own, and ideas were drawn upon from the emerging feminist scholars across the pond. “We were reading lots of American stuff,” she says, “kind of reproducing it and writing little leaflets on our own. We said we've gotta really write our stuff. And so MeJane was really part of that, of producing our own work in Australia

for Australian readers. And so, we did. And I don't think any of us had any experience of doing a newspaper or any training.” The first edition of MeJane was released in March of 1971. The cover photo features Ann, aged 26, swinging from a tree in nearby Annandale where she and her partner (now husband) John Docker resided. Ann explains the significance of the first cover photograph (shown above as the feature image of this article). “We decided we wanted to represent the idea of Jane,” she says, “not Tarzan, but that Jane was at the centre of the story. I can't remember how it got to be me. But it was shot in the park opposite where we lived in Annandale, now called Hinsby Park, and it all developed from there”.

All twelve editions were produced at 67 Glebe Point Rd, known then as The Women's Liberation House, in which several student activists lived. The set-up was authentically DIY with essential tools like a Gestetner copying and printing machine, Letrasett (for typefaces), graph paper, a Varityper machine, and plenty of caffeine. MeJane projected a vocal resistance to the systemic subordination of women in the country. In 1970, there was a luxury tax on the contraceptive pill, and the advertising of family services was limited. To be permitted access abortion services, women had to prove that they were mentally unstable. This was on top of a routine silence around domestic violence, with no existing services for women or children to access. When asked of the underlying issues of focus, Ann speaks of, “sexist attitudes and behaviour: sexism. Although we didn't have that word at the beginning. It was male chauvinism. Recognising all issues to do with representations in the media, lack of cultural respect, those kinds of more cultural issues. So, I think for a lot of people, those things came together, a kind of restlessness about their place in the world and an objection to sexist discourse”.



Ann Curthoys standing outside 67 Glebe Point Road, formally known as the Women's Liberation House

“You’d go to one meeting somehow or another, you get involved and people are talking about their experiences, and you realise you’re part of a bigger group. ”

The house also acted as a venue for regular meetings of Sydney Women’s Liberation, a melting pot of ideas, friendships, critical thinking, and consequently - action. “You’d go to one meeting somehow or another,” Ann says, “you get involved and people are talking about their experiences, and you realise you’re part of a bigger group. And so, it becomes a movement of people wanting to demand more”. Of the meetings there Ann says that they “really were like nothing else. In the early stages it really was people sharing ideas or experiences. I think as time went on, it became more activism and planning. There was quite a campaign around the question of abortion in 1970. And there was the 1971 law decision which made abortion much more accessible. In those early stages, abortion was a big campaign issue”.

In a court case held in 1971, Judge Levine of Sydney Central Court ruled five Bondi health clinicians to be not guilty. They were faced with charges of conducting illegal abortions. The decision came after years of campaigning, as well as protests outside the court proceedings by Sydney Women’s Liberation as part of a broader pro-abortion coalition. Judge Levine’s ruling set a new precedent for abortion laws in Australia, opening the doors of specialised clinics and a more flexible public discourse around the issue. It seems that there was a sense of real change in the air, carrying off the inky pages of publications like MeJane, out to the picket lines of feminist rallies and protests outside the courthouses, finally wafting its way through the wooden court room doors and onto the transcript of Australian history.

“One other feature of that early time was that the media, including television, got onto it quite early.” Ann Says, “They found it interesting, and I can remember some journalists coming and wanting to talk to people there, and they were often pretty clueless about the issues. You know, “what are you women on about?”. Very naive journalism. But we didn’t have to struggle to get attention actually”. It is likely true that the glaring oppression of women in the country could no longer remain ignored. Yet, the attention and resulting change during this consequential period can be viewed as a testament to the proactive, collectivist mindset, and the vision of a cohort of women eager to shift the course of history.

