

# CRACCU M

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 20, 27 SEPTEMBER 2021



# PRIDE

# PRIDE WEEK QUIZ

TUESDAY 28TH SEPTEMBER FROM 7PM

[fb.me/e/1KbCGTLoA](https://fb.me/e/1KbCGTLoA)



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CONTRIBUTOR OF THE WEEK  
ALLYSSA VERNER-PULA  
WINNER OF \$50 SHADS VOUCHER

PAGE 11

TE AO MĀORI EDITOR  
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# Pride is pride is pride is pride

*This Pride week, Lachlan Mitchell and Naomi Seah are doing the guest editorial, because we needed our staff tokens to start this Pride issue off with a bang. We're kidding, mostly!*

## Lachlan

Okay, I've been enrolled at UoA for a very long time — picture the sepia-toned year of 2014, maybe an entire third of your life ago for a few of you — and I'm not really sure why we have Pride week this far out in the year. Like, Aotearoa's Pride month was in February, and the Americans have theirs in June, so I feel like late-semester Pride is just us running to the Number 70 content creation bus. But I digress! With this issue, we're making our own room again! Guess we just don't know how to stop. The #queers really just can't stop dominating, huh? Well, that word doesn't quite apply to me, as I'm a little bit closer to the kinda-human Xenomorph at the end of *Alien: Resurrection*, but congratulations if it applies to you! This is the issue for you, or if you have a different identity, it's *still* the

issue for you! It's Pride! It's for everyone, I think. Maybe next year I'll gatekeep/gaslight/girlboss. But for now, get excited. Lots of fun content ahead, definitely crafted many weeks ahead, definitely crafted under the most serene of creative environments, definitely not crafted with over a month of cabin fever in mind. We're celebrating all that makes life worth living, and who we choose to share it with! Or who we don't! It's Libra season, maybe we don't wanna make those choices. Have fun!

## Naomii

As one of Craccum's certified Libras™, I can wholeheartedly confirm that decisions are harder in Libra season. Or maybe that's just because there were so many amazing submissions for Pride this year: so many stories to tell, so many perspectives to share, and so, so much to celebrate.

Yet this parade is also a march. To be frank, I cried many times while producing

the Features section of this issue--from sadness, but also from joy. I'm so proud to be surrounded by a community that wants to have these discourses. I'm proud to be able to platform our amazing writers, and our amazing people.

Some of these writers are my friends. Jake and Arela came into my life through a mutual friend, and I have been grateful for every minute of wine drunk conversation we've had--you'll find these conversations, among many, many others, beautifully distilled into pieces that make you think outside your comfort zone. I'm not just talking about our allies, either.

These conversations exist outside of Pride week, Pride month, and Pride issue. These are the conversations happening in our community. And existing alongside these conversations is so much joy to share. We hope you find it here too.

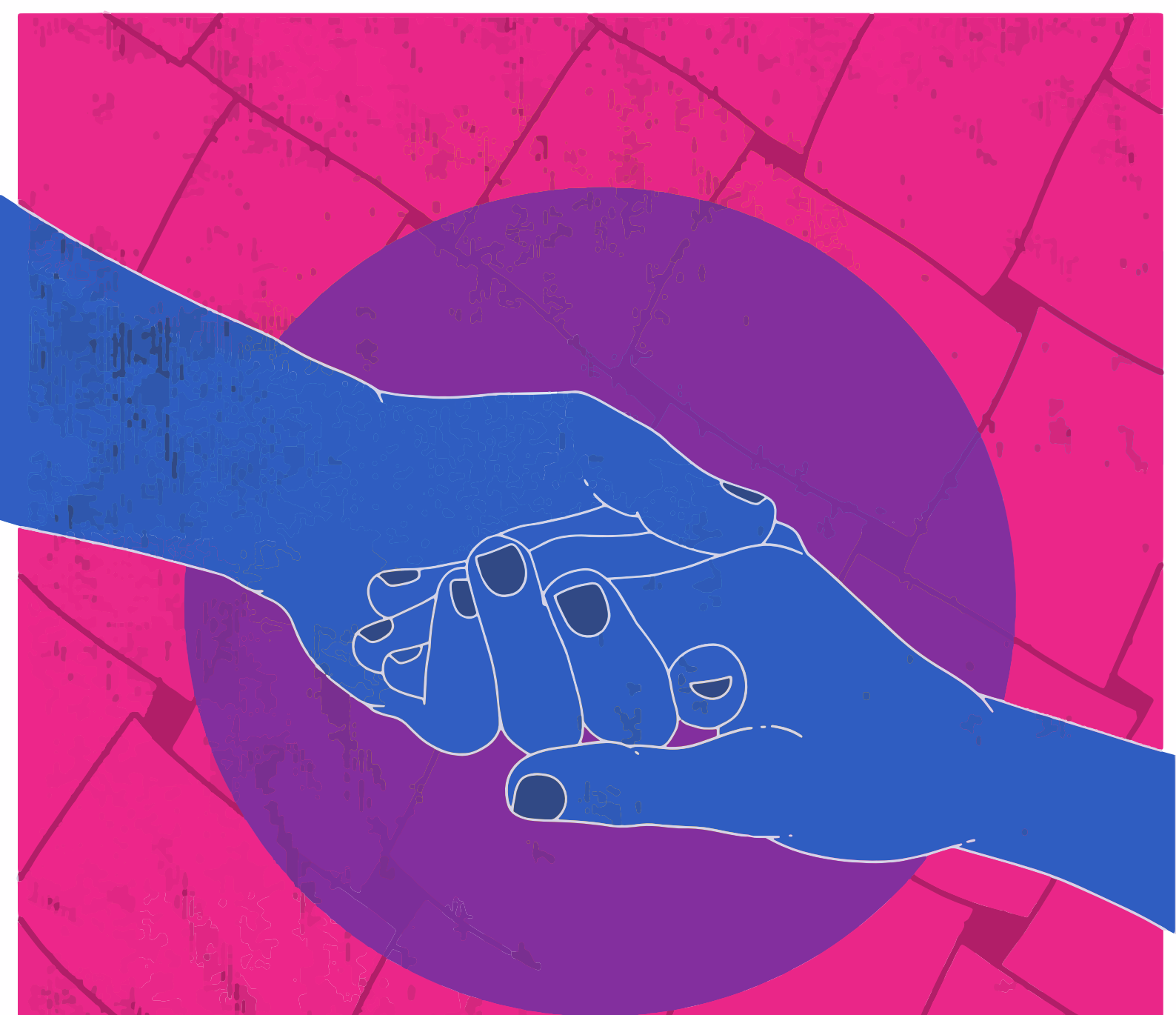


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**WaQuY**

InsideOUT



Intersex  
youth  
Aotearoa



# Te Paati Māori Launch Aotearoa Petition



KARANAMA RURU NGĀTI RAUKAWA/NGĀTI MANIAPOTO (HE/HIM)

Two weeks ago the Māori Party launched a petition, calling on the House of Representatives to change New Zealand's official name to Aotearoa by 2026, and to restore all Te Reo Māori names to towns, cities and places around the country.

Te Pāti Māori co-leaders Debbie Ngāwera-Packer and Rawiri Waititi issued in a joint statement that it was time for these changes to take place. "It's well past time that Te Reo Māori was restored to its rightful place as the first and official language of this country", adding that "we are a Polynesian country – we are Aotearoa". The Māori Party has emphasised that this is not an attempt at division, but the exact opposite. Waititi stated to the press that "Aotearoa is a name that will unify our country rather than divide it, others are trying to use it as a divisive tool, but this is an inclusive tool, where our ancestors consented to us all living on this whenua together".

The petition has gained notable momentum over the past week, gaining over 6000 signatories as of September 21st. This has not come without backlash either, with New Zealand First leader Winston Peters labelling it "left-wing extremism", and launching a counter-petition that has struggled to reach signature numbers even close to the tens of thousands that Te Pāti Māori has since received.

Te Mana Akonga, the National Māori Tertiary Students Association, told *Craccum* that the arguments made by the Māori Party are not new or particularly radical, and are merely part of the decolonisation process. "We know that Te Paati Māori draws on what is already recognised predominantly by Māori as Aotearoa. Our pūrākau use Aotearoa, our waiata have used it...Te Mana Ākonga welcomes this opportunity to prioritise indigeneity and hopes it will be a restorative step towards better Te Tiriti engagement." The association argues that the petition aims to remove pākehā-oriented narratives in history, such as New Zealand being 'discovered'. "This narrative shifts the focus on how foreigners can discover something that is already found and already established, with rich culture, thriving communities, practises and natural wealth."

Te Mana Akonga told *Craccum* that Te Pāti Māori's presence in parliament this year has been significant. "Te Paati Māori have shined from strength to strength; (1) allowing cultural adornments in parliament; (2) singing waiata; (3) uplifting the perception of Māori in politics; (4) and voicing the concerns of Tangata whenua around racism...as a bi-cultural nation that was founded on Te Tiriti o Waitangi, and a multi-cultural society there should be a space to recognise the value that is within the indigeneity."

The origins of the name 'Aotearoa' are uncertain. Many historians argue that both Māori and non-Māori began widely using the name in the late 19th century for identifying the nation that they lived in, despite the name 'Nu Tirenī' having been used in the 1835 Declaration of Independence, and 1840 Treaty of Waitangi. Historian Kerry Howe states that this does not diminish 'Aotearoa's'

**“This narrative shifts the focus on how foreigners can discover something that is already found and already established, with rich culture, thriving communities, practises and natural wealth.”**

validity as a name and is not exclusive to New Zealand, rather, that it just shows the evolution of words over time.

What is not obscure, however, is the fact that the Māori Party's petition is more than a call for a name change. The party argues that by changing New Zealand's name to Aotearoa and restoring all Te Reo place names around the country, a step in restoring Te Reo Māori as the first and official language of the country will have taken place. "It is the duty of the Crown to do all that it can to restore the status of our language. That means it needs to be accessible in the most obvious of places: on our televisions, on our radio stations, on road signs, maps and official advertising, and in our education system."

The link to the Māori Party's petition, alongside further information, can be found [here](#).



# NZUSA Calls On Chris Hipkins To Introduce An All-Inclusive Income For Students



CHARLIE PARKER (SHE/HER)

A Universal Education Income is being proposed by student groups to ensure all domestic students have sufficient funds to cover their living costs.

New Zealand Union of Students' Association (NZUSA) sent an open letter on Wednesday 15th September to the Minister of Education, Chris Hipkins. 49 student councils, associations and organisations signed the letter detailing what student needs have not been met by the Government from their initial National Student Action Plan on COVID-19. The letter called for Hipkins to introduce a Universal Education Income (UEI) to give further support to students during COVID-19.

A UEI is a weekly income that would be available to all domestic students, regardless of age or type of study, as a temporary measure for students to have full financial support for their living costs. The income would include postgraduate students, students with casual jobs, or students whose wages are cut are included, which are groups that often get forgotten. The letter states "It is the only way to ensure that no student is left behind".

The proposed UEI will work alongside the COVID-19 Student Hardship Fund, which saw an additional \$20 million be added earlier this month. According to Hipkins, an estimated 15,000 extra students will be helped by this extra funding. Hardship funds are provided by tertiary providers and are available for students who experience unexpected financial difficulty that affects their studies.

Students have expressed concern that the Hardship Funds are not enough to sustain them, and are hard to obtain. University of Auckland student, Lily\*, told Craccum that they had a negative experience seeking support from the University. "You've essentially got to be in the worst possible situation financially before you can even apply to be considered. You're running on empty until they get back to you, and even then, I couldn't get it. It's horrible and embarrassing to know even at your worst it's not enough to get help."

A regular student allowance provided by Studylink can also be difficult to acquire, and COVID-19 can put pressure on students struggling without any form of income and without job security. Brooklyn, a student at Auckland University of Technology, says that a UEI could be incredibly helpful to students who can't work during lockdown, as a regular allowance is insufficient to live off without work, and is hard to get. "I know people in the same situation as me who have been denied [a student allowance] and it's ridiculous. It should be more inclusive and for everyone who studies".


Outside of Auckland, where students have spent less time in lockdown, the effects have still been felt financially and would find personal benefits in the UEI being implemented. Victoria University of Wellington student, Aylana, says that students who live away from home don't have a "safety net" that many live-at-home students have. "Studying full time and also having to work is extremely draining and detrimental to people's mental health. If the Government was concerned about the wellbeing of our youth they would be quickly implementing easier, more accessible allowances".

NZUSA's letter also asks for mental health support to be increased for tertiary students and young people during this time of uncertainty and isolation. It further acknowledges the work and effort that the government has put into supporting students during this crisis and the increase to the Hardship Funds, but is striving for all students to have access to adequate support. "A revolutionary moment in the world's history is time for a revolution, not for patching".

