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FROM THE WOMEN'S RIGHTS OFFICER

Words feel so intimate to me. They always have, especially when sharing words that so many people are going to read, and that's because the words that I put out are giving a piece of me, to you. It's to no one's surprise that one of my biggest love languages is words of affirmation, because if there's one thing I know I have — it's a knack for words. (Or so I've been told)

It has been a blessing and an absolute honour to be your Womens' Rights Officer for 2023. I stepped into this role having no idea what it would entail. I actually pulled my name out and put it back into the running at the last minute after Varsha, our current Educations' Vice President messaged me, pushing me to put my name back into the ring, and so I did.

This year has been such a rollercoaster, from creating AUSA's very first Sexual Assault Resource Handbook, re-starting the push for structural policy reform in regards to non academic misconduct, to having an Executive of majority women and having the most wholesome Mana-Wahine Subcommittee meetings.

For me, KATE magazine this year represents *Hope and Aroha*. We live in such unprecedented times, and with 2023 being election year it often feels like young people are more pawns in political campaigns, and less human. But with that said, it is the people around me that remind me what my mahi is for. The people that I love, the people that I work with, the people who show up every single day no matter what the circumstance and go over and beyond (looking at you, Alan) — give me hope. They give me hope that we, as rangatahi and changemakers, will create a future that is fit for us to live in. A future that is safe.

I'm so incredibly grateful to my entire executive — Folau, Varsha, Mahek, Qun, Kelly, Theo, Kauri, David, Atakura, Amol and Alan. Thank you for buying me peach ice tea and for being the most supportive group of people a WRO could ask for. You are all so incredibly kind and such amazing people, it has been such a privilege to be able to work with you this year. Thank you.

I can't mention the exec and not mention our lovely AUSA staff — Celia, Amy, Aaron, David, Blake, Sharon, Mauricio and Nick, this magazine wouldn't exist without you. Thank you.

To the Dear Em girlies, you keep me sane. I wouldn't have accomplished half of the things I have today without you. Thank you.

To everyone who has supported me throughout this year and in the past, I hope you know how much I appreciate you, I would not be the woman I am today without your kindness.

To everyone who's contributed to KATE, the people who gave interviews, the people who submitted pieces of writing so intimate and beautiful — this magazine wouldn't encompass the heart and soul of Suffrage without you. Thank you.

To my friends; Steven (who has become well accustomed to my 2 am voice memos and messages), Huthaifa (who keeps me in check and continuously humbles me), Jazreet and Diya, you're my girls and I don't know what I'd do without you. Thank you.

And last but not at all least, Rishi. Even though I'll always slightly resent you for making me love Engineering Revue so much, I will always appreciate and love you for having stuck around for so long even though I like purple grapes and you don't. Thank you for being such an amazing and kind friend, and for having been my rock for so many years (and gifting me rocks). I know I have like three dictionaries, but I also know I will never find the right words to tell you just how much I appreciate having met you, but I can try. So, thank you.

So without further ado — here's KATE Magazine, for 2023.

(PS: Marianne, your Sudoku is in the magazine, don't worry)

Yours truly,

AUSA's 2023 Womens' Rights Officer, peach iced tea enthusiast, hopeless romantic, founder of The Consent Law Reform Campaign,

Layba Zubair.

[Blueberry]

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Rōpū: Women in Law, Thursdays in Black, University of Auckland Women in Science, Women in Health, Dear Em.

Artists: Mahdyn Marsh, Bonnie White, Ruby.

Cover art: Mahdyn Marsh, @nobodyzhippie - instagram

ABOUT THE COVER

Kia Ora, my name is Mahdyn (may-din), I'm 18 and I am a Māori illustrator and artist. My pieces are influenced by my personal experiences as a pakeha-Māori and I find my art to be a chance to represent marginalised bodies in New Zealand through a fantasy-esc lens. My 'Aroha' piece in particular is actually an image of myself taken on the last day of high school where I had experienced a lot of conflicting emotions. Now as I'm a little older, that piece represents my experience in school, struggling with my identity but overall succeeding in my own way.

AUCKLAND UNIVERSITY WOMEN IN SCIENCE (AUWS)

AUWS was formed in early 2021 with a mission to connect, uplift, and empower women within the Faculty of Science. Due to the gender imbalance within large sections of the faculty, many women and gender non-conforming (GNC) people feel increasingly isolated in their studies. We aim to provide opportunities for social and academic connection, as well as make positive changes through our advocacy and outreach programs.

AUWS has seen a huge growth in the last eighteen months - we now have a membership base of over 1200 students! Our 2023 events so far have included a launch, Women in Science panel, undergraduate and postgraduate painting nights, a jewellery making workshop, a cocktail night in collaboration with Women in Health Network and Robogals, a self defence workshop, and a careers night with over 200 attendees! We're looking forward to wrapping up the year with a few more exciting events: keep an eye out for another cocktail night, postgraduate art wellness, Sex101 workshop in collaboration with Thursday's in Black and Rainbow Science, and a Mātauranga Māori workshop in collaboration with our sponsors Ako Mātāupu Teach First NZ.

AUWS has a significant focus on equity within the Faculty of Science; this year, we launched our Outreach Programme to inspire the next generation of scientists, break down barriers and stereotypes surrounding science and promote science education and career opportunities to high school students. We had the privilege of visiting six high schools this year, reaching over 200 students in these schools. Next year, we plan to expand our programme to reach more schools.

We entered the second year of our mentoring programme, with over 100 students involved. This program aims to make the transition to university easier for first-year and second-year science students. It's a fantastic opportunity for first-year students to gain support and guidance from older students to help them adjust to university life and achieve their personal and academic goals. If you would like to be involved as a mentor, AUWS opens up applications to be a mentor at the beginning of Semester 1 each year.

In addition to our mentoring and outreach programmes, we have run several advocacy events this year, such as fundraising for the Mental Health Foundation (Pink Shirt Day), where we raised over \$400.00, Tea Talks: Women in STEM, and started a social media campaign called Women in the Faculty of Science. This year, we also took on the challenge to run the 11km traverse in the upcoming Auckland marathon, where our goal is to raise \$1000.00 for HELP. We have raised \$500.00 so far and are on track to reaching our goal.

If you'd like to get involved, look out for our AGM in October or sign up as a volunteer AUWS ambassador next year - we'd love to have you onboard!

UOA WOMEN IN LAW (WIL)

WIL is a student-led charity organisation that aims to foster an inclusive environment for women-identifying and gender-diverse students studying law, while advocating for intersectionality and gender equality within the wider legal community. Throughout the year, we run several social, academic, and community-oriented events that allow our members to form connections with like-minded connections, build a support network, and make a positive impact within the advocacy space.

WIL has seen huge growth over the past few years, with over 500 members, making us one of the largest clubs at the University of Auckland! One of WIL's key initiatives is our mentoring programme, which we have run for the past three years. Our mentoring programme focuses on building meaningful connections between female-identifying and gender-diverse students studying law, and providing pastoral support for Part I students by pairing them with senior students. Mentors and mentees are part of a welcoming and supportive environment, so if you are interested in applying next year, applications open at the start of each semester!

WIL also runs helpful workshops and fun events throughout the year! One of our events that was a major success this year was our annual 'Low Down on Recruitment' evening. We had an incredible line-up of inspiring students and recent graduates with experiences in the public and private sector, including New Zealand and Australian clerkships, consulting firms, and Judges clerkships. Other highlights from this year include our Paint and Sip Night, our Workout with WIL event at Les Mills, and our annual Pub Quiz! We are all about running fun social events so that everyone can unwind and meet new people, while also running helpful events such as exam workshops and professional development events.

If you'd like to get involved, make sure to register as a member next year (it's free!) and keep up to date with our events through our socials!

Dear Em is a place for young people to have a voice; to find ways to be stronger & more confident in managing stressful situations of all kinds; to recognise sexual harm; and, to learn to support one another. We create this space through our socials and website, as well as other projects run by our team of young leaders.

In our name "em" comes from a reflection of the word "me". This symbolises the idea that every young person should see themselves reflected in what we do. "em" also ties in with our 3 core values: empathise, empower, embrace.

Everything we do here at Dear Em is driven by our Leadership Team, or as we like to call them, our Embassadors. Embassadors take part in our Leadership Programme, and are supported to become leaders in their own communities, as well as produce digital content to help support young people's wellbeing and their ability to

navigate different issues.