On the changes within feminist discourse since MeJane, Ann says, “it has been through all these phases really, including a lot of backlash and anti-feminism. I think in the 90s it got very hard for women to say they were feminists. I think it’s come back as a legitimate important thing. But in terms of the issues that feminists face: there’s still

cultural representation. That is still there. But one thing I’ve got more involved in recently with two other women is writing a history of domestic violence in Australia. And I’ve realised that although women have made a lot of advances in a lot of areas, the violence continues, and I’ve become aware that it’s not just Australia that that’s happened. I’ve gotten very interested in why. That has now been seen as a big issue for 50 years. I think quite a lot of policy developments have been quite good, but there’s still something really fundamental going on”. Fifty years since the final edition of MeJane was published, Ann is still challenged in understanding the persistent problem of male violence. Though without the ambition of collectives like Sydney Women’s Liberation and MeJane, we’re left to drearily wonder what our current society might otherwise look like. Such movements show the power of collective action and the written word in the face of rigid oppressive systems. They provide branches of hope and inspiration to cling onto in the darker hours when things might seem all but hopeless.

In 2012, Suzanne Bellamy wrote an article reflecting on MeJane as some of the foundational years of her life. Sue passed away in 2022 at the age of seventy-three. “She was a really key person,” Ann says. “She would always organise us to do the layout. And she would tell us there’s a deadline ... There was no deadline, she made it up,” Ann says laughing. Sue wrote in her reflections that “we learned to swear at Glebe in a whole new way, and it was almost always hilarious”. Upon hearing this Ann laughs again, “Well, people didn’t swear then. And women particularly didn’t swear much. Men would swear with each other. But they didn’t swear in front of women. She’s right. That’s where you got to practise swearing. It’s a world that you kind of knew was there, but it wasn’t your world. She was very funny Sue, a very charismatic person. The one that kept it together”.

This article is dedicated to Suzanne Bellamy, Camille Guy, Gale Kelly, Sue Wills, Martha Kay, Joyce Stevens, Julie Gibson, Bessie Guthrie, Lesley Lynch, Sandra Hawker, Martha Ansara, Coonie Sandford, Lyndall Ryan, Mary Murnane, and Sydney Women’s Liberation for giving a voice to voiceless women across the country.

The echoes of which still resonate fifty years on.



Ann Curtoys (left) standing outside 67 Glebe Point Road, formally known as the Women's Liberation House

“It Starts Within”

Growing, Creating and Giving Back with Mali and Sarah

“Obviously, life isn’t easy for everyone, and it’s really cool to know how to support children, the best way that you can.”

It’s a Monday evening at Glebe Youth Service and Mali and Sarah are sitting alongside each other. They seem at ease, with a calmness of being at home. The building is filled with the laughter and screams of about a dozen primary school kids unleashing that uniquely powerful force of after-school energy.

About an hour ago, we all sat around the stereo monitors in the half-office, half-music studio, listening to a new song created during the after-school program. They all chanted the choruses together, and each added their own lyrics to the verses over a well-polished hip-hop beat. There was a refreshing honesty within each phrase that only children could bring. It really sounded like a hit.

Seventeen-year-old Mali was involved in guiding the production process. “I’ve always been into music,” she says, “I knew I wanted to do music, but I didn’t know where...I started coming here every week and then I did a little course with people teaching me how to use the room ... and then I just started using it”.

She’s now employed tutoring music production for Nakama Arts - an organisation focusing on collaboration and enhancing creativity throughout the country. In partnership with GYS, they started ‘Studio 37 Open Studio Sessions’, a two-hour workshop session every Wednesday afternoon from 3:30pm at GYS. Mali went through the program herself in recent years before being officially brought onto the team. Her influences run impressively deep into the hip-hop lineage and beyond.

“In terms of rap: J. Cole, Drake, Burnt Fires ... I like a lot of old school as well like Jay Z, Biggie, definitely Biggie, Lil Wayne, Aaliyah, Sade”.

Mali and Sarah both grew up in Balmain and attended the same high school. They

started coming by the service during their early teenage years after hearing about it from friends.