*\*Name was changed per anonymity request*



**“A revolutionary moment in the world’s history is time for a revolution, not for patching”.**



Zoom isn't the same as meeting in real life, you're more likely to get distracted by addictions you may have (alcohol, cigarettes, drugs, porn, gaming, youtube).

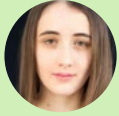
I feel the response (if there is one) needs to be course by course and case by case, or faculty dependent as there is a lot of variance within the University.

A \$30 fee for some is nothing but for many within our student community that could mean the difference between making rent or having sufficient food for the week. The University is gatekeeping one of the few processes they have that is supposed to help students who are genuinely struggling.

I know this isn't the fault of AUSA, but why do we even have a student association if the University disregards everything we ask for?

**Whaka  
Rongo  
Mai**

# How do Students Feel About UoA Ruling out a Universal Grade Bump?



JESSICA HOPKINS (SHE/HER)

**Last week, *Craccum* reported that the University of Auckland rejected several of AUSA's requests for student support during this lockdown period, including a universal grade bump for this semester. *Craccum* investigates how students feel about UoA's student support response, and how their study has been affected by COVID-19.**

Despite a student-led petition with nearly 5000 signatories, the University of Auckland will controversially not be applying a universal grade bump for Semester Two. In an email to AUSA president Anamika Harirajh, the University stated that while last year's grade bump was well received by students, it resulted in "some students progressing into their next level of study without having gained sufficient knowledge and skills."

In their email, UoA defended their decision to reject AUSA's grade bump request, stating that all universities decided against it. However, some student leaders argue UoA is not considering the significant disruption faced by Auckland students, who have been in lockdown conditions for longer than the rest of the country.

Additionally, the University declined AUSA's request to re-introduce a fees-free aegrotat or compassionate consideration process, arguing that waiving fees would lead to the service being overwhelmed and outcomes delayed. UoA also said they will not offer students fees free retake of failed courses, claiming this previously "caused confusion and complaints from domestic students because of the Government's Fees Free regime for first-year students already in place." (Writer's hot take no one asked for: why tf would anyone complain about this?)

UoA's approach to student support has been compared by some to other universities in areas that have already moved out of lockdown. The University of Otago gave their students a 5% mark increase on assignments during Level Four, an approach that has not been taken by UoA. Some faculties at other universities including the College of Creative Arts at Massey University's

Wellington Campus have also made non-final year courses pass/fail due to COVID-19 disruptions.

*Craccum* talked to students following UoA's response about whether they support a universal grade bump, and what should be done to better support students during this pandemic.

## Liam, Engineering and Commerce

"I get that a grade bump across the board for Semester Two can disadvantage people in some competitive degrees especially when a course is offered in both semesters. I'm aware of a lot of engineering students who were disadvantaged by the grade bump last year and I feel the response (if there is one) needs to be course by course and case by case, or faculty dependent as there is a lot of variance within the University. However, they should at least look at implementing course-specific compassion, shifted weightings, removing coursework, taking the better of a few grading options for students, etc. to take a bit of the load off."

## Ayush, Health Science, Law

"A \$30 fee for some is nothing but for many within our student community that could mean the difference between making rent or having sufficient food for the week. The University is gatekeeping one of the few processes they have that is supposed to help students who are genuinely struggling. The service becoming "overwhelmed" is simply not a sufficient justification to inhibit many students from receiving a bit of support during what has been an extremely tough time for us. If anything, it only illustrates how many students do actually need help. Whilst the student emergency fund is available, this is a process that requires you to prove how much you're struggling to a hardship panel. For many, this is a demeaning process that only adds to the insurmountable stress students are facing. Consequently, many don't even bother with this process."

## \*Anonymous Wombat, Science

"I know this isn't the fault of AUSA, but why do we even have a student association if the University disregards everything we ask for? We can't even protest because of lockdown. This University calls itself the best in New Zealand, but it's probably the worst one to actually be a student at."

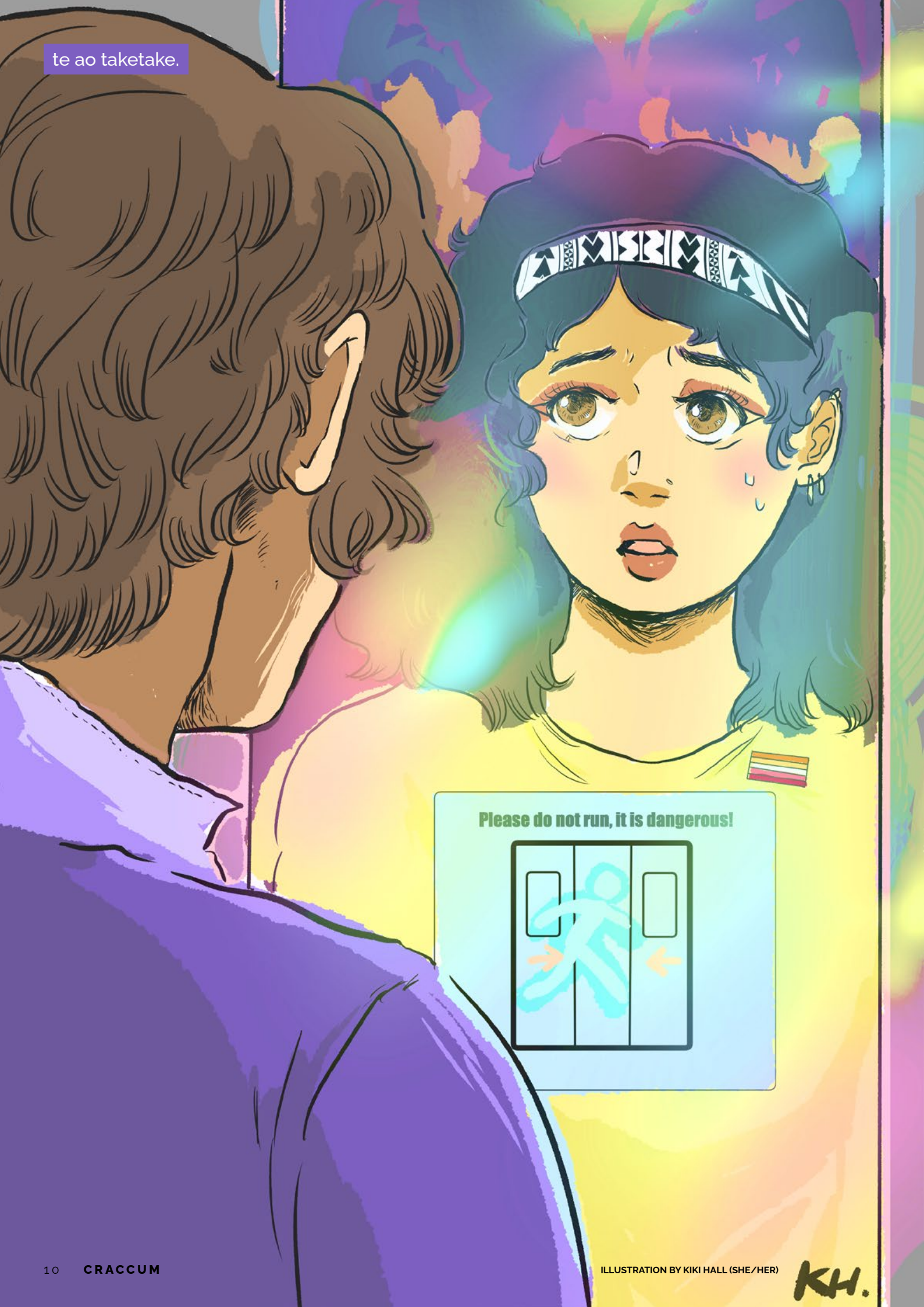
## Peter, Computer Science and Information Systems

"Lockdown has disrupted my study significantly. I don't have the most suitable study space and home isn't like the library where you can feed off the energy of others studying around you. If you are someone who doesn't have a device at home or has poor internet connection, the experience is twice as bad. The uni provides laptops, but I'm guessing they're not that great. Zoom isn't the same as meeting in real life, you're more likely to get distracted by addictions you may have (alcohol, cigarettes, drugs, porn, gaming, youtube). But I am happy that UoA is continuing to support having failed courses excluded from GPA calculations and are extending the deadline for course deletion by one week."

## Emily, Computer Science and Finance

"A grade bump would offer me a higher grade so I won't complain if we get it, but I think it affects students who genuinely work hard. I'm not one of those hard workers this year, so it doesn't affect me besides having an excuse to slack off more. If there is a universal grade bump, their hard work would not be respected as much because employers will know everyone's grade got bumped. It also discourages many students, like myself, from trying as hard because they know their grades will be bumped up. Overall, I do not think it's necessary. It is a "want" and not a "need" for students. In the real world, we aren't going to get these benefits whenever we complain. But whatever happens, I don't care. I will just never advocate for a grade bump because it's not something I strongly support (I'm neutral)."

te ao taketake.



# The Politics of Being Brown and Queer



ALLYSSA VERNER-PULA (SHE/HER) LEPEA, SAMOA

**SHADOWS**  
BAR & EATERY  
CONTRIBUTOR OF THE WEEK

At the centre of my identity exists two important markers that make up the core of who I am. My Pacific-ness and my Queer-ness. They exist in tandem with each other: building blocks that make me who I am. Along with these markers comes subscriptions to the communities they align with. I like to think I have strong ties and contributions to my communities. Being a member of the Pacific and Queer communities in Auckland makes me a wholer person. However, these communities often feel severed and separate from each other.

Despite me being both Pacific *and* Queer equally and fully, at once, it often feels as though I am walking between two worlds. One side likes certain parts of me more than the other. The other side embraces the bits of me the other refuses to. I think of nights out along Karangahape Road; it is not lost on me that some of the most infamous queer-centric and Pasifika-centric bars and clubs are stationed here. Walking along that road feels like my internal dichotomy. The way I act in G.A.Y could never be the way I act in Scorpio. My physicality shifts, the way I interact with those around me changes and I am hyper aware of the part of me that *isn't* being acknowledged in this space. Queer spaces are typically more considerate of Pākehā, meaning my ethnic difference can feel so painfully exposed in the space. On the other hand, my friends and I joke that in Pasifika-dominated spaces, we are just trying not to be hate-crimed. I often walk away from different situations feeling fragmented. It can be quite laborious and confusing choosing which parts of yourself are more acceptable and comfortable to others.

Perhaps this is what comes with the territory though. This is part of the experience, of what it means to be Pasifika and Queer. In my short life, I have had many conversations with my fellow Pasifika Queers about what it means to inhabit such an identity. It is important to first note before I go any further that these interactions do not give me the authority to speak for my communities. On the same

note, we do not exist as a monolithic group and have a strong diversity of opinions and experiences. However, these conversations have highlighted to me that much of the Pasifika Queer experiences does have similarities.

At the centre of most of our similarities exists the C word: colonisation... It really did a number on us aye? Let me give you a paraphrased history lesson. Pre-colonisation, our ancestors were *sexy as hell*. They were sexually free: binaries did not exist, monogamy was not a thing and heterosexuality? We don't know her. However, down the line somewhere, some coloniser decided they were mandated by God to come to the Pacific Islands and reform us. As a result, promiscuity was out, and God, modesty and sexual repression was in.

It goes without say that the ramifications of this are felt today. Religion has long been a catalyst for the spread and indoctrination of unsavoury, discriminatory and disappointing views of queer people. This period of colonisation has produced a culture for Pacific people that is largely focused on religion and worship, with those upsetting religious beliefs about queer people part of the package deal.

I have heard some deeply saddening stories from my peers grappling with who they are. Many have chosen to not come out to their family for fear of their reaction, while others have been shunned from their Church. Many have decided to never come out or wait until their parents pass, while others have left their Church entirely. Personally, I no longer attend the Church I was brought up in; after spending upwards of decades coming to terms with who I am, I find it difficult to partake in an organised religion whose values do not extend to the person I am.

At risk of sounding like an apologist, I can understand why many Pacific people may hold these views against the Queer community. I don't think these views are

limited to a specific demographic, but I do believe that the dissemination of these views embraces a specific type of 'tradition' that is birthed out of colonisation. Colonialism is a disease that has never ended. It continues to exist, permeating our people still, existing in these false and inaccurate narratives about who and what queer people are. Heck, even our laws back home tell members of Rainbow+ communities that they do not deserve to exist freely. In Samoa, Cook Islands, Kiribati, Fiji, Papua New Guinea, Solomon Islands, Tuvalu and Tonga, it is illegal to engage in homosexual activity. If the law reflects the values of a country, I refuse to blame individuals for their beliefs.

Obviously, I do not condone, tolerate or accept these views, but I think there is more nuance to this conversation than just 'homophobic person = bad'. Ridding our community of these distorted views will be an arduous experience, but I have faith that if we offer our people the grace to understand us, we will in turn be able to understand them. This requires accountability and forgiveness and a commitment to building relationships and communities. If we, as Pasifika communities, value collectivity, we must rely on these relational values to help us enlighten our people (colonial pun), and take us all there together.