We run a yearlong leadership programme designed to support young people who identify as female or gender diverse to become leaders in ending sexual violence in Aotearoa, make a difference to the world we live in, and provide an opportunity to be part of a group of like-minded people who will support you to grow and find your voice.



www.dearem.nz @dearem.nz

The Dear Em Programme is run by HELP Auckland, a specialist sexual violence service. HELP is there to support, inform and uplift Dear Em, while the young people in our team set our vision and agenda, driving the work that we do together.

Having a vision helps us to stay hopeful; it reminds us that despite the challenges we face, we are working towards a bright future, and this vision inspires every step we take in getting there.

The Leadership Team at Dear Em are a

group of diverse, young, intersectional feminists. Dear Em's name includes the reflection of ME, by which we aim for young women and gender diverse people to see their lived-experiences reflected in our vision and have a sense of belonging.

We are committed to a Te Tiriti-based, consent-promoting, culturally inclusive, and socially just Aotearoa, achieved through youth empowerment. We advocate for a society where all people have equitable access to opportunities and resources while being safe, nourished, empowered and supported.

Young people experience Dear Em as a presence that ignites their inner change and outward action through raising awareness, developing connections, creating political action, learning about choices, and building community.

We aim to encourage and create a world where relationships are built and sustained through Dear Em's values of empower, empathise, and embrace.

Follow us @dearem.nz for more <3

WOMEN IN HEALTH NETWORK AUCKLAND

(WIHN)

In an era where diversity and inclusion are vital, Women in Health Network Auckland (WIHN) are proud to support and empower female-identifying students aspiring to become health professionals.

The past few years have brought significant advancements in the domain of women's health in Aotearoa. This year, the Ministry of Health welcomed New Zealand's first-ever Women's Health Strategy, a commitment to improve the health and wellbeing of women. Furthermore, in terms of leadership, the three entities of the health system – Manatū Hauora (The Ministry of Health), Te Aka Whai Ora (Māori Health Authority), and Te Whatu Ora, are all led by women (Diana Sarfati, Riana Manuel, and Margie Apa respectively).

So, why is WIHN still a necessary organisation? Despite significant progress, there remain stubborn disparities in women's health outcomes and gender inequities in the healthcare workforce. Women continue to face unique health challenges, including disparities in access to care, maternal mortality rates, and underrepresentation in clinical trials. These inequities are often exacerbated for many groups of women, including wāhine Māori, Pacific women, rural women, and disabled women. While the health sector is predominantly female, persistent gender disparities such as pay gaps, uneven advancement opportunities, and limited representation in leadership positions highlight the need for change. WIHN firmly believes that creating networks of support for emerging women in health is essential to addressing these inequities.

The core mission of WIHN can be summarized in three words: 'mentor, network, lead'. The term 'mentor' encapsulates our commitment to aiding wāhine as they navigate their health degrees and transition into the health sector, involving sharing experiences, insights, and advice. 'Network' highlights our group's role in connecting diverse students from various health specialties, fostering connections with existing health professionals. Lastly, 'lead' signifies our aspiration to guide wāhine on their journey to health leadership, both within our university community and as representatives of female health students in the broader health sector.

We're excited to celebrate another incredible year at WIHN! To speak of some of our highlights this year, our Mentoring Programme has been our most successful and popular interventions, involving approximately 200 mentees and mentors. First-year students (mentees), who study a health degree such as biomedical science or health science are paired with students currently studying a health degree (mentors), with the aim to support mentees in navigating their first-year. Our mentors are from a diverse range of programmes, including pharmacy, medical imaging, health science, audiology, medicine and optometry, to name a few of many! We launched our Mentoring Programme with our annual Wānanga, serving as a platform for fostering meaningful connections between mentors and mentees.

Within the Mentoring Programme, we have held various academic events. Our 'Where to From Here?' event exemplified the importance of guiding first-year students through the maze of academic choices. By inviting health professionals from different programs and facilitating networking opportunities, we ensured that first-year students can explore the possibilities of study within the Faculty of Medical and Health Sciences (FMHS) and make informed decisions about their academic pathways. Furthermore, our commitment to supporting aspiring clinical degree students is evident through our MMI (multiple mini interview) Intensive event. This free event prepares aspiring clinical students for the MMI process by offering mock interviews, feedback, and tips.

WIHN has held events that have contributed to a vibrant campus community. We've loved hosting various events including Money Talks, to promote financial literacy among students, and Te Mana Wāhine, an event highlighting the journeys of wāhine Māori health professionals. We've also enjoyed collaborating with other clubs in social events such as the STEM Cocktail Party with Robogals Auckland and Auckland University Women in Science, and Brushes and Bites, a fun night of painting

and enjoying food alongside Campus Neuro Society and the Students' Association of Medical Sciences. In our 'Brushes and Bites' event, a fun night of painting and enjoying food.

Finally, another highlight of our year has been sharing our kaupapa through the 'Networking with High Schools' programme. Our commitment to inspiring the next generation of health professionals has led us to engage with numerous high schools in the Auckland region. At these engagements, our focus has been twofold: sharing our journey as FMHS students and showcasing the wide array of health programs offered by the University of Auckland. Through these interactions, we have reached and engaged with approximately 500 students and parents.

As we continue to expand our horizons, we'd love for you to join us. While some of our events (such as the Mentoring Programme) are specifically for female-identifying and non-binary individuals studying a health degree, other events (such as Money Talks and Te Mana Wāhine) are open to everyone! The best way to keep up with our mahi is through our Instagram @wihn_uoa, or you can join our membership/mailling list through the website linktr.ee/wihn. We're delighted to continue our kaupapa of supporting a brighter future for female-identifying students pursuing careers in healthcare. Thank you to everyone who has been involved with Women in Health Network Auckland this year, and we look forward to another exciting year in 2024!

- Samantha Samaniego
(WIHN's Director of the Auckland Branch)

THURSDAYS IN BLACK UOA

Thursdays In Black UoA is a student-led grassroots movement which raises awareness of the epidemic of rape that prevails across tertiary institutions. We envision sexual violence as an issue contextualised by contemporary cultural circumstances, and any solutions attempting to addressing these conditions must disrupt social and structural norms.

Our kaupapa combines advocacy and education with an aim of changing attitudes, beliefs, and conduct that contribute to the prevalence of rape culture. Every Thursday, we set up a stall on campus to facilitate for one-on-one interactions with our constituency, in order to make visible of an alternative to the status quo. For us, wearing black is a symbolic opposition to sexual violence and we are dedicated to demonstrating our solidarity with survivors.

In 2023, we were committed to the cause of creating social and structural change. Particularly, we entered in a partnership of continuous consultation with the university, with a vision of cultivating a culture of consent on campus. After preliminary discussions, we are currently in the process of organising an advisory board involving a larger cohort so decision-making is democratised and our group is representative of the diverse student body. To enhance the accessibility of our advocacy, we invited Marama Davidson to unpack Te Aorerekura (the national strategy to eliminate family and sexual violence) into palatable policies that affect us as activists. This hui enlightened us of the possibilities of political action and approaches for transformative change, so we feel reinvigorated for a future free of violence. Our paradigm focuses on primary prevention, hence why we also collaborated with Law School's Equity Officers on providing safe spaces for students to thrive while studying and working. Overall, the mission of Thursdays In Black is made possible by the collective m, and together we move towards a world without sexual violence.



ENGGEN 101

Interview by Layba Zubair

What do engineers do? Who are engineers? How is engineering? This is a show that tells all. Follow Meg, Pauline, Aryan and Ella on this groundbreaking, never-before-seen, inside scoop reality series on the life of engineering students.

Cast and Crew in this interview

Savithi Gunasinghe, starring as Meg.
Marianne Healey, starring as Pauline.
Yuvraj Behal, starring as Aryan.
Felicia Indrawidjaja, writer, director and creator of ENGGEN 101
Sara Christiaan, art director and costume designer.

Comedy often requires timing and chemistry among the cast. How did you all build rapport and work together to deliver humour effectively while conveying the series' underlying message?

Savithi: We all sort of knew each other from Engineering review, so that helped and then I think just the fact that we were in such a hectic situation and we were seeing each other like eight hours a day.