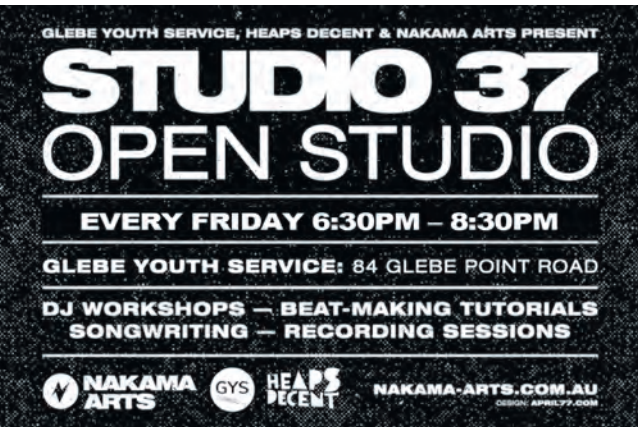
Sarah has just walked up the stairs from helping manage the joyful chaos below. She is studying her Certificate IV in youth work at TAFE and is completing her placement hours at GYS – the place she knows best. When asked why she wanted to do youth work she says, “It became a massive passion when I grew up around here. Family stuff, just experiencing how kids feel and act. Obviously, life isn’t easy for everyone, and it’s really cool to know how to support children, the best way that you can. I went to TAFE and thought I’d try it out and see what I can do. And I loved it. I loved the theory work. The only theory that I’ll do.” she says laughing.

There’s a passion in her voice which suggests that this line of work is choosing her as much as the contrary. You can hear a fierce sense of social responsibility that seems representative of her generation. But she also appears grounded in a realistic, grass-roots outlook, usually observed in the lived experience of well-versed social practitioners. “I think kids need heaps of support,” Sarah explains, “they need the most support they can get. Whether it’s joining a sport team, doing music like Mali, stuff like that can completely change the way that kids think and feel and act. Just being there, listening. They need to people to hear them.”

Her knowledge and perspective have been shaped by her years in this very building. She learned from her mentors, who strive to connect with anyone wandering through the entrance, up to the basketball court, or further back to the kitchen for a free meal often cooked by Habil, a respected chef, friend, and long-time guide to many.



Mali (left), Sarah (right) in the back lane outside Glebe Youth Service



Photography by Mia Landy

“Something that I’ve learnt through music, and through coming here is that, as funny it sounds, it starts within. And especially if your home life isn’t feeding that to you from a young age, in the developing years, if you can’t source within, you’re not going to be able to source externally”

“You hang out, you chill, you’re with your friends,” Sarah says, “People who you are comfortable with. You learn about stuff that you wouldn’t really talk about at school. We talk about culture. 70% of the people that come here are Aboriginal. So, you learn more about them. You learn about the elders, the aunties, the uncles. Habil has been around for ages, he’s cool, you know? And the boys and girls, they come together so well here. But outside, you just do your own thing. You can just do what whatever makes you comfortable and happy here and when it’s time to go home everyone’s like nooo I don’t want to go yet”.

To this, Mali agrees. There’s a sentiment of security - of connection to a larger family. You get the feeling that it’s one they are proud of. “It just felt like a great space to come after school. It felt calm and safe, and you could have a feed. All of the above. And as you get older... I’d rather come here on the weekend than do other things. I’d rather come down here and see everyone... As an only child, I’ve never had many people my age around me, and this was a community I was comfortable in,” Mali says.

Both girls speak earnestly about their time here. The felt connection to community runs deep and has provided them with important skills and passions that now light-up the path ahead. They seem excited about the future, without feeling the impending pressures of time so common to those reaching the end of high school. “I want to work for a bit,” Sarah says, “go into the industry and think and see

if this is something I really want to do. I have the rest of my life. If that’s something I really want, I’ll go straight to uni. But I definitely think this is something I really want to do.” Regarding her future in music, Mali adds: “I want to make a fulfilling career out of it. I want to make music that I genuinely enjoy. And work with people and just... make music.”

The combined insights of both young women show the importance of youth services. It displays how places like this provide communities with the foundations to come together in times like ours, when connection seems more difficult to nurture against the isolating effects of modern technology and a global pandemic. Mali emphasises the importance of young people finding themselves within a community and, through drawing upon her own experience, describes how creativity can offer such a path forward. “Something that I’ve learnt through music, and through coming here is that, as funny it sounds, it starts within. And especially if your home life isn’t feeding that to you from a young age, in the developing years, if you can’t source within, you’re not going to be able to source externally, that’s why kids are so easily turned to drugs and stealing or whatever it is, because it gives them a satisfaction externally that they’re not getting within. And with music, I think it’s great to have that kind of expression and you can start to feed whatever’s within, to something external, and you can build better relationship with yourself. And then you can

start to look at beneficial things and positive places to go and you can give yourself the ‘I deserve it’, or ‘I want it’.