In the place of revolution, I offer grace. Feeling as though we exist as two articulations of ourselves, means we also have a beautiful self awareness that exists on the premise of empathy, relationships and love for our wider community. I think that we deserve to give our community the grace to unpack our colonial traumas, while also giving ourselves the grace to decide what it means to *us* to be Pasifika and queer. We may feel as those we exist between two worlds, but we are one whole being - a mighty force to be reckoned with, within our communities.

# Here, Queer and Living Life

Conversations with some of UoA's eminent academics.



NAOMII SEAH (SHE/HER)

**For us queers, keeping up with the media is a bit of crap-shoot. It's either #prideweek and aggressive corporate rainbows are being shoved in our faces; or, someone in our community is getting assaulted, and our basic human rights are being called into question. I'm tired. So let's do something different. Here at UoA, we have a thriving community of queers, and a lot of us are doing really cool things, like just existing.**



## Jan J. Eldridge

*is an astrophysicist and the current HOD of Physics at UoA. Their team works to understand the evolution of stars over the course of cosmic history.*

### Who was your childhood celebrity crush & why?

Madonna in the 90s. I didn't realise it at the time but looking back I might have seen her as a role model for myself.

### Favourite beverage?

Merlot. Funny story: when I was a post-doc in France I'd bought a bottle [of merlot] and the person in front of me asked if I was ill; apparently you drink merlot when you're sick!

### Favourite thing to do on the weekend?

Spend family time and play computer games (X-COM series, Star Wars space combat sims and Rally+F1 racing sims).

### What university building would you be and why?

The University Library because I'm a great place to find an answer to many different questions.

### If you could have any job (not your current role), what would it be?

A pro esports player.

### What's your hidden talent?

I've got a black belt in Tae Kwon Do.

### What's the silliest thing you've ever done?

Jumped in the river Cam (Cambridge,

UK) after the last exam in my 1st year of undergrad? It was so cold I couldn't get out, so my friends had to drag me out.

## Shiloh Groot

*(Ngāti Uenukukopako, Ngāti Pikiao) is an interdisciplinary social scientist in the School of Psychology at UoA who works in the domains of Indigenous worldviews and communities, resistance and resilience, sex work and radical commerce, and homelessness and precarity. Their research adopts a community-oriented and socially responsive approach to psychology that employs (visual) qualitative methodologies.*

### Who is your celebrity crush?

**Fictional:** Noelle Stevenson's reimagining of Catra in the 2018-2020 series, she brought my queer fantasy to life. I would have killed for that growing up. The only thing missing was a deeper exploration of her Indigeneity. Also, Ellie in the PS4 game The Last of Us Part II; a mega-violent dystopian world riddled with fast-moving mutating zombies should not turn me on, but here we are.

**Living:** None really. The dynamic between Eve and Villanelle in Killing Eve was by far one of the most tantalising depictions of WLW to me and certainly piqued my interest in the actors. I'm struggling to think of any specific men and non-binary crushes, but I've certainly had them along the way.

I suppose there's a bit of a pattern – I desire and admire women who are sometimes shunned or overlooked, since they represent aspects of life and being (dark) femme that people find uncomfortable. Sex, death, power and sovereignty, ferocity, and authenticity.

### What are you most proud of?

When I was fresh out of my PhD, while navigating the highly insecure academic job market, I was involved in the redesign of facilities for housing homeless men in Tauranga. The research I co-produced



established the need, scope, size, location, and services operating in Tauranga Moana. In a very small way, I have played a minor part in ensuring that every homeless man that walks through the doors of, what would become, Takitimu House seeking support and dignity – gets it.

### "Kiss, marry, kill" – Anika Moa, Lucy Lawless, Tamati Coffey?

Kiss – Anika and Lucy (Xena fantasy anyone). Not into marriage. Tamati has yet to inspire murderous rage in me, so I'll let him quietly slip away.

### Favourite thing to do on the weekend?

Vegetate – I'm a homebody.

### What university building would you be and why?

HSB – full of toxins and barely keeping it together.

### What's the most unexpected fact about yourself?

Not particularly wild but seeing as my discipline is located in the sciences it might raise eyebrows to know that I engage in tarot as a tool for self-reflection. It's also useful as a visual qualitative researcher as it fosters creative, abductive thinking.

## Caroline Blyth

*is a lecturer in the Faculty of Arts; their teaching is mostly around gender, sexuality and religion, and they are interested in representations of femme fatales and dangerous women in popular culture.*

### Who was your childhood crush?

I remember having a massive crush on Sabrina Duncan (played by Kate Jackson) who was one of the original Charlie's Angels from the TV series. I liked her because she was a bit more of a tomboy, and she had a cute smile.

### What is your biggest achievement?

Graduating with my PhD. I was a nerdy kid who always did her homework but never believed in myself.

### What's your favourite food?

Cheese toasties with a side order of potato wedges. Not very healthy, I know, but I can't help myself.

### What do you like to do on the weekend?

I like going for a walk along the beach while I listen to my favourite true crime podcasts. Then home, pour a glass of wine, and relax.

### What university building would you be and why?

The Old Government House because I'm old and probably need a facelift, but I'm still quite charming.

### If you could have any job (not your current role), what would it be?

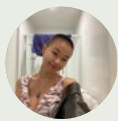
When I was a kid, I loved reading Nancy Drew mysteries, and since then, I've always wanted to be a private detective. Failing that, I'd love to spend my time writing crime fiction.

### If you could have one superpower, what would it be?

I'd love to be able to teleport. That way I could visit my family in Scotland without the horrors of long-haul flights.



# A Room of One's Own: Queer Space at UoA



SERI AKIHO (SHE/HER)

## Inclusivity and diversity is

(supposedly) very important at the University of Auckland. Inclusivity and equity for the LGBTQIA+ community is mentioned under UOA's equity policy, which came into place in 2017<sup>1</sup>. One of the ways that the University actions this is by creating safe spaces for people of different communities on campus. These include AUSA's Womenspace, the Cultural space/O Langi Atea Moana, Hineahuone and the Queerspace.

The safe space that I feel resonates with me the most is the Queerspace on campus. Originally, the space for Queerspace was Student Job Search. The project began in 2013, a year after the AUSA executive voted to establish the Queer Rights Officer role at their AGM; however, the space wasn't running until 2014. Since then, the space has moved a few times; it can now be found up the stairs closest to Uni Sushi/Gong Cha in the direction of Albert Park.

Queer spaces are extremely significant to those who are part of the LGBTQIA+ community. Ingrid, a student at the University, says that "for me, Queerspace is about community and safety." This safe space works to create a comfortable environment for the rainbow community to be their complete selves, or to study and hang out with their friends without the fear of facing judgment from others. Another student, Xavier, says that they go to the Queerspace nearly every day to relax and meet up with people.

Lavi says that the Queerspace was established as "a counter to the dominant culture where [being] heterosexual[sic] and being cisgender is the norm." The queer space, alongside the other safe spaces at the University, sheds light on the harassment, the discrimination and issues that students in different communities face.

Personally, on busy days at campus, it can quickly become overwhelming outside of the Queerspace, especially on days where I feel more vulnerable with my sexuality, and femininity. It's especially hard to not compare my femininity with other people on campus—

it's a constant battle with my true inner self and my internalised homophobia. This became extremely difficult when I shaved my head to test my own relationship to femininity and sexuality. This turned into habitually wearing hoods or a beanie around campus to hide the fact that I wasn't as feminine as other women. I felt that everytime I wasn't hiding my buzz-cut, I was being judged, or that people were trying to "figure me out", which was scary since I had not even figured myself out yet. It's difficult on such a busy campus to realise that it is okay to not fit into a box, and to remind myself that femininity, sexuality, and gender-fluidity come in different forms.

Ingrid agreed that queer students—especially genderqueer students—can feel isolated on campus. "There can be a lot of anxiety with being openly queer and having people react badly," they said. There is a constant fear among queer students of being misgendered, or discriminated [against] for being 'different' when they are expressing their true selves. Because of this, noted Ingrid, they found it could be difficult to engage in classes, or even to introduce oneself; even being openly queer, there were people who would purposely misgender them.

Although I am not entirely genderqueer myself, I do feel that sense of difference on campus. It's scary. When I visited the Queerspace for the first time, I felt comfortable. As soon as I walked in, there was an immediate sense of belonging and peace. This to me, makes it clear that the rest of the university is not a completely safe place yet.

The Queerspace is therefore not only a safe place, but a place for the rainbow community to fight back against heteronormative society, and for their rights as queer students.

Speaking of queer rights, it often feels that queer students are the last thing on the University's priority list. The mental health support provided by the University to queer students, like other minority groups, is nowhere near enough, and it often feels our needs are ignored.

Xavier has seen first-hand the budget cuts, the changes to the student services, and the equity office; they believe "there is not enough funding to provide support and care for [queer] students".

Right now, in the Queerspace, there is running water, bathrooms, a microwave, a comfortable couch, and even a gender-affirming wardrobe that Lavi has recently put in, where students can donate their preloved clothing for other students to pick up second-hand. However, there are improvements to be made; Ingrid asks for a small kitchen. They further suggest that a gender-neutral bathroom in the space would be useful *[Editor's note: and possibly part of the whole point? Cmon UoA.]*.

Xavier, however, is happy with the fantastic job Lavi has done with the functionality of the place, and instead would like more support and inclusion from the University. I further urge the University to be more inclusive and attentive to the needs of queer students. We demand to be seen and included—and maybe one day the whole campus will be a Queerspace.



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# To All The 'Straights' I've Loved Before

On falling in love with 'straight-presenting' queer people.



JAKE TABATA (HE/HIM)

I loved how straight he was.

I remember everything about him. His smile. His stupid hair. His AS Colour hoodies and H&M pants. Yikes. His voice when he'd lie to me. His face when he'd tell me I'm crazy. I remember the pain. I remember everything. But through *all of that*, I still remember one thing over everything else. It's the reason I was attracted to him.

He presented as 'straight.'

Looking back at my past relationships, I've noticed one common thing. They are all 'straight-presenting.' They all possess qualities that make them seem more like heterosexual cisgender males rather than the queer people they are. Take the toxic man I previously mentioned. He identified as gay but was masculine, leaned away from his queerness and wore clothes that reminded me of all the straight boys I've wanted in the past.

Of course, there is no such thing as straight characteristics. All of this is deeply based on gender norms and stereotypes. Yet, I am actively choosing men who feed into my desire to be with a straight guy. That's problematic. Yet it's so common.

This was surprisingly evident when Features Editor Naomi Seah posted an Instagram poll which saw approximately 84% of queer

respondents say that they have been attracted to someone 'straight.' For each queer person, there will be different reasons as to why this may be.

I see a major reason though. Our heteronormative and homophobic society has been conditioning us to love the straights.

**Media plays a huge role in shaping who we desire, and heteronormativity is pervasive in our media. Interestingly, this can be seen the most within queer representation.**

Media plays a huge role in shaping who we desire, and heteronormativity is pervasive in our media. Interestingly, this can be seen the most within queer representation. Take TikTok's favourite, *Call Me by Your Name* (2017) directed by Luca Guadagnino. With two straight actors in the lead roles, this film presents two hetero-leaning men "falling

in love" and is detached from any queer background or politics. Everything about these two characters is straight. There is no embracing of queerness. Seeing this story reinforces to all queer audiences that we should want a straight man.

Miranda\* (she/her) felt similarly on how the media dictates who we should be attracted to. "I remember watching *High School Musical* when I was 7 and wanting what Troy and Gabriella had so badly." The media's portrayal of heterosexual relationships meant "I never even recognised my attraction to women for what it was." Media has the power to blind you from seeing who you are actually attracted to. Nadia\* (they/them) too expressed that "a lot of the qualities I thought I was attracted to very much came from [heteronormative] expectations." Nadia recalls how "all the girls I had crushes on in high school were very typical—long hair, nice uniform—very sweet, effeminate girls. And in saying that a lot of them were straight." These expectations flood all of our media and have made queer people want 'straight traits.'

Society's heteronormativity has invaded even queer spaces. Within the queer community, 'straightness' is promoted. Across Grindr, there is widespread use of the word 'straight-acting.' In fact, it's the first place where I ever saw this term used. Hundreds of accounts have this in their bio, and while many are likely queer, they insist on their "straightness"

and the desire to "find other masc straight-acting guys." There are countless problems on Grindr, but this one stands out. "Straight-acting" is seen as desirable. It's disappointing as it fuels shame around being feminine and queer within an app that should support it.

Our society has caused me to hate my femininity. This has resulted in my desire to be with a 'straight-presenting' queer person in order to feel more masculine myself. Through years of internalised homophobia and femmephobia caused by society, I have always wanted to feel more masculine. Whilst I go on the journey of unravelling this self-hatred, I notice that my desire for 'straight-presenting' queer men comes in an effort to be the person I often wish I was. Masculine, masculine and masculine. I am using these men to try to sort out my own identity issues.