Felicia: I didn't know anyone because I wasn't a part [of revue] so I got to know everyone through the audition process, but we also did a boot camp before we started filming just to make sure that everyone knew each other. For a lot of us this was our first time doing something like this and including myself like I've never done a filming project this big before.

Marianne: The four main characters, we already knew each other somewhat beforehand but I think all the time that we spent like on set, talking to each other and just making jokes with each other, I think I would say Yuvraj was the biggest jokester of them all, and he is very funny, he is very, very funny.

Were there any challenges you faced during the production process?

Felicia: We had a ton of issues. This was like our first time doing something big like this. So there were a lot of unexpected issues that cropped up and stuff that we simply didn't know could happen. One of the big ones was that we had to find our director of photography two weeks before filming was going to start. I think what was important was that everyone was really empathetic and understanding and had a lot of patience while we worked through these issues.

Yuvraj: A scene that was tough, was that at the end [of the series] where I ran out of the room and then Meg and Pauline are chasing behind me, and I had to get into

my feels, that was kind of like different to what I had done in the rest of the show. In the rest of the show [Aryan] is more laid back and chill and that scene is one of the first times that Aryan taps into his emotions, and my character went from being comedic all the time, to talking about his emotions for once and that was a bit of a change.

Comedy can be a tool for a lot of change. How do you guys think that humour and entertainment can contribute to breaking down barriers and promoting diversity and inclusion in fields like engineering?

Sara: In general when you think about engineering, you don't find it a comedy subject. But posing ENGGEN 101 as a comedy has definitely changed the perspective to view engineering as boring, and it has proven that you can also study engineering, educate yourself and also have fun.

Yuvraj: Humour is always a good way to break the ice. Engineering from the outside seems like quite a mundane and a boring thing. Recently, I met someone who didn't even know that there's many different specialisations of engineering. So, I feel like if you can use humour as a way to sort of entice people to actually understand what engineering is then it's [humour] is probably the best tool.

Marianne: When we started shooting, it was very easy to bring the comedy aspect to it because we already were so comfortable with each other and we were so comfortable making those jokes. Comedy is very important to the storyline because it keeps the audience hooked and keeps them wanting to watch while we also deliver the message of women in engineering and just engineering in general.

What do you hope viewers will take away from your characters' experiences and how do you see this translating into positive real-world change?

Savithi: ENGGEN 101 shows the true engineering experience, and that every specialisation is very different - anything you're passionate about, may it be maths or physics or coding or chemistry - you can find it in engineering.

Felicia: I honestly think if I had seen a show like ENGGEN 101, then I would have been far more confident about my decision to pursue engineering. I was almost going to do journalism because of Rory Gilmore from Gilmore Girls, and that was because I could see this character that I related to [Rory] and we had all the same passions and drive to fulfil our goals and I realised just how influential that was. I definitely kept that in mind when creating ENGGEN 101, because I wanted to make a show that

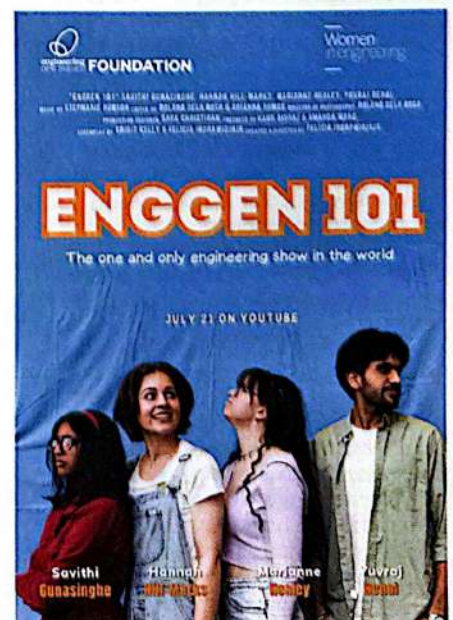
I would have liked to have seen when I was younger.

Yuvraj: Near the end of the show, Aryan liked someone, but he got rejected. So I guess I'm trying to say that life is full of a lot of rejections, not just in terms of that, but day to day life and it's important for you to keep going and to stay motivated. Because Aryan faced his fear of rejection by confessing his feelings to Ella, so even though it didn't go the way he expected it to, he tried. No matter what area of life you're in, you always should keep trying and one day, it will lead to something good.

Marianne: I've always been very involved with just Women In Engineering (WEN). And I've always known how incredible the women in engineering are. So I feel like while this project hasn't made me necessarily more aware of it, but hopefully the show makes other people more aware of it. Because especially since there's four main characters, and three of them are women, which I think is very cool. It doesn't really reflect the percentage of women to men in engineering. But I think it's also very interesting how the three main characters, the three women main characters were so different. I think that was also very cool to see how different we all are.

Can you share any instances where you drew inspiration from your own or other experiences to bring realism to your roles? Do you relate to your character(s)?

Yuvraj: I feel like naturally I'm pretty funny. Day to day, I try to just incorporate humour into whatever I do. If I'm with my friends or my [Engineering] revue friends, we just talk and we're pretty funny, so we just bounce off each other, so I feel like I made use of that personal experience of wanting to make things light and funny and



incorporated that into what Aryan would do quite often. A lot of us knowing each other from places like Engineering Revue meant that we were able to tap into the connection we already had.

Felicia: Yuvraj really gave humility to his character. He made him incredibly sweet and three-dimensional and lovable.

Savithi: Meg stands her ground often, and I like being bossy, so it was fun to be able to yell at people as Meg in episode four. I like bantering with Marianne, we have that kind of relationship, so that was fun as well. I was really able to draw on the personal relationships that I have with the people around me and the cast, you can really see the way that they start to weave into the show, especially by the last episode. The last episode was the last thing we shot as well, so it helps to see that natural progression.

Marianne: I definitely relate to some aspects of my character but I feel like me and my character are a little bit different. I feel like potentially sometimes I have a more positive outlook on life. And she's very passionate about engineering, and I also am passionate about engineering. I do computer systems and Pauline did biomedical engineering, which are quite different fields. I think my character is very cool. I would have looked up to her if I was a little kid. She's really cool and she really stands up for herself and she doesn't let anybody push her around - she knows her worth and I think that's really nice

Can you share the inspiration behind creating ENGGEN 101? What motivated you to address engineering stereotypes in a mockumentary format?

Felicia: There's shows about occupational workplaces like doctors and nurses and lawyers - but none about engineering. And we know that there are a lot of misconceptions about the engineering field in society as a whole, so I was like, why can't we have that for us? And so I decided to make my own. The mockumentary format was a part of my vision because I'm just a fan of comedies and sitcoms and the mockumentary format in general. I also really like how it doesn't need to be perfect when we're trying to make stuff in a normal, cinematic way. And I think putting comedy with engineering in a fun and light-hearted way is something that's not really often touched on in the media. It's always disaster stories about buildings made by engineers falling down and stuff. And so I thought it was just important to shed a new light on the engineering field in a light-hearted manner.

The title ENGGEN 101 implies that it's an introductory course in engineering. In what ways do you hope the series serves as an introduction for those unfamiliar with the engineering world?

Savithi: I think it's been touched on before, but I think one, the fact that there are specialisations in engineering and they're very different from each other. In the show, we have a mechatronics student, a biomed student, a civil student, and a compsci student - all of which are incredibly different specs and we do

we touch on them [in the show] as well different projects that you do within those specialisations to depict that if you have any sort of interest in the STEM field you can definitely find something in engineering that's going to suit you.

Sara: The engineering world, the perception of it, is currently very male-dominated and with ENGGEN 101 we purposely made it a flip of the current ratio of students. We wanted to show that there is a place for women in engineering, and that that can become what is seen as the norm or as familiar.

Felicia: This was something that the creator of Derry Girls also talked about, because her show is about an all-girls school, and I also came from an all-girls school, and so in that space, the best sports person was a woman, and the best scientist was a woman, and the best artist was a woman as well. And so, it was almost like we were trying to simulate this community where your gender doesn't matter and to bring more visibility to these amazing women who not only like studying engineering and breaking stereotypes, but they're also thriving and doing really well in their field.

Yuvraj: One other thing was that engineering is not about studying 24-7. You can have fun. And personally I've had a lot of fun with making friends, and doing things within engineering. I feel like some people have that misconception that it might be like you can have fun and do other things such as Engineering Revue, you know there's 24 hours in a day. Engineering is quite a broad degree, a lot of specialisations and it is very social. My character, Aryan, is a part of Engineering Society as well - my point is, you can study engineering and also have fun - you don't have to choose either or.