The experiences of Mali and Sarah, both now soaring towards adulthood, teach us how we might foster a stronger sense of connection for young people: it comes from those closest to the ground, from community - from within.



Sarah (left), Mali (right), sitting upstairs at Glebe Youth Service

Harvesting the Field

UTS Research

with Professor Sara Wilkinson



Sara Wilkinson is Australia’s first female Professor of Property. Throughout her esteemed career - spanning thirty years of research - she has published hundreds of contributions to her field (including nine books of her own). Her research sits between a focus on sustainability, and urban development & transformation.

We sat down for a chat one afternoon at UTS to talk about what drives her and what many of us can do to live more sustainably.

What are your main areas of interest as a researcher and why?

Everything and anything. I’m a chartered Building Surveyor who, when working in London in 1989, was asked to advise our client BP about ‘environmental buildings’. They’d just spilt millions of gallons of oil into a pristine natural environment. It changed my life. In reading about ‘green buildings’, ‘environmental’, ‘environmentally friendly’, ‘environmentally conscious’, ‘greener buildings’, I was totally confused. What did this mean? I joined academia and started researching. I am interested in applying real world research to solve existing problems.

Based on your work and the broader field, what are you most excited about in the future?

I’m excited that sustainability is on the agenda, everywhere. There’s so much everyone can do, from the individual

right up to federal government level. The built environment has a huge contribution to greenhouse emissions – just under 40% typically – that’s through building, energy use for materials production and transport, and of course for heating and cooling buildings.

I really love it when local communities take action. My sister (who was a forensic scientist before retirement) is Chair of the Glebe Community Association’s environment committee – that’s Glebe in Ottawa Canada. Here’s some info and a short video of a community event there in January this year.



As Della says, we’ve got to act now, and we can’t necessarily wait for others or governments to act, so we must act and we can make a difference.

What are 5 things people can do in their homes to improve their standard of living?

Ok that’s a big question! I always say; ‘it’s easier to save a dollar than earn a dollar’. So making some changes to expectations and/or behaviours can really help you save. What you can do depends on whether you’re renting or buying a property. So here’s my 5 things.

“There’s so much everyone can do, from the individual right up to federal government level.”

1. Plug the gaps

It’s staggering how many gaps we have in our homes. Gaps around door and window openings result in huge amounts of heat loss in winter and heat gain in summer. A single pane of glass can lose almost ten times as much heat as the same area of insulated wall. Up to 25% of winter heat loss from existing houses is caused by air leakage (or draughts). Seal gaps around doors and windows to draught-proof your home and save energy and money. So first steps are to plug the gaps, where possible. Gap filler is a relatively cheap way to stop the leaks. (See Figure 3.1 and Figure 3.2)

2. Heat the room you use

Close off rooms not in use so you only heat the rooms you are using. Very simple.

3. Change your clothes

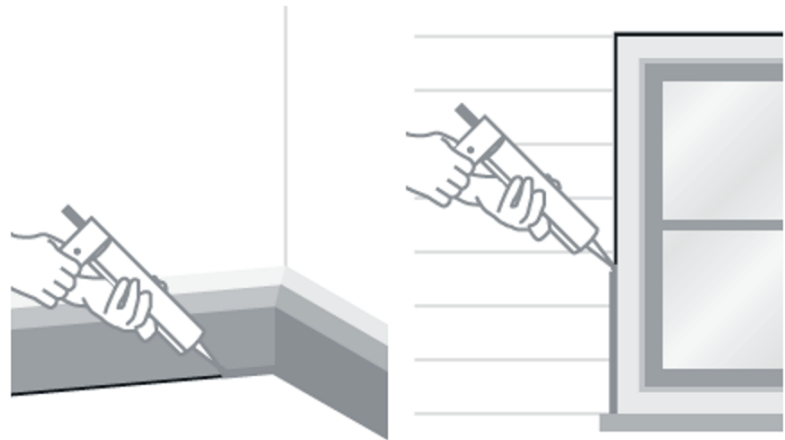
This is a human behaviour thing. Basically we get used to wearing light clothing and during the winter periods, adding layers and jumpers can mean you don’t need to turn up the heating so often.