Similarly, Nadia based their self-identity on how the external world determined who they should be. While I struggle to not feel masculine enough and use 'straight presenting' queer men to try to solve this, Nadia presented as butch because they felt that was the only acceptable way to present their Lesbian sexuality. They were always the tomboy. Now they are "trying to find a middle ground where I feel comfortable doing things

more traditionally feminine." Society informed Nadia how they should present, and now they are trying to undo that.

Falling for 'straight-presenting' queer people isn't necessarily applicable to everyone. Miranda wonders what this means for bi and pansexual people. "Does my attraction to men as a bisexual woman count as 'falling for a straight person'?" Probably. More interestingly this shows how the issue really relates mostly to gay and lesbian people. Bi and pan people have the ability to date straight people, whilst gay and lesbian people don't. For us, wanting to date a 'straight-presenting' queer person is the result of societal conditioning.

It's evident that society has played a large part in my desire for 'straight-presenting' queer men. It's evident within those I interviewed. It's important to notice as it represents how much more work we have to do. These societal norms have been detrimental to everything about queer people. We are told that if we can't be straight, we should at least desire straight. That's fucked.

We currently exist in a faux sense of inclusivity within society. We still live within

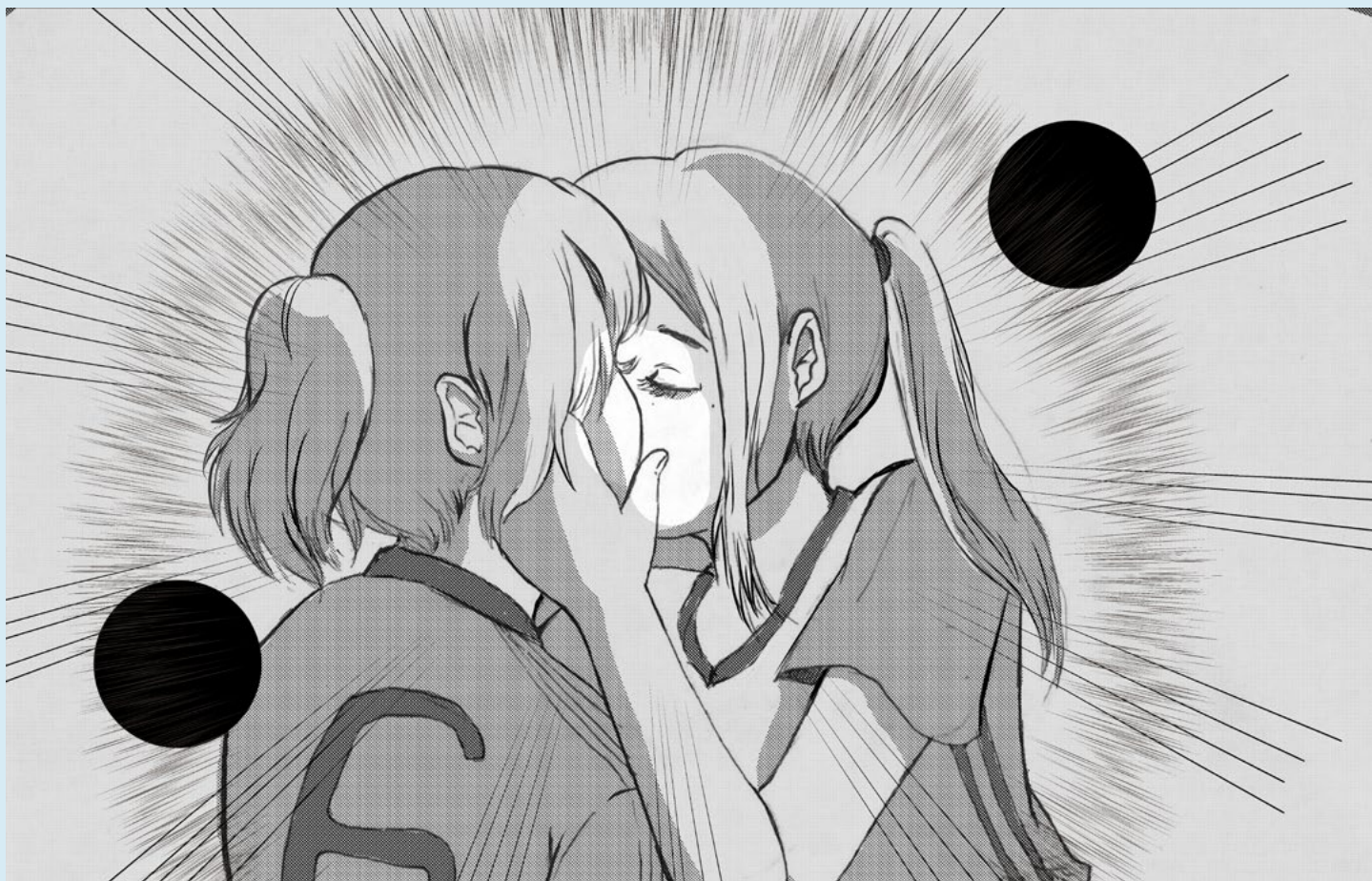
structures of homophobia, discrimination and blatant disregard of queer people. It all has to change. I don't want to just fall in love with 'straight-presenting' queer boys. I want to embrace my queerness and my whole community. For all queer people, that is a personal journey, but society needs to change too so our young queer people don't continue to suffer such a detrimental fate.

Memories change. I hope to forget his smile. His stupid hair. His AS Colour Hoodies and H&M pants. I hope to remember him as the boy who hurt me. I hope to remember I deserve so much more.

Maybe in the future, there won't be another 'straight' boy I loved before.

*\*names have been changed for privacy*

**We are told that  
if we can't be  
straight, we should  
at least desire  
straight. That's  
fucked.**



# My (Not) Coming Out Story

Staying inside the closet.



ANONYMOUS

Rainbow flags make me sad. They're reminding me of a life I could have, but probably never will.

I was 14 when I realised that I'm attracted to girls, not in the way society allowed. At the same time, there was something magical about the dream of finding your own Mr. Darcy. So, it took me four years to stop being torn between Orlando Bloom and Keira Knightley in *Pirates of the Caribbean* and accept that I am bisexual. The process of understanding my sexual orientation was complicated because I grew up in a religious Catholic family. The worst things a homophobic person could say are still heard in our house to this very day. This atmosphere was fuelled by the fact that we lived in a country where it is illegal to have same-sex relationships, and to be part of the LGBTQIA+ community is dangerous, even now.

Through the ages of 14-16, I was drowning in a sea of denial. I convinced myself that I couldn't stop staring at my friend's lips because I was just a really good friend. It wasn't because I wanted to kiss her, but because she was wearing lipstick of a beautiful color. I was angry at what I heard at Sunday services: a woman is made for a man, and a man is made for a woman, and there is no other option. I tried to bargain for God's forgiveness, promising that I would not take any action. My fantasies would remain in my head. And in return, He would not punish me for my sins.

Later, depression captured me in its furry paws--I don't remember my life between the ages of 19 to 21. I was terribly scared to come out to my family. But despite my fears that they might send me to some religious camp where they would 'correct' me, I didn't stop teasing them because my depressed brain simply turned off the instinct of self-preservation.

I have emphasized many times that of all the Marvel characters, I only like the female ones. There are only women on my posters (and

Harry Styles). And finally, I never said I have a boyfriend or that I would like one.

But my acceptance stage didn't come as I expected. My story's happy ending would've been coming out, but none of my relatives and parents know about my sexual orientation to this day. And I made peace with that.

I'm not coming out to my parents any time soon because they're the most unaccepting people I know. I don't feel safe. Chances are, I never will. And we all know that every time we're talking about sexuality - safety is a key.

So, if you're out, my attention is all yours. I'm grateful for your posts, stories, poems, music. I'm grateful to you for being so brave and honest. Thank you for making bold choices in fashion so I can see you on the streets. If you're holding your partner's hand, and you see a strange girl smiling at you, that's probably me. You can come and say hi. If you're not out, I'm here for you. You're not alone.

I see you, even if you're not ready to be seen. Ever. You're not missing out. You're living your life in your unique, not-dictated-by-any-one way.

But it's okay to stay in the closet. I know it may sound controversial in the context of our friendly-accepting-student-tolerant atmosphere. After all, is this not what activists have fought for throughout the decades? We have support groups, thematic meetings, clubs, parades. We have gay Tiktok, Troye Sivan, and Lady Gaga (God bless this queen).

It seems that in 2021, no one should stay in the closet. But reality has its own thoughts on this matter. Be safe, stay strong, and come out whenever you are ready.





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# Chella-sy: Trans Representation?

Arela Jiang rips off Voltaire and judges a (Chella) man by his questions rather than by his answers.



ARELA JIANG (HE/HIM)

Let me preface. I don't hate Chella Man. I don't think I could without getting cancelled. But something about him just... irks me. Maybe because he's an activist, artist, fashionista, gender-anarchist, etc. that's riding in on the new wave of love + acceptance Instagram influencers.

But he's a case study for a much more serious conversation we should be having.

Take this post, for example<sup>1</sup>: Chella Man, wearing this gaudy af dress, complete with distorted hips and chest. The post's outrageously performative tone starts its activism as 'fuck you gender' and ends as 'fuck you gender'. The exaggerated garb is meant to be eye-catching, provocative, scroll-down "huh" scroll up, to the consumer—but that's all there is.

It doesn't feel authentic to me, a tran. Granted, I don't know the guy or his dysphoria nor do I identify as genderqueer, but it makes me question: who is this display of dysphoria for? Is it for his fellow genderqueer folx who want to feel less alone in their dysphoria, or is it for ally progressives clamouring for a moral 'North' on their ally compasses? Let's consider intent.

If Chella Man and other influencers like him are focused on who's outside the community, it becomes a slippery slope. Influencer activists are creating increasingly consumable activism by combining 'art', HOT social debate, and a pretty face. And it's *working* (for the most part). After all, art is subjective: it's perfect for sucking it to the man because you can slap any meaning you want to it and call it political commentary. Like Chella, he's dressed up, wrote a quirky caption, and suddenly he's broken the gender construct with an art-shaped brick. The comments section loved it.

But you can't argue with it as political commentary; subjectivity makes it untouchable and the meaning can be anything you do (or don't) want it to be. Shallow message wrapped up in buzzwords? Valid. Poorly-conceptualised insta-posts demanding nothing of the audience? Valid. Social media art is perfect for influencing an audience since it appeals to emotions. But it also allows for the art and the artist to do most of the moral heavy lifting so the viewer will chuck a like and keep scrolling. It's don't-

chew-just-swallow digestible content!

And when the artists are as sexy as Chella, Mama didn't raise no spitter. Be honest, did you start following Chella because of the activism or because of the activist? Seriously, no judgement here. A major reason why queer insta-activists like Chella are so popular is because they're nice to look at, and that's not necessarily a bad thing. They're just doing what those who have been in power have done since the birth of media: capitalise off their looks. All the more power to queer artists to turn the shallowness of social media into an asset. After all, sex sells, and social justice is literally selling itself.

But I draw the line at this fetishisation or the very least, objectification. If its Man's intent to use his sex appeal for educating his fans on how to be better to the queer community I find it counter-productive. It's reductive to the message and the movement. Since the activist's persona is wrapped so tightly to their message it limits the dialogue to a very polar battleground: our opinion (right) vs everyone else's (wrong). The audience develops a tunnel-visioned belief focused on the art and the advocate's preachings. And when they get taken for gospel, a wide range of beliefs and experiences that are actually lived by community members are overridden.

Queer influencers are perceived as singular, didactic narratives even if they don't intend to be — it's obvious just by the responses of glowing praise on many of Man's posts and others like him.<sup>2</sup> Despite being the initial gateway for the well-intentioned uneducated, the lessons on the queer community that social media activists are peddling are far from competent.

But what if some white knight (sorry, Chinese-Jewish) activists are just trying to provide adrift queers with some connection, recognition, humanity? Call me cynical, but it often feels way too cheesy to make me feel anything; in fact, often I feel myself rejecting them (you may even say, *triggered* by them). The very nature of social media makes their activism seem disingenuous. Where does Chella Man get off from "playing with the disconnect" from his gender dysphoria? There's nothing fun or quirky about gender dysphoria. I'm all for celebrating gender euphoria; trans bodies are beautiful, trans

women are women and trans men are men and non-binary folx are non-binary folx end scene roll credits. But this is different; what actual pretentious tomfoolery is it to compose, edit for artistic syntax, then hit post on such a statement? I doubt any gender-diverse person is enjoying "playing with the disconnect" when they get misgendered in an H&M. This isn't the only instance. Queer social media activists are becoming so removed from the actual lived experiences of the community that it's becoming harder to relate to them on a personal level. It's less realness, more glamour. Queer experiences are being co-opted, minimised for the sake of edginess and creative license rather than actual shared struggle. I don't feel seen, I feel exploited.