Marianne: I think for people, especially people who aren't engineers watching the show, it's a good introduction to them to see what engineering is really like and how it's fun and things happen. And even though you're studying or you're late for assignments, there's always fun in it.

Yuvraj: One thing I want to say in terms of the shooting was that we were shooting for around 10 days, non-stop. At the end of that, it was kind of sad, but not really too sad. But I just felt like, I don't know if we're going to get a chance to do this again. So I just want to say a quote that I learned recently from Mr. Shahrukh Khan. "If it is good, strangely the ending will be sad. So hopefully there's a season two in which I am called upon"

What was your experience being a woman coming into engineering?

Marianne: I think when I tell people that I want to do engineering, people always say, why? Why would you do that? It's so hard. They don't really understand. Meanwhile, if I would have said, are you doing medicine or something, they would be like, oh wow, that's so cool. Like for my school, there were only like three girls who did engineering, which is near to nothing. So I really came in here knowing basically nobody. And I think it was quite hard to make friends initially,

but I think, yeah, it definitely got better. But I think personally, I've always seen women that can do anything and that engineering is definitely a place where women should be.

Savithi: One of the biggest reasons that Felicia wanted to make the show, was to show that women in particular that they can do engineering. As a woman of colour I found that as quite important, especially someone coming from a smaller town. There were honestly very few students at my school who went into engineering, and even fewer who came to Auckland University for engineering. I think if I had a show like ENGGEN 101 in high school, it would've made my decision and pathway much easier.

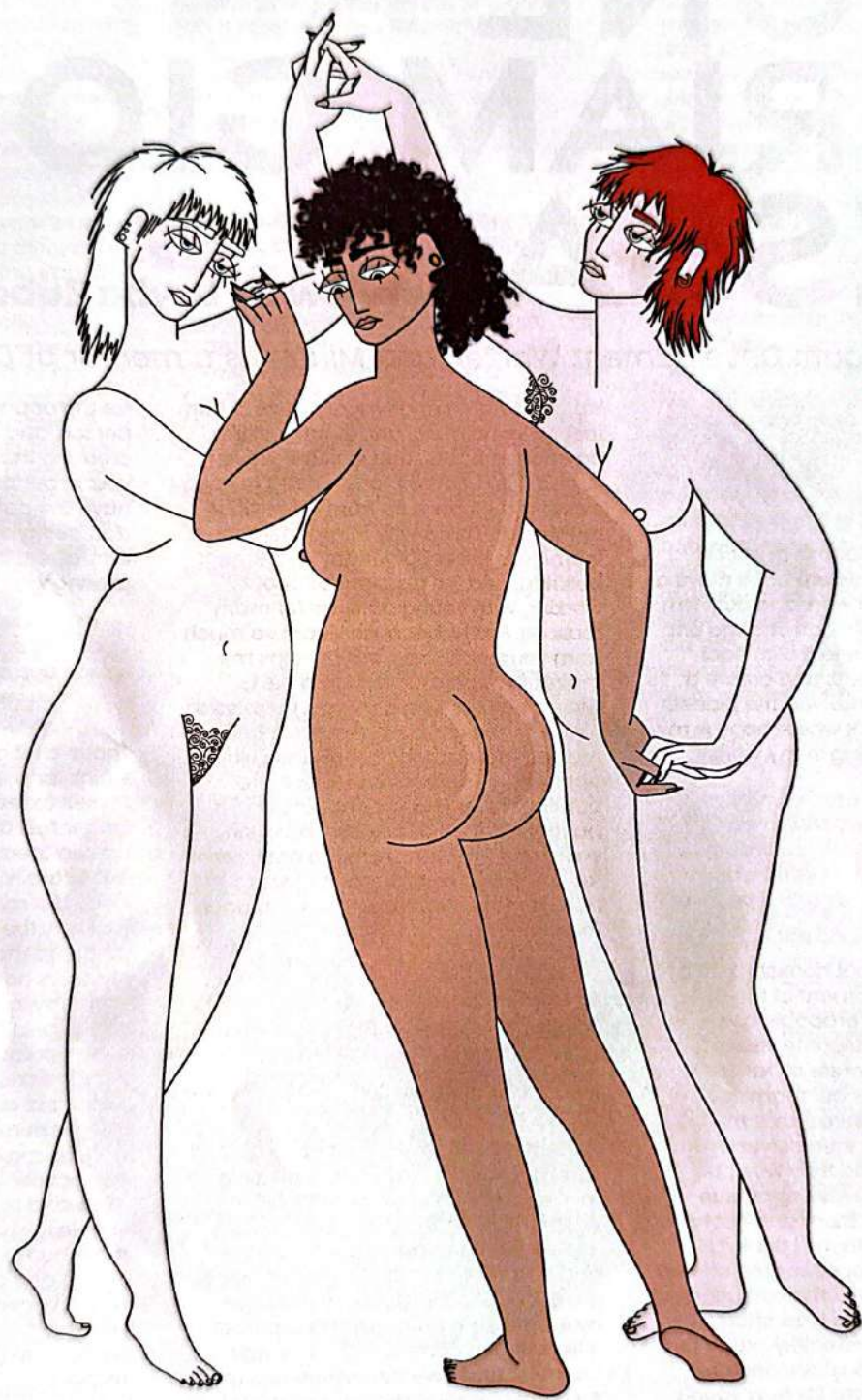
KATE Magazine aims to celebrate achievements and challenge the status quo. How do you think your involvement in this project aligns with the goals of this year's publication of KATE?

Marianne: I hope little girls worried and thinking, oh, I don't know if I should be an engineer, or oh, I'm so scared that that's only going to be boys and that they're not going to have fun are able to see this and think, wow, engineering is actually so cool and I'm going to make so many friends and all the girls are going to be awesome. Every girl I've met here is awesome.

Felicia: So I, unlike the cast and crew, did not take part in [Engineering] revue, but I was in WEN [Women In Engineering], and had been involved with their network and their Marketing and Communications team for the past two years. My aim in all the content I created revolved around wanting to have more visibility for women in STEM roles and women in engineering. I constantly was thinking about different ways to approach creating content for the same kind of vibe and intention, and I realised that there's not really any shows and movies about engineering, which is why ENGGEN 101 is so important for us not only as engineers, but as women who are engineers.

Sara: Our creative team was 100% women. And that was a pulling point for me to join the project as well, just because it was like a story that I felt that I could tell with my background and experiences. And just being in that female creative team, and to produce something as amazing as this, was just a really great time.

Felicia: It's really rare to have situations in the engineering sphere where it is like fully run by women and also like there was points in during like onset there were points where it was like nearly all women and that was a special environment.



SUFFRAGE SPOTLIGHT

IMOGEN STONE AND MIRIAM GIOIA SESSA

Interview by Layba Zubair

Imogen is a Youth Development Worker, and Miriam is a mentor at Dear Em.

Miriam, How does the concept of hope resonate with your feminist beliefs and activism? Can you share moments in your journey where hope significantly impacted your work?

Thank you so much for this question about hope. For me, where hope plays a significant role in my work and activism is the hope that things can change and that humans can connect with each other, build movements and create a better world for themselves, the planet and all species. That's where hope is my beacon and grounding in my work.

Imogen, As a Youth Community Development Worker, could you share some of the most rewarding experiences or projects you've been involved in that have made a positive impact on young people's lives?

It may seem basic, but honestly being a part of the development of the Dear Em programme has probably been one of the most wholesome, rewarding experiences of my career so far. It fills my heart when I hear our team say they feel safe and empowered, that they know they can bring themselves in any form to our space and they won't be judged, that they are able to pursue what is important to them and not have agenda's forced on them. I think it is really rare to find spaces like the one we curate at Dear Em, which is sad because in my mind the way we work should be the norm, but I am incredibly proud that we have created this space and are setting a new standard for how young people should be supported when working in social change spaces.

Miriam, As you've evolved as a feminist advocate, how do you see the role of hope passing from one generation of feminists to the next? How can we ensure that hope continues to inspire future activists?