4. Insulate your home

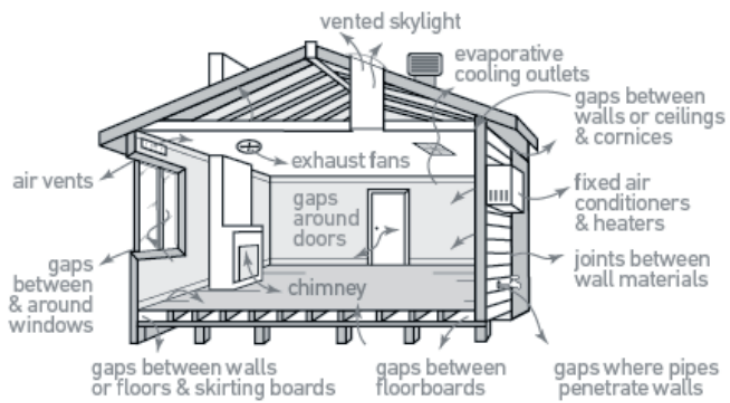
A fully insulated home compared to a non-insulated home can reduce the cost of heating and cooling a home by 40 to 50%. Adding insulation to your existing home creates more year round comfort and can pay for itself in 5-6 years. (See Figure 3.3)

5. Retrofit secondary glazing

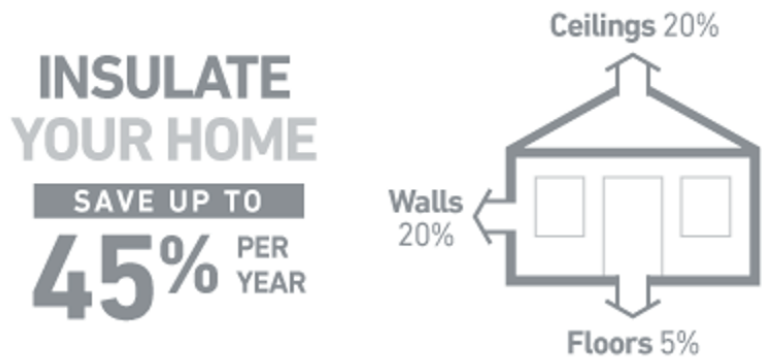
Cheaper than replacing windows with double glazing, secondary glazing actually works better thermally. You need to check the surrounding and existing window design, but sliding sashes fixed on the inner side of the window opening can work. I did this on my house and was really pleased with the difference it made. Not only was the house warmer but external noise was reduced too.



(Figure 3.1) Source: Sustainability Victoria



(Figure 3.2) Source: Sustainability Victoria



(Figure 3.3) Source: Sustainability Victoria

Social housing news

Subscribe to our e-newsletter for news and updates for social housing residents living in the City of Sydney local area.

Scan the QR code or visit city.sydney/social-housing-updates



CITY OF SYDNEY 

Is Your Community Emergency Ready?

The 'Building Climate Change Knowledge in Priority Communities' pilot program will be supporting residents in social and community housing in Glebe and Forest Lodge to build preparedness for emergencies.

Leading the design is community action group FLAG (Forest Lodge and Glebe Coordination Group) supported by Red Cross. Look out for our weekly events in September when we'll be popping up across Glebe and Forest Lodge hosting preparedness information sessions and handing out resilience starter packs

Look forward to seeing you there!

Contact: nswemergencyservices@redcross.org.au

ADVERTISE YOUR ORGANISATION HERE

Email us: info@glebeyouth.org.au
or call 02 9552 2873.



COMPUTER PROJECT
a community based initiative

The Old Fire Station
113, Mitchell St, GLEBE
gcpinglebe@gmail.com

Open Monday to Friday
1pm - 4pm

Computer/Internet access : \$1.00/hour
WiFi available

Printing, photocopy and scanning
services available

Friendly assistance provided when required



If you would like to help us run our computer room once a week, please email to gcpinglebe@gmail.com



GLEBE COMPUTER PROJECT

Jan 2005



Glebe Youth Service

is here to support your quit attempt!

- Call the NSW Quitline on 13 78 48 (13 QUIT)
- Download the My Quit Buddy App on your smartphone
- Go to your local GP for a referral to Nicotine Replacement Therapy (NRT) products
- Head to iCanQuit.com to create a quit plan or use the savings calculator
- Speak to Glebe Youth Service for resources or to access NRT