If at this point, none of these points are landing, well perhaps the oh so possible reason I'm at odds with you, Chella Man (and others like you by extension) is for the simplest reason: jealousy. I see *him* and I wish that was mine. Even pre-transition Chella Man had something I'll never have. I'll never be 5'10 with super masc bone structure. My family will never truly accept me. I'm short with chubby cheeks and pronounced chest and hips. I fear that I'll never pass (even though I know that's not supposed to be the goal). I lie awake at night anxious, knowing that coming out to my extended family in China means I would never see them again. Sometimes I'll imagine scenarios where I pretend I'm some long-lost cousin who looks vaguely like their New Zealand niece (who hasn't been heard from in a while, do they have WeChat?). So when you, Chella Man, pop up on the gram taunting me with your post-society, post-gender, post-performance performances, I can't help but envy. Even your name feels like a challenge, *Man*, my constant insistence. You exude it so effortlessly, only to cuck yourself for the sake of a political statement.

This isn't about hating on queer insta-activists that like to profit over a lil' pain and privilege. They're actually out there influencing people and acting on their motivations, rather than just writing pieces incoherent enough to not get nailed for defamation (e.g. me).

Chella Man isn't a bad guy. He's just bad content, especially if pretentious insta-activists get under your skin. Go follow his girlfriend @MaryV instead (she's way hotter imo).

<sup>1</sup> [https://www.instagram.com/p/B\\_ymZJnYf6/](https://www.instagram.com/p/B_ymZJnYf6/) this was the camel that broke the straws back

<sup>2</sup> <https://www.instagram.com/p/BgLIkWLHPCX/> holy shit this was a lot

# Reviews.



## PODCAST THE BALD AND THE BEAUTIFUL

CAMERON LEAKEY (HE/HIM)

Brian Firkus and Brian McCook, also known by their more fabulous Drag Queen personas **Trixie Mattel** and **Katya Zamolodchikova**, are *Drag Race* standout stars. Both competitors on Season 7, the dynamic duo have since made a name for themselves outside of the popular reality series, starting with their web series *UNHhhh* and then the short-lived Television spinoff, *The Trixie and Katya Show*.

The two have now turned their hand to a podcast. Launched last year, *The Bald and the Beautiful* is these two at their finest — just having random yarns and talking shit about everyday life. There's a rhythm and a formula that Trixie and Katya know well, first perfecting it in *UNHhhh* and following it over to the podcast format — talking to the audience about their experiences and everyday life but injecting that typical drag queen self-deprecating humour into the mix. There's at times an erratic nature to their story-telling and narrative, but that's what's come to be expected of these two. The way that Trixie and Katya bounce off each other, giving energy to the other's quirks and humour is what fans have come to love about these two together.

The podcast is definitely for fans of *UNHhhh* or *Drag Race*. It's drag queen humour and references and it's an incredibly gay podcast. But that's exactly what makes it so great. Two skinny legends on another media platform.

**"9/10: Two real women talk real life."**



## TELEVISION SEX EDUCATION SEASON 3

NAOMII SEAH (SHE/HER)

Okay firstly, how fucking dare *Sex Education* highlight my lockdown sexual frustration with their sexy montages. Consider this a warning, don't watch the first episode with your parents. Or maybe do, because the team for this series is taking their namesake very seriously.

This season is the sex education I wish they'd included on the NCEA curriculum. I've learned more about navigating sex and relationships in the three days it took me to accidentally binge the show than I did in my entire high school career. Maybe not surprising considering they'd always screen that video from the eighties with a badly animated anthropomorphic condom.

*Sex Education*, Season Three really said "hold my beer, I'll show you how it's done," when it took a deep dive into a raw, honest look at dating, trauma, bodies and relationships. Best of all, it depicts intimacy indiscriminately, devoting the same care and attention to platonic, romantic and familial relationships alike. And these relationships come in all forms. Finally, a series where queer, inter-abled and ethnically diverse relationships are allowed to be just that: not regulated to second-place, not othered, not romanticised, and firmly three-dimensional. Gay-best-friend who?

The result is a well crafted, deeply engaging, convincing and *complex* universe. The relationships are messy and intimate, they fall apart and they come back together, they're heart-warming, they're terrifying, they're intense, they're *real*. And the fuck-the-system anarchy that runs through the main plot is deeply cathartic, too.

**"Bring a pack of tissues, you'll probably need them."**



## MUSIC "MONTERO" LIL NAS X

CHANTAL DALEBROUX (SHE/THEY)

After two eventful years in the making and some very interesting promotional material, American rapper **Lil Nas X** dropped his debut album, "Montero" over the weekend. With an explosion back onto the scene after his recent success, he proves that he can nail not only one genre, but create a mixed bag of pieces that cater to many different musical tastes. "Montero" cements **Montero Lamar Hill's** place as an upcoming icon of pop-rap, after many previous chart-topping pieces such as the classic "Old Town Road" which saw the beginning of his rise to stardom.

After listening, his range becomes immediately obvious, swinging from light rhythms and acoustic guitar to distorted hard rock within the space of a few tracks. Though, I do see some irony in one of the tracks being produced by **Kanye West**, considering his recent album and **DaBaby** scandal in Hill's openly accepting sphere.

The album also cements that he knows how to reach an audience's heartstrings, as he reflects on past traumatic experiences through the music, such as the sorrowful "Void." It's a deeply heartfelt contrast to the upbeat "Montero (Call Me By Your Name)" and "Industry Baby". The wide range of collaborative subjects on the album also brings an interesting touch, as it features everyone from **Miley Cyrus**, to **Doja Cat** and the legend **Elton John**.

Despite being slightly skeptical going into my first listen, the album ultimately reinforces what many are saying as Hill continues his upward trajectory into iconic stardom. How can you NOT love this music?

**"a mixed bag of pieces which cater to many different musical tastes."**



## CRACCUM STAFF PICK THEY BOTH DIE AT THE END

ADAM SILVERA

SOPHIE SUN (THEY/THEM)

The existence of Young Adult fiction is essential to library culture. It exists in a space beyond primary school reading diaries and before you started googling Sparknotes for high school English. Young Adult fiction encompasses everything important: crushes, being popular (or not), fantasy realms, and saving the world. So why does such a definitive genre of fiction lack queer representation? Sure, Percy Jackson had a gay character, and, yes, Harry Potter definitely described other people's looks too much to be heterosexual, but why does a genre which advocates for everything else marginalised always portray LGBTQIA+ characters as tragic?

YA fiction has a tendency to paint the queer as broken. The gay side character who's in love with an obviously straight main character gets friend-zoned. The bisexual character is always a cis female who is beautiful and struggles with her sexuality yet somehow always ends up dating a cis, straight man. No wonder a whole generation of bisexual girls feel like frauds when they enter conventionally heterosexual relationships. Coming out experiences are turned into plot devices for family fights and sexuality is reduced into a binary: straight or gay. To be proudly gay in a young adult novel means to have "gay" as your only personality trait as if every non-heterosexual character is dramatic and constantly in possession of glitter. Sure, you're best friends with the main character's mum but you're also only relevant in the plot to be used as an example of bad love advice and for a copy and paste speech about being true to yourself.

*Aristotle and Dante Discover the Secrets of the Universe* is the holy grail of queer YA literature. When you google 'LGBT representation in YA fiction,' it's the first thing that pops up. And rightfully so; it's a poetic coming of age story of two non-hetero, non-white American teens. Double tick for inclusion. However, it's time to address the fact that the two main characters are named after an old white Greek dude and an old white Italian dude. Looking at

the rest of Google's list, it's not much better. Everything else that follows mentioned a minor character's sexuality once, or treats being closeted the same way coming of age stories treat introversion—as something that can be cured by popularity.

LGBTQIA+ representation in YA fiction frequently defaults to the cookie-cutter model of the white gay. Much like how lesbian porn is created for straight men, LGBTQIA+ representation in YA targets young fangirls (#destial, #wincest, #drarry, #klance, #bakudeku). A typical plot follows a closeted skinny, white, brunette boy who has a goth/punk female friend and a crush on the quarterback of the football team. Some dashedly handsome (yet also white) outgoing gay man comes into his life and our shy main character gets to experience life outside of his single-parent household, boring high school, and small-town life. While YA is always profiting off the image of the introverted white homosexual man, gender identity is actively avoided because someone using they/them pronouns seems less likely than someone being half angel.

Okay, so what makes *They Both Die at the End* better? Similar to *Aristotle and Dante Discover the Secrets of the Universe*, the book follows two teenage boys as they navigate their final hours after being notified by Death-Cast that they will die within 24 hours. Now officially dubbed "Deckers," Mateo and Rufus must decide how and if they want to say goodbye to the people who matter. Adam Silvera portrays the two boys as vulnerable teens navigating sick parents, past mistakes, ex-girlfriends, and the reality of being one small human of a wider system. Romance in *They Both Die at the End* is a minor theme. The book instead focuses on capturing that moment where you unexpectedly find something familiar in a stranger. It presents love and romance as recognising someone's soul before their gender which is without a doubt poetic but also kind of an excuse for the inevitable truth: they both die at the end.



## WEEKLY TOP TEN

### 1. DRAG FEAT. JADE LEWIS

Reuben Hudson

### 2. BEFORE

No Romance

### 3. EUPHORIA

Deepstate

### 4. FUTURE PRIMITIVE

Data Animal

### 5. EL ALAMO

Jang

### 6. FINE DINE

LB

### 7. MIND IS DUMB

Archi Banal

### 8. SHE'S STRONG

The Biscuits

### 9. WEIRD WEATHER

i.e. Crazy

### 10. LOVE ON HOLD

A.C. Freazy

ILLUSTRATION BY NIRVANA HALDAR

# STAR TREK AND QUEER REPRESENTATION



OLIVER BARKER (HE/HIM)

Long hailed as a pillar of progressive and forward thinking television, *Star Trek* has always been a standout show in terms of the hot-button topics it covered from when it first beamed onto American airwaves in 1966 to the still ongoing *Discovery* and *Picard* series. *Trek*'s legacy of groundbreaking episodes includes TV's first scripted interracial kiss, between William Shatner and Nichelle Nichols, subject matter such as PTSD, and critiques about fascism, and racism and xenophobia. These engagements are still receiving acclaim decades after their release. However, surprisingly, good queer representation has been something *Star Trek* had great difficulties embracing, until very recently.

*Star Trek* as a whole has always been incredibly spotty, mainly in terms of the actual quality of writing. The show ranges from some of the best sci-fi ever written to unwatchable schlock. This also extends to the show's LGBTQIA+ representation over its now 55 years on the small screen. The new series, *Star Trek: Discovery*, has been largely excellent with its queer representation, with main cast members Anthony Rapp (Paul Stamets) and Wilson Cruz (Hugh Culber) portraying the franchise's first openly gay couple, and recent cast additions Blu De Barrio (Adira) and Ian Alexander (Gray Tal) gracing the show with non-binary and trans-masculine representation respectively. These characters are all fantastically written and produce some truly believable dialogue and performances, with extra kudos hurled the way of the showrunners for casting actors whose gender and sexual identities

match their assigned characters. However, as we turn back the clock and revisit the older *Star Trek* episodes in search of queer representation and plotlines, things get a little shakier.

The 1992 episode of *Star Trek: The Next Generation* titled 'The Outcast' is the franchise's first look into the wider spectrum of gender identities other than sexless sentient computers. The episode features a non-binary race of aliens that see gender and sexuality as primitive concepts, with one member of the species being forced to undergo conversion therapy after they are discovered expressing as female and having fell in love with a male member of the main cast. This episode was polarising among the queer community upon release for a plethora of reasons, such as the use of conversion therapy, as well as feelings that the episode was not daring enough with its subject matter. If I could talk in depth about all the other representation of queer people and culture, I absolutely would but this piece would be 50 pages long, so I'll just cut right to one of the best.

*Star Trek* has made indirect reference to the US government's response to the AIDS crisis with the representation of 'Painar Syndrome' in *Star Trek: Enterprise*, a stigmatised illness among members of the Vulcan species transmitted through an untrained or non-consensual telepathic link. All those able to perform the act of melding minds face ostracization from their peers if they are found out and no progress being made on a cure due to the taboo nature of the illness.

Painar syndrome is eventually cured over the runtime of the show however, and telepathic links become no longer stigmatized. The show handles the whole topic with a great deal of respect, and while not containing any queer characters as part of its allegorical storyline, is great representation of an incredibly serious issue in the LGBTQIA+ community and a part of real history.