The way I see hope passing down from one generation of feminists to the next is through being able to see the changes that have occurred. I think when we look at any of the changes in the space of

women's rights and sexual justice, it can feel overwhelming, and it can feel like an endless battle, and in some ways, it is, and it is a battle that we need to keep passing the baton on from generation to the next. That's why intergenerational learning is essential for any movement building, and I'm passionate about working with young activists for many reasons. Firstly, because I learn so much from young activists, and it helps me maintain hope that there is a next-generation coming after me, but also to highlight the changes that have been made, not so much to showcase what has been done but to generate the burning fire of change, that change is possible. Hope can't exist in isolation. We have to be connected to each other, reaching out towards each other to build a movement together for change to occur.

Imogen, You have a diverse background in the social and health sector. How did your career path lead you to your current role, and what inspired you to work with youth and community development?

To be honest, I never planned to be a youth worker. I always had a passion for social change and community wellbeing, though. As a young person myself, I had the opportunity to be a part of a youth programme that helped me to grow my skills, feel like I was making a difference, and be a part of a likeminded community – this was the most empowering experience for me, and ultimately influenced what I studied, and my decision to work with youth. I have always been so grateful

for the opportunity I had as a young person, and now I want to be a part of creating those opportunities for other young people. I think young people truly have the potential to change the world, and being able to provide a space that empowers them to do just that is such a privilege.

Miriam, Can you share a personal or professional experience where you encountered adversity but held onto hope as a driving force for progress?

I have a lot of trauma in my background. I think for me, the journey of allowing myself to feel all the hurt parts and no longer feel that I need to contain them or stop them from being triggered, but actually utilizing them as a really insightful moment that I can listen to them, the pain in others, and the pain and the trauma of the world. My scars have become a vehicle for empathy, connection, and insight. And, sometimes, seeing the support of others, in particular, when I was working in frontline crisis support, seeing people withstand and keep going, really drives my passion around creating a different world is making sure that everyone has access to dignity and respect in this world is probably, you know, the simplest what I advocate for. And then in more complex forms, it's intersectional, justice and climate justice and all these other bigger words, but actually, when I narrow it down, it's advocating that all beings can be treated with dignity and respect.

Imogen, Can you share some key skills or lessons you've learned that have

been valuable in your work with youth and communities?

Really early on in my time working with Dear Em, I did an interview with Jahla Tran-Lawrence, who is a sexual violence prevention specialist in Pāneke/Wellington, and an incredible youth activist. We were talking about advocacy, and social change, and how to work out what you want to do in this space, and she spoke about picking your battles. The way she phrased it was "this is my hill, this is one that I stand on and I say no to others, so that I can do this." That lesson has really stuck with me ever since, because working with youth and communities there are so many important causes, and so many cool projects and initiatives and work that we could be doing to make a difference – but it is so easy to fall into the trap of trying to do everything and spreading yourself too thin. It can be really disappointing having to turn something down, or postpone something, or say "no", but it is also really important to give ourselves the space to do things well. Plus, sometimes we aren't the right people to be doing a piece of work, so it's important to be able to recognise that, and pass it along to someone who can do that work, and trust that they will honour the kaupapa.

So, learning to pace myself, learning to pass on things, and take the time to focus on a few things at once and doing those things well have all been really important skills to learn in this work.

Imogen, in your vision of being an activist therapist, how do you see hope as a central element in supporting individuals' and communities' journeys toward liberation and empowerment?

So I think when, for me, in terms of going on the journey to becoming a therapist, in many ways, you learn to be someone who's willing to sit in a dark cave with someone else and be there for as long as it's needed. You hold the hope that this human can make it and that this human is going to be okay, and that's incredibly humbling to see. The people that I've worked alongside do exactly that, that actually most humans want to want the best for themselves and say and saying that is incredibly, it really touches my heart and really gives me a profound sense of it's like a very sacred space that you enter with another human and being able to hold that sacred space is really important for me. By bringing playfulness and joy into the work, I have, in particular, thinking more, not so much in the therapeutic space, but in the activism space of young people, that we can't have hope if we take everything so seriously all the time. And I don't mean that to minimize the work but that actually dancing, playfulness. And all these other aspects are really important in terms of revolution, like we can't have a revolution if we can't dance if we can't laugh, if we can't be playful and enjoy

the world we're in. So, this is if, if someone wishes to engage in this work, it's a lifetime work like I started when I was 14. And I will keep doing this work probably till the day I die in some formal way. Obviously, when I was in my teens and early 20s, it was a very different way to what I'm doing now when I'm in my 40s. But in all those moments, finding ways to find love and laughter in this space, even though it is a great defeat of a great front to lots of crap we enjoy.

Imogen, in your role as a Youth Community Development Worker, how do you see hope as a driving force in empowering and uplifting young people?

I think hope and empowerment go hand in hand, and to me the word that ties these two things together is "belief". There is something about inspiring a hope, or a belief in what we can do together, what we can achieve, and through that we empower young people to go about pursuing those aspirations. I find it really powerful being in a space with young people where we can just throw our wildest hopes out onto the table, and not have them criticised for being "too big" but instead exploring them, and going "okay, that's really big and exciting, and it's going to be a long journey – so, what's the first step?"



commemorates the historical struggles and achievements of women's suffrage. How does this history fill you with hope for the future of gender equality, and what lessons can we draw from it?

I think suffrage week here in New Zealand is a very interesting week because we were one of the first countries to offer women the democratic vote. Suffrage week is very much that moment to remind us that, for me, at least, is the moment to remind us that we can't actually forget our history; we can't forget that the rights that we have obtained, in some cases like for indigenous people, were rights that possibly were there beforehand, and then those rights were actively disintegrated and attacked by colonial powers.

And for those who have come from Western spaces, I think it's also really important to remember, actually, there were specific times and moments when women's power within Europe was attacked and destroyed. And I, often even in my academic writings, as some feminist historians like Sylvia Federici point out, that there was a specific moment when the attack on paganism and women occurred in Europe. And so, for me, that historical understanding of where does oppression come from? What is their history? And in what context did they merge? And that is really important to make sure that we're very clear with what's happening and why.

Imogen, How do you believe that fostering hope at the community level can lead to broader positive changes in society, particularly in areas related to youth, social, and health issues?

I think the solutions to most of the challenges we face in our communities, like violence and mental health, need to be led by the people in those communities. For that to work, together we need to have hope that these issues can actually be addressed. Hope to me is the impetus of change – hope inspires us to act, to invest in solutions, to work together.

Miriam, you've mentioned the support and unity within the Dear-Em team. How does this sense of community and solidarity contribute to the hope for a better, more inclusive future?

So, for me, community solidarity comes from my political experience of growing up in Italy. As a teenager in Italy, I was part of significant social change movements; you know, it wouldn't be uncommon for me to be a part of protest marches of 50 to 1000 people, and the biggest protest marches I've ever been to with 500,000 people. So, that concept of movement is ingrained in who I am as an activist. In those spaces, I learned that community solidarity is not just a word to throw around for me, my comrades that I grew up with, and the people I was doing

A lot of the time, I see responses to young people's hope which can actually be quite condescending and disempowering, almost like their hope is treated as this "cute, naive, youthful" quality. Which is why I think it's important to take young people really seriously – to take on their wildest ideas and explore them, rather than shooting them down as "too hopeful." Instead, we uplift our young people by investing in their hopes, or their visions, and show them that they can achieve them one step at a time.

Miriam, Suffrage Week often

politics for. And because initially, the risk of physical violence was actually very real, both from police and from fascists, it was intrinsic in our activism that we were there for each other, beyond our smaller differences, so we were almost politically nearing work to the common denominator of where could we all agree on to take action because we knew that there were forces so much bigger than what we were addressing in our community.

So when, as a left-wing movement, you need to deal with fascists, who are organized and killing people you know and love, you work differently. Because you know that you have that community solidarity, you know that you can make a mistake, but people will pull you back up and support you. And it's not without; it wasn't a perfect world by any means in Italy. And my experience is lots of infighting and lots of other things. But the emotional experience of it was less about identity politics. For me, it was more about community building and being in a relationship with each other, which really shaped my identity.

So Imogen, what or who inspires hope in you as you work toward the wellbeing of individuals and communities, especially in challenging or uncertain times?

It might sound cliché, but young people. I am constantly inspired by young people who stand up and speak out for what they believe in, who question systems and share new ideas for how things could be done. I think that is part of why I have chosen to pursue youth work – I am really passionate about social change, and young people are the ones who give me hope that things can be changed.

When you exist in a system long enough, you start to accept it. But young people aren't so jaded, they aren't prepared to accept the status quo, and they aren't going to be quiet about it – and I love that. Seeing young people speak up and call things out inspires me to follow their lead.

I will also add, while young people inspire hope in me, and I truly believe they will change the world, I don't buy into the idea that it is young peoples' "responsibility" to fix everything. Rather I think the older generations have a responsibility to listen and respond to young people, to partner with them. And again, I am so filled with hope seeing young people demanding this. Despite challenging or uncertain times, I think as long as there are young people out their calling for change and demanding

better, there is hope.

As an intersectional feminist, Miriam, can you explain why feminism is crucial for addressing broader root causes of oppression, such as misogyny and patriarchy? How do you incorporate intersectionality into your advocacy?

So, for me, in terms of intersectional feminism, and it's really interesting, I was a feminist in the 90s, and I was, remember, when I was a young person, how much I was going against the old guard of, you know, non-intersectional feminists, that pretty much woman could only be biological woman, that patriarchy was the primary form of oppression. And as a new generation coming up, we were really exposed and experiencing different things. So even in my activism, I wasn't only involved in feminist activism, I was involved in migrant refugee rights, I was involved in anti-globalization movements, I was involved in animal rights movements, and kind of seeing those common threads and causes across multiple issues, and also unsafe people's lived experience, how oppression operates in an intersectional way. So I think there are many complex gnarly problems like misogyny, like colonialism, like patriarchy, that unless we take that intersectional approach, it's like a whack a mole, its ugly head will come up in another way. And it needs to be eradicated because we can keep no benign form of oppression. And we need to keep addressing it all as a whole.

Imogen, as a professional committed to the wellbeing of young people, what do you envision for the future of these generations?

I really hope to see an Aotearoa where young people don't have to fight to be heard, but instead there are already seats at every table for young people to take if they so choose. I really believe in the vision we have at Dear Em as well, and I think that truly is the future I hope to see for us all.

Miriam, it's clear you have a strong connection with the team at Dear-Em. How do you see the team evolving in the future, and what role do you play in passing down feminist-based and organizational knowledge to the next generation?

It has been one of the coolest jobs, and I've done a few jobs now. And that is because it's the first job where I've had a group of young volunteers, but also call them my colleagues. And that's been a really different experience of the youth

space and engaging with young people because that normally doesn't happen. And, I always, you know, now that I've been doing work for a while and been in leadership roles, I stopped thinking exactly what I want to pass down. Change can't happen without collective action. It's less about my skills and me trying to get ahead but more about us doing this together. And when we have that, when I have that way of working, I'm not necessarily gatekeeping any of my knowledge, so I'm really keen to pass anything down. And I think in terms of the way the Dear Em team will evolve, my hope, talking about hope, as we were talking about before, there continues to see its huge potential as a group and build on its strengths because it's on a real pivotal moment of being able to start taking even bigger actions.

Imogen, As a Youth Community Development Worker, could you share some of the most rewarding experiences or projects you've been involved in that have made a positive impact on young people's lives?

It may seem basic, but honestly being a part of the development of the Dear Em programme has probably been one of the most wholesome, rewarding experiences of my career so far. It fills my heart when I hear our team say they feel safe and empowered, that they know they can bring themselves in any form to our space and they won't be judged, that they are able to pursue what is important to them and not have agenda's forced on them. I think it is really rare to find spaces like the one we curate at Dear Em, which is sad because in my mind the way we work should be the norm, but I am incredibly proud that we have created this space and are setting a new standard for how young people should be supported when working in social change spaces.

To both of you, if you could send a message of hope to readers during Suffrage Week, what would it be? How can individuals harness hope to drive positive change in their lives and society?

Miriam: There's a quote we quite often say in activism in Italy: If you can't imagine better days if you can't dream better days, you won't be able to fight for them. Our imagination, dreams, and creativity are as important as analysis and hard-hitting facts because, as humans, we are storytellers. And that's what drives change more than anything. Over all of human history, actually, it's the way we're telling our stories that makes a lot of impact. So yeah, keep dreaming and keep dreaming big.

Imogen: We absolutely can change the world, and achieve an Aotearoa that is truly inclusive, and safe, and socially just. It may seem like a huge undertaking, but the more people who get involved in creating change, the easier it gets. If you are passionate about something, go pursue it – join a movement, write a blog, go to a rally, talk to your MPs, vote; all of these actions make an impact, and you have the power to make an impact!

RETHINKING THE NARRATIVE: INTIMATE PARTNER VIOLENCE IN NEW ZEALAND

Sophia Lawrence

Globally, New Zealand was ranked to be the second safest country, yet, we have one of the highest rates of intimate partner violence (IPV) in the developed world. This is a fundamental issue that is often overlooked. The term describes the "behaviour within an intimate relationship that causes physical, psychological or sexual harm to those in the relationship." IPV involves a perpetrator carrying out a pattern of controlling and coercive behaviour that entraps their victim and makes it increasingly difficult for them to leave the relationship. Discussions surrounding IPV in New Zealand often focus on a largely gendered analysis as a result of women being at a statistically higher risk of being victimised.

New Zealand has the highest rate of family violence, including IPV, out of all countries within the OECD. Shockingly, 1 in 3 women in New Zealand are victims of physical and/or sexual intimate partner violence in their lifetime. When broken down by ethnicity, the statistics reveal that 58% of Māori women, 34% of European/other women, 32% of Pacific women, and 11.5% of Asian women experience IPV. Last year alone, 175,573 family harm investigations were recorded by NZ Police.

Despite the pervasiveness of IPV in New Zealand, an estimated 87% of female victims who experience physical and/or sexual violence from a partner do not report it to the police. This is a deeply concerning statistic, particularly when we consider that family violence accounted for 40% of all homicides nationally between 2009 – 2015. These statistics show that the current legal framework is simply not sufficient. The law is not adequately addressing the issue and is failing victims going through a period of trauma.

STEPS TO CHANGE

Addressing New Zealand's issue of IPV requires a comprehensive and multifaceted approach. The Offices of the Ministers of Justice and Social Development have called for "transformational change" across the system to tackle this problem. However, bringing about such change requires a significant shift in the way that society views intimate partner violence.

The current narrative often fails to acknowledge that IPV involves a harmful pattern of related, rather than isolated, incidents. In response to this, the New Zealand Family Violence Clearinghouse has suggested that a 'systems thinking' approach should be adopted throughout the wider family violence response framework. In this approach, a system is defined as a set of interconnected individuals or things that produce their own pattern of behaviour over time. In the context of IPV, the 'family

violence system' includes not only the criminal justice response but also structural inequalities and socio-cultural drivers of violence. This approach aims to catalyse 'transformational systemic change' through collective understanding, synthesis of the criminal justice system and effective use of resources. There is a wide range of potential outcomes from the systems thinking approach. Firstly, we would see greater collaboration between the organisations and agencies involved in addressing IPV. There would be a prioritisation of primary prevention, largely through advocacy and education. We would also see greater consideration of the systematic issues considered to be causative of violence. Lastly, the approach would encourage political and social accountability through law reform and increased funding.

We must be mindful that buzzwords such as 'primary prevention' and 'systems thinking' are prevalent in conversations surrounding system reform. These approaches are critical, however, when understood in isolation, they result in little direct action. Bringing about social change takes time, and with New Zealand's alarming statistics, time is a luxury we

do not have. While an effective first step, we cannot solely rely on changing society's understanding of gender and violence in order to reduce our IPV rates. Even if we see a shift in society's broader thinking, the misconceptions of sexual violence and gendered assumptions remain ingrained within the justice process.

It is clear that we need to engage in the primary prevention of IPV and advocate for a new narrative. However, we also need to question how we can amend the system for those who are already victims and develop a process where they can truly achieve justice.

CHANGES TO THE COURT SYSTEM

Victims of IPV who seek justice through the courts have described it as traumatic, re-victimising and harrowing. Confrontingly, almost half of the sexual violence complainants report that going to court is the most challenging part of their recovery process. When we pair this with the strikingly low conviction rates, it is no surprise that victims largely show unwillingness to report their experiences of IPV. The Sexual Violence Legislation Bill was enacted in 2021 in hopes of easing the court process for complainants. While it is a positive and helpful change, many aspects of the process remain brutal.