*Star Trek* may have some incredibly dated elements in it that may turn some viewers off from watching. I won't lie... they are a little uncomfortable when rewatching. However, the leaps and bounds made in the name of inclusiveness and diversity in the past few years have been incredible, and make me proud to be able to enjoy the whole franchise from 1966 to the present, even if I do have to look at it through the lens of 'the times' every so often.

**HOWEVER,  
SURPRISINGLY,  
GOOD QUEER  
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BEEN SOMETHING  
STAR TREK HAD  
GREAT DIFFICULTIES  
EMBRACING, UNTIL  
VERY RECENTLY.**

# Out on the Shelves

[outontheshelves.insideout.org.nz](http://outontheshelves.insideout.org.nz)

**Connecting rainbow young people  
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**The following titles  
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**The Miseducation of  
Cameron Post**  
Emily M Danforth

**Stone Butch Blues**  
Leslie Feinberg

**Dante and  
Aristotle Discover the  
Secrets of the Universe**  
Benjamin Alire Sáenz

**More Than This**  
Patrick Ness

**Ash**  
Malinda Lo

**The following titles  
feature non-binary  
characters**

**Gender Failure**  
Ivan Coyote &  
Rae Spoon

**The Madness Vase**  
Andrea Gibson

**Gender Outlaws**  
Kate Bornstein &  
S Bear Bergman

**Skulduggery  
Pleasant:  
Resurrection**  
Derek Landy

**Symptoms of being  
Human**  
Jeff Garvin

**The following  
children's books  
feature rainbow  
characters**

**Promised Land**  
Chaz Harris and Adam  
Reynolds

**George**  
Alex Gino

**Lumberjanes**  
Noelle Stevenson  
et al

**And Tango Makes Three**  
Justin Richardson, Peter  
Parnell, Henry Cole

**Princess Princess**  
Katie O'Neill

**The following titles  
feature asexual  
characters**

**Every Heart a  
Doorway**  
Seanán McGuire

**Let's Talk About Love**  
Claire Kann

**Clariel**  
Garth Nix

**Radio Silence**  
Alice Oseman

**The Bone People**  
Keri Hulme

**The following titles  
feature transgender  
characters**

**Dreadnought**  
April Daniels

**Peter Darling**  
Austin Chant

**Gracefully Grayson**  
Amy Polonski

**Beauty Queens**  
Libby Bray

**Nevada**  
Imogen Binnie

**The following titles  
feature bisexual  
characters**

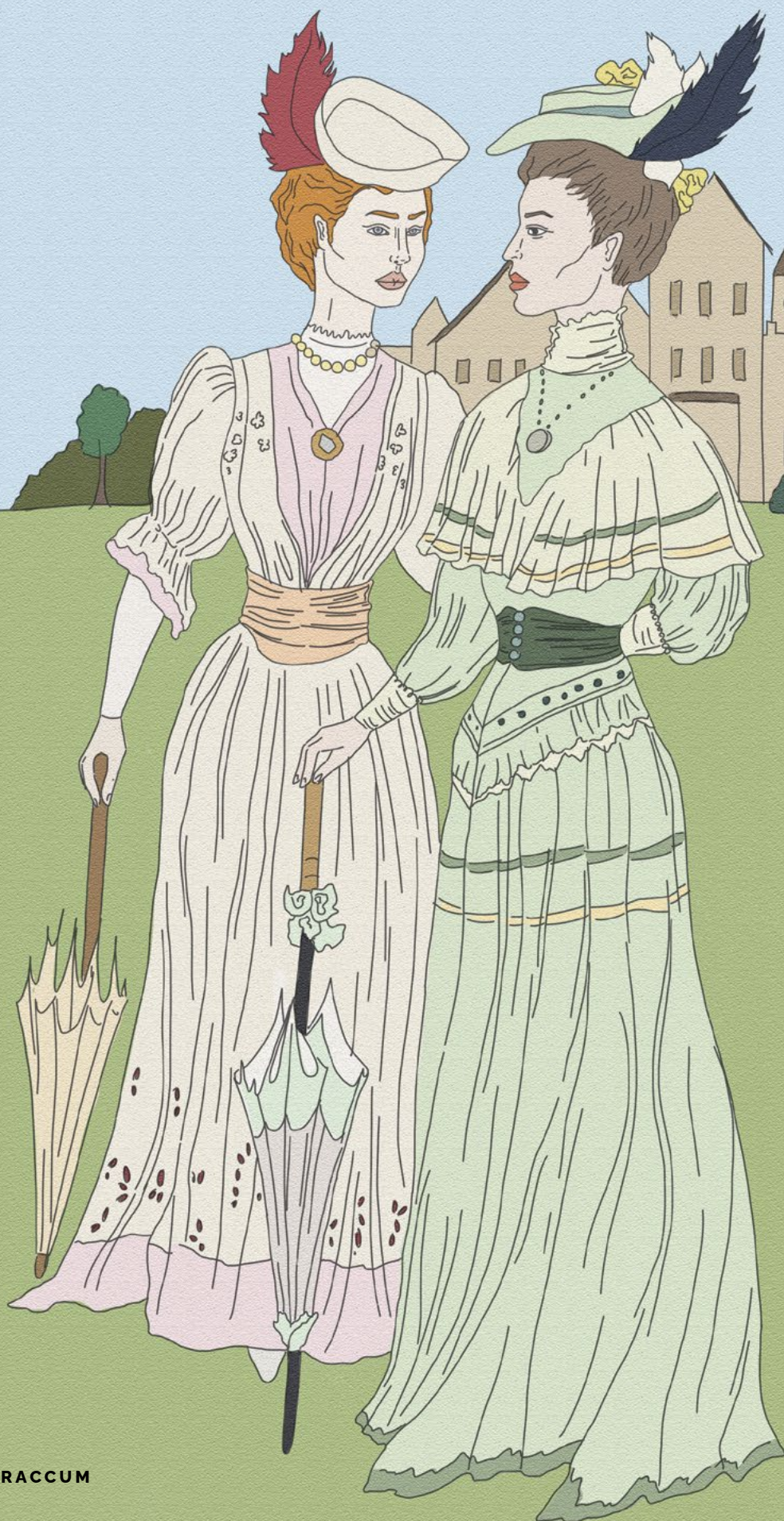
**Ramona Blue**  
Julie Murphy

**Carry On**  
Rainbow Rowell

**Noah Can't Even**  
Simon James Green

**Queens of Geek**  
Jen Wilde

**Leah on the Offbeat**  
Becky Albertalli





# In Reading *Mrs. Dalloway*

 SAMANTHA OPTICAN (SHE/HER)

Almost exactly four years ago, on the eve of my 15th birthday, my parents handed me a small, silver-wrapped parcel. Encased was a rather modest-looking volume, a crisp paperback, bearing on its front in elegant cursive the words *Mrs. Dalloway*. Already a lover of great literature throughout my childhood and into my burgeoning adolescence, I was thrilled to have received a novel by so great an author as **Virginia Woolf**, despite knowing almost nothing about her at the time. Even better, neither of my parents had ever read any of her work — this was to be my first great step into the wondrous future of an esteemed literary scholar I had envisaged for myself. I felt that great sense of adult pretension that only comes from those pretending at being grown-up, despite my incapability to comprehend its meaning. I read it from cover to cover, enjoyed it immensely, and put it in pride of my place on my bedroom shelf, situating it among various other literary idols who occupied this private altar of mine.

I was barely able to appreciate the genius and beauty of Woolf's craft and the characters that she fashions at 15. Yet, I eagerly read of Clarissa Dalloway (the novel's protagonist), a long-married and aged woman corseted by the restrictive confines of 1920s English society, recollecting the bygone and glorious summer of her youth, spent in the idyllic countryside in which she met Sally Seton. Clarissa and Sally quickly become comrades in a world otherwise ready to trap them in a constrictive matrimonial fate and develop a profound and intimate emotional connection. Clarissa exults Sally's very presence under the same roof as her. One evening, when Sally and Clarissa manage to capture a brief moment to themselves, Sally plucks a flower from a nearby vase and kisses her on the

lips. Clarissa describes this as "the most exquisite moment of her life." Despite the various scholars quick to force this into a heterosexual framework, their relationship is clearly more than simply platonic friendship, though I barely registered this at 15. Now, somewhat more mature, it is in my opinion one of the most sublime and complex literary portrayals of a rather tender romance between two women. Virginia Woolf was herself, of course, involved in a famed love affair with fellow writer **Vita Sackville-West**, recounted in a series of similarly beautifully written letters between them.

Self-admittedly, I was an incredibly confused and anxious 15-year-old reader. I had experienced what I believed to be feelings of attraction for boys and was even a little too effusive in proclaiming them. I had convinced everyone, including myself, that I had an enormous, starry-eyed crush on a particular male classmate. Girls were pretty, but this was an objective fact. Yet, though I didn't consciously reflect on that passage from *Mrs. Dalloway*, I now realise that in the deep recesses of my juvenile mind, I was contemplating it, turning it over. And I eventually came to the conclusion that I too, wanted a girl to kiss me the way Sally kisses Clarissa. And for all my self-deception and immaturity, I knew that straight girls didn't want to kiss other girls — not like that anyway. Even after this epiphany, it took me about another year before I could successfully label those feelings, and then confess them first to a friend and next to my parents. They were all accepting; I assumed I had overcome the most fundamental and difficult part of shaping this newfound part of my identity.

I was wrong. In many ways, I felt more adrift than ever — with the absurd expectation I would instantly find the same warmth and

devotion as Sally and Clarissa, I was bitterly disappointed. At 16, bruised by a straight girl's rejection, I once again found solace in the printed page, led almost purely by chance to Alison Bechdel's *Fun Home*. It was in this graphic memoir that I could finally somewhat recognise my own experiences, not just those of my recent realisation and coming out, but also of growing up, dealing with parents, and a shared struggle with OCD. This literary exploration of mine has only continued in the less than year-long period I have spent at university thus far, with the private treasury of my bedroom shelf now expanded to include the likes of **Sappho of Lesbos** herself, **Aphra Behn**, **Daphne du Maurier**, **Adrienne Rich**, and of course many more works of Woolf. Ironically, however, the greater the literary and theoretical exploration of my identity, the less the practical one. For all of my avid reading and the joy it has brought me, I am yet to actually find someone to share those same sweet and wondrous emotions and experiences as Sally and Clarissa. In that respect, I remain unchanged from that bewildered adolescent who first read the novel. Yet, I still felt a distinct sense of fulfilment and self-assuredness when I revisited it earlier this year. And it is this feeling of not just confidence in my identity, but of the sheer pride and jubilation that I derive from it, for which I will forever be grateful to these beloved sapphic literary icons of mine.



# My Ongoing Journey Towards Self-Acceptance.



**NANCY RIVETT (SHE/THEY)**

Recently submitting to the Justice Select Committee on the Conversion Practices Prohibition Legislation Bill allowed me to vocalise how fellow members of the rainbow community should be protected from torturous indoctrination of homophobic and transphobic ideas. I want them to feel pride in themselves. I'd hate for future generations of queer folk to grow up with the same self-rejection that I experienced when I realised I was queer — an experience that seems far too universal for many.

When drafting my submission, I reflected back on my own self-acceptance journey, and wondered a lot about when I'll feel 'pride' — a step beyond acceptance, something I imagine involves a celebratory component. That's the end goal, isn't it? That's the pot of gold at the end of the rainbow.

I first realised that I was not straight at age thirteen. This awakening was not accompanied by feelings of pride. In fact, I'd have done anything to change who I was. I believed that as a matter of necessity I ought to suppress this identity by convincing myself I was only attracted to men. I sought to conform. Committed to this goal, I invested my teenage years in a performance of heteronormativity to deceive myself.

At eighteen, I fell in love, and not with a man. At this point, I realised I could no longer suppress my identity. Reality had crept up on me. Once again, the feelings of guilt and

self-disgust that had terrified me so much at thirteen years of age returned.

I had been someone who actively tried to suppress their queer identity as soon as they discovered it, but, after years of hiding myself, I realised there was no point in my dedication to this pretence. It wasn't authentic and it was exhausting. But, retiring as an actress was not complete upon this decision to come out. To this day, I am still extracting my gender and sexual orientation from the confines of the person I taught myself I had to be. I was so desperate to become someone else, I feel as though I lost part of my authentic self that may take years to recover. For this reason, labels and categories intimidate me and make me stressed. I can't tell you in one word who I am. However, the good news is that, since trading my camouflage for platform Doc Martens, I have found hope in the LGBTQIA+ community: a group I will fiercely defend and be grateful to for the rest of my life. To me, this is pride.

I slowly built connections with other queer folk who showed me the beauty of our community. I found pride in one dear friend in particular, who I initially bonded with over hijacking a party playlist to play girl in red. With him, I attended my first pride event, where he introduced me to a wonderful group of people with whom I felt at home.

A few months later, I encountered someone who I quickly began to look up to. I admired

her because her pride was visible in how she carried herself, dressed like a fairy in dungarees and colourful hair. She was real not only in her external self-expression, but in her words — with the type of satire wit and light-hearted approach to life that I appreciate. Having been inspired by observing the authentic people around me, suddenly I wasn't just committed to stopping hiding, I also wanted to be seen.

From then onwards, I started to search for pride in every corner of our community. I have fallen in love with queer nightlife. I emailed my local bookstore and inquired about queer literature hoping to find myself in my people's stories. I am now halfway through Radclyffe Hall's "The Well of Loneliness" and have successfully recognised parts of myself in the words. I majored in Gender Studies at University where I finally had the freedom to put words to my experiences within discourse about identity. I spoke up; I had conversations with friends, both new and old, during which I actually let them *hear* me for the first time. I attended protests to support my community. I even shouted back across the road at homophobes.

My search has taught me that the journey to pride looks different for everyone, and is not always linear. However, what I can promise to anyone reading this, is that if you're looking for pride in yourself, start by letting yourself engage with our community. Before you know it, pride will have found you.

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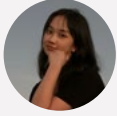
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# Shitting On Study Playlists

What your choice of study music says about you



NANCY GUO

Studying sucks. But music, or in some instances *noises*, makes the activity slightly more bearable. Find out my completely unsolicited opinion of you based on your choice of study playlist!

## Lo-fi beats

I get it. It's good. For putting me to sleep. You're probably a dry texter that gets seened/reacted way too often. You also start your assignments a month before the deadline but still end up with a mediocre grade. There's also a high possibility you study med. Big Grafton campus energy.

## Rock

You claim you're not a music snob but you scoff at anyone who listens to the Top 40. The only person that's ever described you as an "old soul" is yourself. You spend way too much time on Spotify curating your 395857 playlists. No one wants to listen to your boomer tunes. Also, for someone that shits profusely on Tik Tok, your screen time on the app is astronomically high.

## DnB

Let's get one thing straight. DnB is absolute fucking garbage. How many raspberry cruisers do you need to listen to a "genre" made up of alien noises, squeaky whiteboard markers, and Long Gassy Farts???

## RnB

You're the type to hold up peace signs and say "vibesssss", even on your deathbed. You either act like you're really chill but have some serious rage buried deep down OR you're chill because you're emotionally numb and are constantly :) running :) away :) from :) your :) feelings :)

## Indie/Alternative

It's definitely a mixed bag. You're either insufferable and self-obsessed (let's not forget the huge superiority complex too!). Or you're super wholesome and the type of person everyone and their mum wants to be friends with. However, in both cases, your "all over the place" and "weird" music taste is definitely your biggest personality trait.

## Jazz

You tell everyone you meditate first thing in the morning when in reality you check your phone like the rest of us. You strut around campus mysteriously with your thrifted tote bag, joining the other 4832 main characters with their Pinterest fits. You're also the type to pay \$8 for an overpriced iced coffee at a cafe study date just to sit on your phone for two hours.

## Classical

You're probably an ex/current orchestra kid that listens to Tchaikovsky to numb painful childhood memories of shouting music teachers. Or you're not musically inclined in the slightest and only listen to classical music for the dark academia aesthetic. Either way, I hope you're doing okay..

## Country and Metal

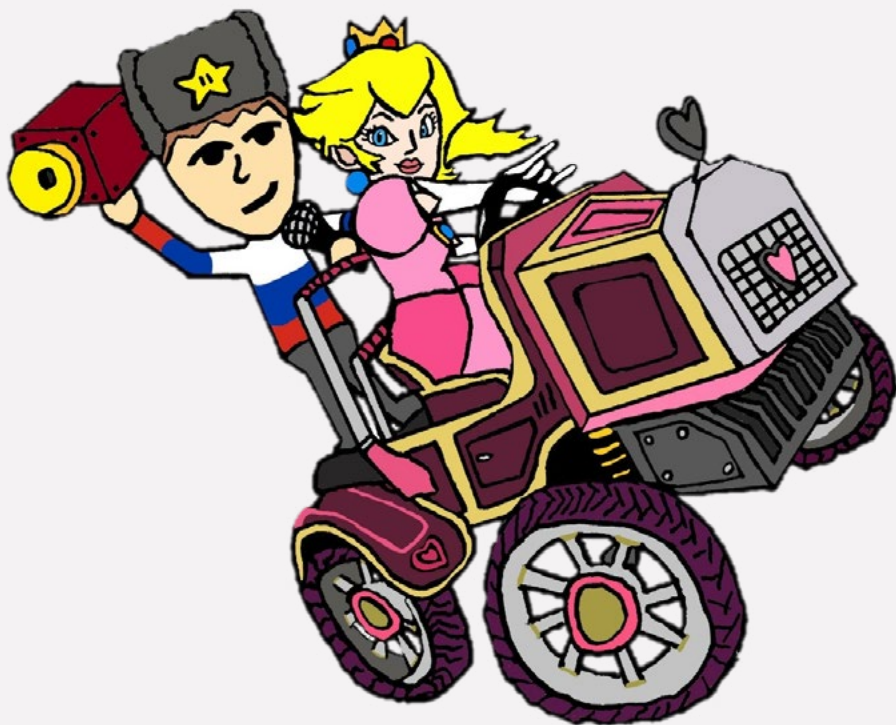
Contrary to popular stereotypes, you guys are probably the most zen people on the planet. Your presence is like good feng shui in a room. While I'm personally not a fan, no complaints here.

## Mario Kart Soundtracks

You think you can finesse an A+ cramming 40 mins before the exam start time. As epic as the Coconut Mall soundtrack is, it sadly never works. You fidget a lot. You probably also ate grass as a kid. Maybe you still do. You radiate chaotic good energy and I'm 100% here for it.

## Kpop

You're either an openly die-hard Kpop fan (in which case I am impressed by your devotion and also very scared to roast you because y'all are BRUTAL) or you're a self-proclaimed "casual" listener who's secretly a closet Kpop stan. Either way, you guys are just... intense. I SWEAR I COME IN PEACE!



# Degender Everything

Here to just ask you more questions rather than answer them



LAVI ABITBOL (HE/THEY)

## Smell

I don't really want to smell like Lynx Africa. Honestly, I don't really think anyone wants to smell like Lynx Africa. Also, just generally, men's deodorant has such a musky smell. So many 'masculine' smells are just so in your face. On the other hand, women get to smell like the sweet things in nature. Vanilla, flowers, lavender (am I getting confused with air freshener??). I swear men's deodorant just makes you smell dirty, and women's fragrances make you smell clean. Why are businesses literally marketing to keep this??

## Colour

Fun fact, pink wasn't always a girl's colour. It was actually only associated with women when Mamie Eisenhower (First Lady of US in the 1950s) wore this dress in her husband's presidential inauguration. @tchalamet wore a pink suit to the Little Women premiere to show us that the colour is for everyone!

## Clothing

Restricting people's clothing is quite arbitrary and outdated. Back in the day, this thing called the 'three article rule' existed. This was an informal rule that meant that if you wore more than three articles of clothing that traditionally belonged to the opposite gender, you could get thrown in jail! That's literally putting women in jail for wearing pants... Would you wanna throw Harry or Zendaya in jail?!!!

## Sport

This topic is portrayed as really radical, but in reality, it shouldn't be at all.

Recently, in the trans inclusion discussion during the Olympics, the most common argument in excluding transwomen was that they would have an unfair biological advantage over cis women. I'm not really going to focus on the IOC guidelines that completely nullify this argument. I want to

talk about biology!

If biological difference is the main argument towards excluding people from sport, then why aren't we truly looking at biological differences. Differences between sex characteristics exist, but they aren't the sole contributor to a person's strength and agility. I am about 168cm (on a good day). For a male, that's considered short, and my body, in general, is smaller than a lot of people across gender identities. This affects my muscle capacity, how fast I run, etc. So many people (women, men, gender diverse) will beat me at so many sports activities. And that's mainly because of my biological characteristics. Not my sex characteristics. Maybe my testosterone will affect my muscle capacity, but there are so many other people (across gender identities) that will have more testosterone than me, and those who will be taller than me, etc.

But it's not about biology, is it? If it were about biology, then the way we divided teams would be based on that. For example, weight brackets like in rugby and height brackets in basketball, etc. If fairness was really the interest here, then excluding trans people from sports would not be the way to go. It would be about figuring out what characteristics make a person better in a sport, and then creating different categories based on those characteristics. The biology argument is really about gender and reinforcing gender divides and excluding an already oppressed group simply because it's convenient. I recommend looking up @pinkmantaray on Instagram. In a recent interview, he talks about transgender athletes in sports.

Gender is a social construct, so there's a lot more that we can degender in society. Keen to hear any other things people think should be degendered! And if you've got any other queries as well, feel free to get in touch via [qro@ausa.org.nz](mailto:qro@ausa.org.nz) (and follow @queer\_council on insta!)



# Being Genderfl

## A late bloomer, but finally flowering



**SANJANA KHUSAL (THEY/THEM)**

I go through alternate days between dressing like a pastel princess and others dressed like that fuck boi who is gonna take your girlfriend (but probably couldn't cause I'm short AF). I have had a cropped pixie and hair as long as Princess Jasmine, waxed legs and hairier legs than my ex-boyfriends, push-up bras, and taped breasts. This is something that changes over time. Some days I feel more masculine than feminine, and vice versa. It is only recently that I have understood that this isn't an experience everyone has.

As a Gen Z, you think I would know all the different LGBT+ terminology. Turns out, there are more out there. I would like to have a frank discussion about what it is like to be genderfluid. Being genderfluid means mixing between feminine and masculine. Some genderfluid people are more comfortable with gender-neutral titles (they/them).

I have not been comfortable enough to call myself genderfluid until this year. Even then, it has not been something I am confident enough to bring up in a conversation. The idea of providing others with a dictionary of how to address me has been nerve-wracking

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# fluid

like I'm selfishly demanding attention. I have not reached the point of changing pronouns. But I can't wait for the day I find that confidence. I would hope that if I get to the point of changing my pronouns from she to them, the people around me would be respectful enough to ask my preference and address me.

I was a late bloomer to everything, sheltered throughout my teens. The first time I saw anything LGBT+ was Hozier's 2014 *Take Me To Church*. I played that music video non-stop on repeat on my shitty cube computer for over a week. It was the most beautiful I had ever seen, and I didn't fully understand what it meant until years later. There were obviously instances when the LGBT+ community had been represented before this music video, but it was the first time my small mind had come across something that resonated with me so much.

Language brings power to the people. Every teen flick has told us that labelling is derivative and discriminatory, but I find that diction to express my emotions is the most powerful tool to hold. Throughout my high school years, I struggled to understand why I was the only girl who hated having breasts, beyond the sheer embarrassment of publicly sharing them. I despised having hips showing my curvy body and wearing skirts that showed my freshly waxed legs. I had days where I wished I was born a flat-chested boy.

Having said all this, I also had days where I felt pretty in pink and freshly painted in thick eyeliner. Everything about my femininity was unconventional. I wished my boobs were like detachable cushions. I never had the terminology to explore Pinterest for outfit ideas. I would search for "women in men's clothes", and it was always an exaggerated suit or sweatpants and a tight crop top. Over the last decade, the internet has become a friendlier place to become more informed.

Terms like non-binary, genderfluid, and genderqueer have become more common. The growth of social media and stream services has created a broader spectrum of representation. One day, I found the magical word to all my confusions: androgynous! For anyone who doesn't know, androgyny is the presentation of both masculine and feminine qualities. Oftentimes, androgynous clothes on Pinterest include women dressed in masculine clothing, all shapes and sizes.

My experience of cross-dressing had been through shits-and-giggles *She's the Man*, *White Chicks*, *Mrs Doubtfire*, *Ace Ventura* (ew) and even a childhood favourite *Mulan*. On the other side of the same coin, trans characters are used as a villainous attribute for horror films such as in *Psycho*, *Silence of the Lambs*, *Chainsaw Texas Massacre*, and *Dressed to Kill*. Men and women on screen cross-dressed because they needed to disguise themselves, or represent something inherently repulsive. Genderqueer figures have been likened to the image of a mistrustful figure, not knowing what they want. It was never a matter of someone enjoying experimenting with their identity.

The first time I saw a non-binary figure was on the tragically terrible *Scream* TV Series. Audrey, played by Bex Taylor Klaus, became an idol to me, one of the main characters. I had never seen anything close to a non-binary character on screen. Someone whose gender was entirely their own and not used as a place to laugh at. Over the years, these figures of non-binary characters and celebrities have grown exponentially: Ruby Rose, Hunter Schaffer, Ian Alexander, Elliot Page. It is essential to have these figures on-screen because otherwise, it would feel impossible to feel normal. Finding someone to look up to makes the journey to finding our gendered identity makes a trip a hell-of-a-lot clearer and kinder. I can't imagine who I would be without encountering them.