In response, Justice Minister Kiri Allan has promised a law change that will stop victims from being further traumatised and abused throughout the court process. The upcoming bill will have a particular focus on children. However, it also aims to "prevent litigation abuse, give victims of sexual abuse more control over suppression orders, and introduce new support for victims."

This proposed legislation is a significant milestone and a hopeful sign of upcoming reforms and changes in the wider criminal justice system. Victim advocates encourage you to "get behind this" and send in submissions when the bill reaches the Select Committee. This will ensure that the laws are crafted to protect our needs as a community. If this change is enacted, it could mark the beginning of a new era where the court process advocates for its victims and begins to dismantle the broader system of intimate partner violence in New Zealand.

BE A MAN

Masculinity is a concept that is often served with toxic expectations. Masculinity is being strong, meaning no sign of weakness. Don't express your emotions, don't cry, don't complain, don't ask for help, don't be any less than an emotionless rock that supports *everything*. If you show any sign of weakness, you're a pussy; you're not a "real man".

Now imagine what these ideas have on a romantic relationship. You don't feel like you can explain your feelings to your partner or ask for their help without seeming weak. I've seen the men in my life get completely lost on a road trip and add far more time to it just because they didn't want to ask for directions. I've seen men become angry because they don't know how to express their feelings. This cycle of emotional suppression can lead to resentment, frustration and the ruining of a relationship.

We focus so much on feminism that we have lost sight of what feminism is. Feminism is not hating men, wishing men didn't exist, or thinking women are far superior to men. Feminism is wanting men and women to be equal. We need to remember this goes both ways. Women face different inequalities than men. Women face discrimination on a level that we have always been seen as inferior to men. Men face discrimination on a level that they must maintain a strong sense of masculinity based on toxic stereotypes. I'm not saying one has it harder than the other, but simply that neither has it easy.

It has become a Herculean task for men to be vulnerable with their partners. Since they were little, they have been taught to repress their emotions. If they cried, they would be told "crying is for girls" [which is problematic in itself]; this formed the belief that crying was associated with weakness and inferiority. Society has placed the expectation on men to be strong and self-reliant. They feel an immense responsibility to be the protector and the provider. This ingrained societal construct harms relationships because it can lead to misunderstandings

or misinterpretations. She may perceive his emotional reserve as a lack of investment in the relationship. She may feel shut out and unable to contribute to her support. Neither can properly progress with an emotional connection without him articulating or recognising his feelings.

To break the cycle of toxic masculinity in a relationship, both need to feel safe and encouraged to express their feelings and be assured that they will be listened to. Fears and insecurities are massive in a relationship, and an inability to share these feelings can seriously damage the relationship. Both partners are required to prevent toxic masculinity from impacting the relationship. The ideas of toxic masculinity are based on socially constructed stereotypes, meaning that women are also led to believe that if a man cries, it's a sign of weakness.

I've heard women say that if their man cried in front of them, it would give them the ick. What kind of impression are you trying to leave if you believe that? Would all women be turned off if their men cry in front of them? What if they asked for help? Would that give you the ick as well?

Something I found interesting was when the new Barbie movie came out. Barbie is seen as a very "girly" thing; however, in the movie, the Ken[s] played a key role and delved into toxic masculinity. In "I'm Just Ken", we hear how Ken felt and struggled to express his emotions. He explained that it didn't matter what he did and that his inability to understand his feelings drove him insane. While the Barbie movie has been seen as an attack on men, it seems like it has been the first time a spotlight has been put on men's inability to express and recognise their feelings. In the song, he asks, "Am I not hot when I'm in my feelings?" expressing the idea that men become unattractive when they express their feelings. Now, imagine the impact this would have on a relationship. She does something that upsets him, and he doesn't want to tell her it upsets him because it could damage her feelings for him, so he decides to bottle them up instead.

For this vicious cycle of toxic masculinity to stop impacting our relationships, both partners must create an environment where feelings can be communicated, expressed, heard and respected. These feelings should be accepted, and their vulnerability should be celebrated so they feel comfortable doing it again. After a while, feeling comfortable to express their feelings will become a habit, and the relationship will no longer feel a sense of disconnection or isolation.

Ultimately, both partners must feel safe and encouraged to express their fears, insecurities or emotions. Creating a healthy communication cycle will prevent an emotional gap between the partners, and toxic masculinity will no longer take control over the relationship.

THE EFFECTS OF TOXIC MASCULINITY IN A RELATIONSHIP.

Ayla Yeoman

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CLEOPATRA AND FRANKENSTEIN

BY COCO MELLORS

Review by Maitreyi Aria Jain

This was another BookTok read, which is absolutely fine. And a valid place to get book recommendations, lol.

It is also from the genre of 'If you liked Fleabag, you'd like this', and after reading Supper Club, I did not have very high hopes.

This book pleasantly surprised me, though. It also has really gorgeous language, really touching stories and difficult-to-love characters (well, except for Eleanor - who is a bit of a hero).

"Cleopatra and Frankenstein" recounts the ill-fated love story of Cleo, an early twenties artist doing her MFA in New York, and Frank, a forty-something advertising tycoon. They meet in an elevator coming down from a New Year's party; everything is gold and glittery, and no one knows anything about anyone. You are launched into the story the same way they're thrown into theirs - unknowing and unsuspecting. Quickly realising their mutual attraction, he calls her Cleopatra - "the undoer of men", and she calls him Frankenstein - "creator of monsters". Their fate is to become exactly those things.

Cleo and Frank, with an age gap of twenty years, are still surprisingly similar, and Mellors shows us both of them in vivid colour, the pretty and the ugly. The book spans two years, which is a short amount of time, but throughout it, we track their relationship as it goes from blossoming to barren. At one point, Frank buys Cleo an illegal sugar glider to save their ailing marriage. However, Frank accidentally drowns the sugar glider in the toilet during one of his many, many drunken states. At another point, Cleo builds herself a grave, after which Frank finds both her and the inside of her wrists splayed out on the floor of their apartment.

The hurt we can inflict on each other, always a surprise.

Drugs permeate the story's landscape consistently, and New York is featured as its own character. It is a snake in a sparkly dress and one that all the characters are trying to grow out of or grow beyond. Everyone is fighting their own battle. A beautiful quote describes this in the book: "That was the thing about New York, Cleo thought as they walked toward the buses. It never knew what you wanted, so it offered you everything".

Mellors does a beautiful job of creating this hedonistic cage in which her characters exist. However, their personal journeys revolve around Cleo and Frank, the epicentre of it all.

Eventually, every band-aid is torn off,

and every weakness comes to light. Eventually, everyone has to deal with their shit.

Everyone has to leave New York.

Frank leaves by getting sober, and by falling in love with the only normal person in this book (go Eleanor!!).

Cleo literally leaves New York; she leaves for an artist's residence in Rome.

Anders also leaves New York to go to LA, and Zoe leaves New York by finally finding peace in herself.

Something about this book is like being thrust into a party at 11pm when everyone's happy drunk and having a good fucking time. Then it's the morning after when you wake up feeling nauseous and realise that half the people yelling excitedly into each other's faces last night didn't know each other and are now skulking out of the house, not looking at anyone.

Something else about this book is that the glitz and glam, though probably attractive for a younger reader, felt superficial. I am over the hedonistic lifestyle it was trying to portray. It didn't do much for me, and it felt like watching

stupid people do stupid things. I have seen some people call it profoundly moving, but I didn't think it was. I think it is a great book, but it doesn't achieve the depth I think it thinks it has. But it is still really enjoyable, and I was compelled to finish it!! But it really did feel very superficial in multiple ways.

Also, something about the fact that the author looks so much like how Cleo is described to look, and Cleo herself seems to bear some weird parallels to Mellors, makes me feel weird. Some Wattpad energy there tbh.

Cleo, much like Coco Mellors, is British and moved to NY to do an MFA. Cleo, much like Coco, is thin with yellow hair, has skinny brows, and is lanky and tall. I also read something someone said that this book, though good, is ripe for a Netflix adaptation. Take from that what you will.

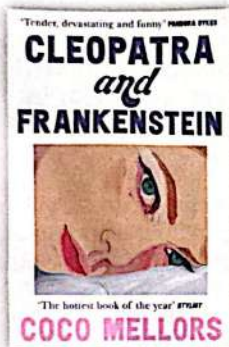
In the end, what I took away from this book was how to grow - how we all will eventually need to deconstruct ourselves - shed what is false and find what we need.