Just a few days ago, I finished binge-watching *Sex Education* and found myself drawn to the newest character, Cal, a non-binary student who is still trying to figure their own identity. It was the rare occasion that there was an open conversation about the use of safe chest binder use and working out romantic and platonic relationships as a queer person. I so dearly wish anyone who has the pleasure to watch this show gains a better understanding of how joyful and frightening to be non-binary in a traditionally

cis society.

While I have been at university for over four years, I have had the privilege of time and space to experiment with fashion and my relationships with people. I am lucky enough to have a friend with whom I can wholeheartedly open up about my identity and ask questions about whether what I am thinking is different or common ground. I have finally found a style that matches my identity: sports bra, dress shirts, loose jeans and sweaters. I spend every day dressing like a student from Hogwarts and love every second of it. This was not without resistance. My family has slowly grown to understand my fashion style as a matter of my style rather than being loose and lazy. It has taken years, slow and steady. I never made a sudden change one day but took everything day by day.

At the University of Auckland, we are lucky enough to have resources available. For students who aren't aware of this, the university can provide support in several ways. This includes financial support for legally changing your name, Health and Counselling for those who would like help in understanding their transition process or other problems (and it's free), gender-neutral bathrooms (a list available on the UoA website) and Faculty based LGBTQI+ support groups.

**My family has slowly grown to understand my fashion style as a matter of my style rather than being loose and lazy. It has taken years, slow and steady.**

# Wiki Whai Hauora

THE BE WELL | WHAI HAUORA TEAM

Be  
Well  
Whai  
Hauora

Keeping up with our health and wellbeing, in all its facets, is much more complex than us just telling you what wellbeing means to us. We all imagine wellbeing in our own way which shapes the different support we may access. We also recognise that wellbeing looks different for everyone and the things we need most in stressful times changes between individuals, groups, and cultures. Therefore, this year's Wiki Whai Hauora (Monday 27<sup>th</sup> September – Friday 1<sup>st</sup> October) is a week of pursuing health and supporting *your* wellbeing.

This year, Wiki Whai Hauora aligns with Mental Health Awareness Week, to ensure we take the time to kōrero / mā te kōrero, ka ora. Whether that means getting involved in a quiz with your flatmates, having a boogie/ move session with sport and rec, building glitter jars, having a kōrero over some kai, or

baking, it's a week to highlight that the little things go a long way for our wellbeing.

But, as we approach the end of the semester, it is so easy to lose sight of our health and wellbeing, especially during lockdown. We all do it, whether it's pulling all-nighters to finish assignments, staying in the same set of pyjamas for three days, sleeping until midday, eating nothing but mi-goreng, or staying cooped up in our rooms watching Netflix on repeat. Although these things may feel good in the moment, they don't necessarily serve our hauora in the long term. Sometimes we might not even know what wellbeing is to us...so, we decided to get the kōrero going and posed the question to the student community: "What is wellbeing to you?"

As we go into the final stages of the semester, let's take the time to connect with

the people in our lives and create space for conversations about mental health and wellbeing. Scan the QR code below and join us in a week of wellbeing, we'd love to see you there.

Mauri ora,

Your Wellbeing Ambassadors <3



"Wellbeing is taking care of myself by sleeping in and not pushing myself during lockdown. I do my favourite things like cooking, watching movies, going for walks, lighting candles, putting on my fairy lights while I study, and listening to my favourite music to get me in my zone."  
- Undergrad Student, 21

"Saying no to extra things and not worrying (or at least not thinking) about the consequences for the future. Guilt-free self-time."  
- Postgrad Student, 23

"Making sure that uni isn't taking over my whole lockdown, is key!"  
- Undergrad Student, 22

"It's taking the time out to be with my family and caring for myself. Things like dressing up help make me feel good about myself in general. Wellbeing to me also means investing time in my development by taking part in educational courses!"  
- 4<sup>th</sup> Year Student, 24

"It's doing the things you love without other things weighing down on you. Really, it's making sure the walls of your whare are strong."  
- Club President, 21

# PUZZLES



## Across

2. Disgraced talk show host, known in the industry for being a monster (5)
5. Gay hookup app populated by demons (6)
7. Music genre declared 'dead' in 1980 because of its proximity to LGBT and Black culture (5)
10. Attraction to two or more genders (8)
13. Fucking someone with a strap-on (7)
14. Most they/thems consider this they/them singer to be extremely annoying (4, 6)
15. Eric (blank), portrayed by Ncuti Gatwa on Sex Education (7)
16. Third gender or non-binary identity in Samoan culture (9)
17. NZ singer most famous for My Delirium; married to Madeleine Sami (9)
18. Do you believeeeeeeeeeee in life after this (4)

## Down

1. Georgina (blank), first openly trans mayor and MP (5)
3. 1950s closeted gay actor whose 1985 death sparked international interest in HIV (4, 6)
4. Balloon-shaped Pokémon known for its singing ability; gay icon (10)
6. Profound state of unease or dissatisfaction with one's gender (9)
8. Terrible shitty ass bar on K Road known mainly for people getting felt up these days (6)

	6		7		4		9	
8								6
	5	1		9		3	4	
		5		4		7		
			8		6			
		7		1		4		
	7	2		5		6	3	
1								7
	9		3		7		2	

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# HOROSCOPES

Pride week, among other things, is a big opportunity to wave your flag and signal all that shit about yourself. And we support that! *Delma Vinkley* has no further commentary,

## Aries (Mar 21 – Apr 19) Classic 6-Colour Pride Flag

You're feeling yourself this week! You're an OG and this week, you're leaning into all things you. There's nothing like feeling like a boss ass bitch and this week, you're powerful, embrace it; it won't last forever. Lucky numbers are 17 and 20.



## Taurus (Apr 20 – May 20) Bigender Flag

You probably go to AUT as well as UoA, or you're doing a conjoint, or you have a part-time hustle along with uni. Either way, life is overwhelming for you right now, but you will start finding your feet again once you've hit up the local barista for some inspiration. Lucky numbers are 53 and 89.



## Gemini (May 21 – Jun 20) Pansexual Flag

You've got so much love to give, it's exhausting! This week, you're prone to burning out, so remember to channel that love inwards. Have a shower beer, have a wank, turn off notifications at 9pm. You deserve it, baby. Lucky numbers are 23 and 2.



## Cancer (Jun 21 – Jul 22) Demisexual Pride Flag

You don't take things at face value. Sure cheating on your online quiz will lead you to your degree, but you're focused on the integrity of your work, rather than the outcome. Make sure to not overcommit, or put yourself in a situation you don't want to be in, you do best when you're passionate about what you're working on. Lucky numbers are 33 and 50.



## Leo (Jul 23 – Aug 22) Gay Men's Pride Flag

It's a challenging week ahead for you, Leo. You've been on a roll, in your element and into the swing of things. Sometimes it doesn't go your way, tides change and you have to let some things slip away to take control of what's important. Lucky numbers are 19 and 90.



## Virgo (Aug 23 – Sep 22) Genderfluid Flag

What kind of fluid will you be this week? Water is perhaps too flexible for your liking, you feel like the world is falling through your fingers. Can't be blood, that's gross. Ferrofluid? 'Solid' one moment, a dark, murky sea of blackness the next. That feels closer to your true design. Lucky numbers are 28 and 71.



## Libra (Sep 23 – Oct 23) Transgender Flag

The trans flag really did get the prettiest colours, I can't lie. You all simply... won! No ifs/buts about it. This week, your taste for beauty will show itself in the way you treat others who do not care for you: with grace, tact and a colourful takedown. Lucky numbers are 12 and 77.



## Scorpio (Oct 24 – Nov 21) Lesbian Flag

Behold the tale of woe for anyone who gets in your way this Pride week. No care package any campus org can provide could fix the shame you'd inflict on someone who irritates you in the coming days. Lucky numbers are 22 and 42.



## Sagittarius (Nov 22 – Dec 21) Aromantic Flag

You're not in it for love. And that's okay. What you're really into is the most thrilling sex (Sex issue coming next week!) and all the sucking and fucking New Zealand's 5/10s on the dating apps can provide. Love that for you! Lucky numbers are 18 and 62.



## Capricorn (Dec 22 – Jan 19) Intersex Flag

I don't really know why Capricorns don't out and out adopt Baphomet as their desired goat symbol. Might as well lean into the supernatural powers you have, and claim the coolest goat out there. Let the world fear and respect you. Lucky numbers are 19 and 91.



## Aquarius (Jan 20 – Feb 18) Nonbinary Flag

When someone picks Princess Peach in Mario Kart, you pick Dry Bones. You don't care about whether Peach looks better — his name is fucking Dry Bones. And that's why everyone loves you. Your self expression is the best thing about you. Lucky numbers are 85 and 87.



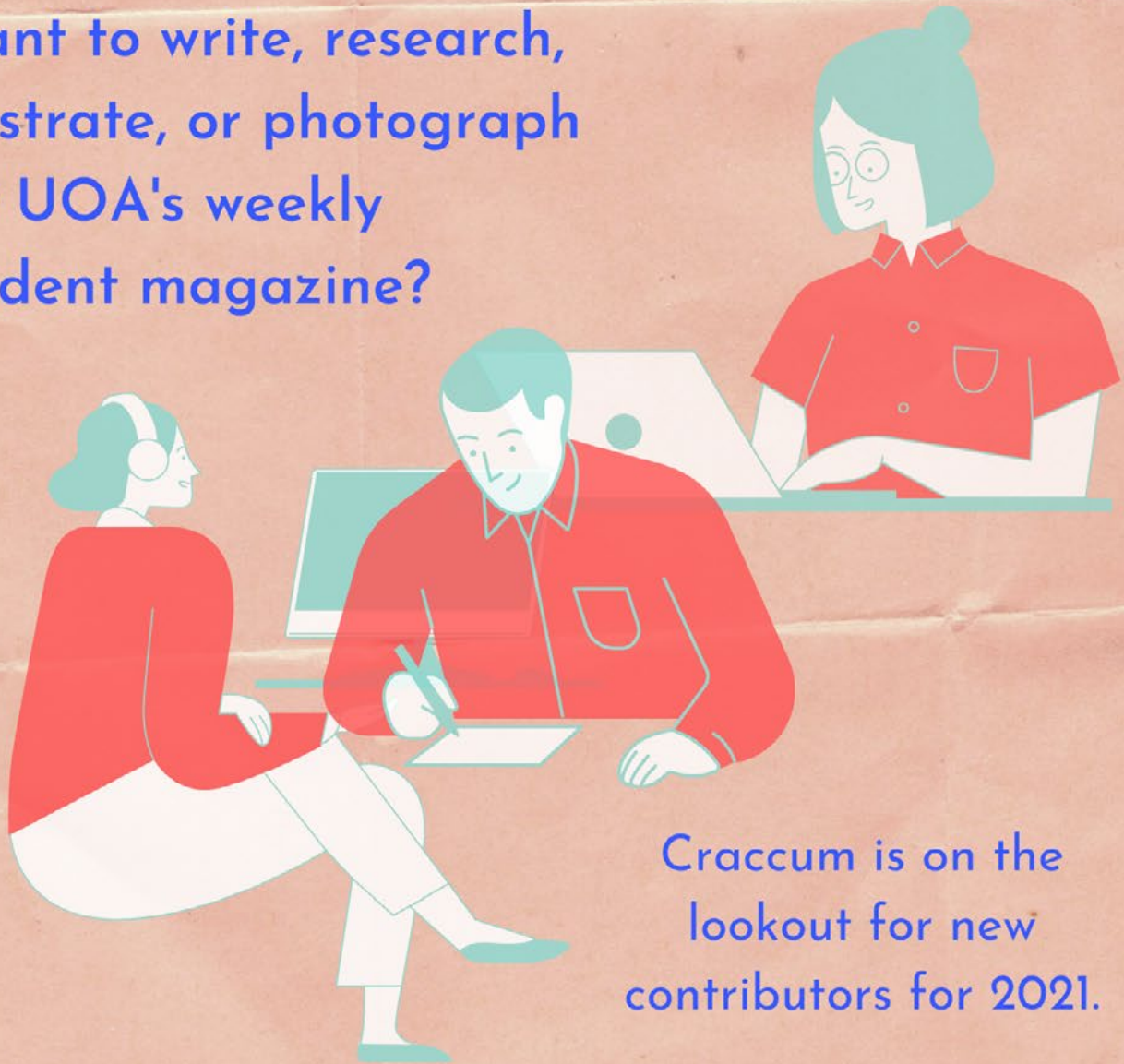
## Pisces (Feb 19 – Mar 20) Bisexual Flag

People seem to have the conception about bisexuals that they can only like two genders, as opposed to being open to all sorts of things. Likewise, people get the wrong idea about you, that you're so rooted in your ways, only interested in a few things. This spring, it's time to prove them wrong. Lucky numbers are 34 and 65.



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