It's going from Cleopatra and Frankenstein to Cleo and Frank, to

Cleo.

Frank.

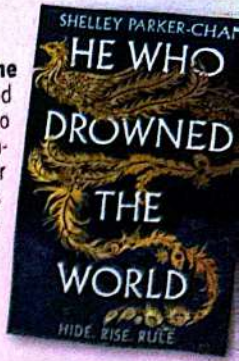
4/5 stars :)



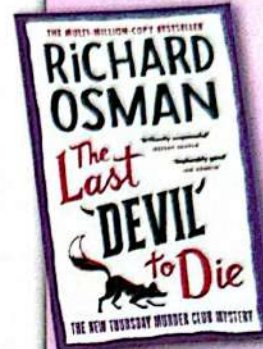
BOOK REVIEW

THE UBIQ TOP 5 READS

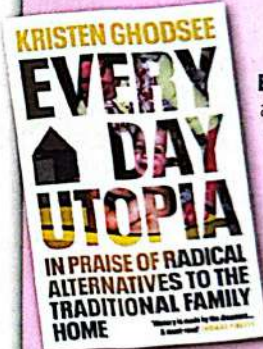
He Who Drowned the World - The sequel and series conclusion to She Who Became the Sun, the accomplished, poetic debut of war and destiny, sweeping across an epic alternate China.



The Last Devil To Die - A new mystery is afoot in the fourth book in the Thursday Murder Club series from million-copy bestselling author Richard Osman.



The Fraud - From acclaimed and bestselling novelist Zadie Smith, a kaleidoscopic work of historical fiction set against the legal trial that divided Victorian England, about who deserves to tell their story - and about who deserves to be believed.



Everyday Utopia - A practical and uplifting vision of better ways to live together, own property, have families and raise children, as pioneered by experimental communities throughout the world and across history.

Regenesis - Regenesis is a breathtaking vision of a new future for food and for humanity. Drawing on astonishing advances in soil ecology, Monbiot reveals how our changing understanding of the world beneath our feet could allow us to grow more food with less farming.



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THE KITCHEN

Amanda Joshua

The first thing I learn about you in the kitchen is that it's impossible for us to cook together without contemplating double homicide

On the second day of lockdown you go out for essentials and return with 100 tea bags You have that gene that makes coriander taste like soap
you don't like capsicum and you hate peas
"not the taste, the texture"

You make food the same way you do everything else: meticulously, diligently I make defiant mounds of mashed potatoes because my mum never let me have it growing up

I leave all the heating elements on and I burn the onions
But you eat my haphazard sandwiches anyway

The fourth thing I learn about you in the kitchen is that your mum's name is Jenny She teaches chemistry and you dropped it in year 10

you have a brain for science though, you relish fact and trivia and the pantry of your mind is stocked from thursday night viewings of 'the chase' with your dad

I inspect a carrot I'm peeling and say "did you know it would be as easy to bite through a finger as this carrot?"

"That's just not true. Human bones are as strong as cement"

You like mushrooms and unsweetened peanut butter (gross) and lemon, lime and bitters You also like pointing out settings I didn't know existed on the microwave I've had for 6 years

You mourn my lidless pots and lack of wooden spoons
But you only laugh when I come home with lots of muffins and no bread or milk I slot away the cutting board and you return the parmesan to the fridge You start helping me draw up our grocery lists and reach around me routinely to turn down the heat on the onions

I forget the state mandated for us to be here

The 17th thing I learn about you in this kitchen is that you've learned where the vegetable peeler lives and how I like the plates and bowls stacked

There's familiarity somewhere in the way you know my cupboards and I want to sit and grow fat with it but we're already entering round 2 of the great carrot-finger-chomping debate "Since when can you bite through cement?"

There's a pandemic raging outside the kitchen window but it's misted safely over with steam from the kettle you seem to be constantly boiling for tea, or for soaking the pans overnight You shell garlic and I throw away the peels
I facetime Alex while I cook chicken and you pop your head in to say hi

We have our first fight in this kitchen and you eat your pie quietly even though it isn't properly defrosted

We make up and you make marinade for the steak
I put garden flowers in an empty bitters bottle for the middle of our dining table You ask my flatmates genuine questions

When I hug them goodnight, you do too

I melt with the vanilla ice cream you scooped for me

The 23rd thing I learn about you in our kitchen is that you like your steak *rare* I'm talking blood-oozing-out rare ("it's not blood it's myoglobin" "isn't that just another name for bloo-" "No you're thinking of haemoglobin")
you grimace as I triumphantly make you cook mine bone dry

You make fun of my "garbage noodles" for weeks but when I mess up chicken fried rice you fill your plate twice and eat

every last mushy bite

The 34th thing I learn about you in our kitchen is that you shy away from most compliments but nod shyly when it's about your pasta

I teach you how to crimp the edges of the dumpling wrappers and you teach me, well, everything else
You tell me why your sister hates her job and I tell you why I stopped talking to my dad for three years
I receive never-ending lectures on the dangers of blunt knives and never-ending cups of warm tea
You get frustrated at the way I do things and I get frustrated at you questioning how I do things and now we're both mad

The 47th thing I learn about you in our kitchen is that you don't really 'do spice' But you're appreciative of my curry regardless and you're adding three, four five chillis to your own creations

The seal on the oven door is broken
we warm ourselves in the heat that escapes and try to teach abandoned ducklings to swim in the sink
You've stopped making choking noises when I use scissors to cut up mushrooms and tease me instead for pre-washing everything before I let the dishwasher have a go I slap your hand away from scratching the small scar on your left wrist and forget all about the virus-infected streets outside

The 52nd thing I learn about you in our kitchen is that on days you can't pull yourself out of bed, you count to five then get up

You help me put away groceries and strongly disapprove of my energy drink purchases I swing my legs back and forth over our counter while you're frying up mince I breathe in that good garlicky tomatoey smell and your shower-wet hair

"I'll give you two options" you inform me seriously, adding milk to warm the day-old mashed potatoes

"We can watch a film tonight or an episode of the undateables"

Tomorrow there might be less people in the hospitals we might not be in lockdown and it might not be our kitchen anymore I'll slather my toast with unsweetened peanut butter and make tea the way I've seen you do it 100 times

I'll count to five then let you go

EX PLURIBUS UNUM

Tandhi-Sue Auger

being a brown woman
means reaching
for the best version
of myself
even when i don't know
who i am
even when i have been
barricaded into the ground
for who i am
a need to work harder
wanting to be more
enough
goals feeling
entirely unachievable
seeking
justice
control
influence
power
i also want to be
soft
lovely
delicate
loved
why do i fear that power and love cannot be synonymous?

AND SO ONE DAY

Sanskriti Banerjee

Despite being raised with movies
that spoke of eternal love,
her dad singing Kishore Kumar
and dancing upon floors
with synchronised sounds of payals
and flower ornaments in her hair...
this never quite, was home.

Somewhere along the line,
the echoes of her name were lost
upon foreign tongue.
An unspoken fear within her parents' hearts;
Don't forget who you are.

Yet somehow, the bustling markets of Kolkata
and rolling hills of the South never quite left.
Rather, they drifted in silhouettes around her.
People witnessed the Tamil in her sharp witty
remarks, and Bengali in her adoration for the arts.

You've probably known the language of love to be French or
Spanish, for you will never understand what: *tere saath-saath
aisa koi noor aaya hai, chaand teri roshni ka halka sa ek saya
hai* means... "The glow that you have brought with you is so
splendid, the moon is but a shadow in your light."

Silver hoops turned to adornment with jhumkas,
a morning coffee became a cardamom infused chai,
that same oiled hair her peers had once mocked,
transcended into the reason friends would now gape
at thick, jet-black curls.
Her soil-coloured eyes would sparkle at the call of
her real name. One she had insisted her peers learn.
These same friends now had the urge to eat kaju barfi,
sing along to Shah-Rukh-Khan films and dance.

Sometime later, after almost a decade
a plane landed in Delhi.
Eyes smeared with kajal, fluent hindi,
dupatta clutched by mehendi filled hands,
the beaming girl leapt into her family's arms...
still very much the same one year old who'd left
twenty odd years ago.

And so one day... the corners of her mouth upturned,
as she knew 'home' resided within her very self.

ECHOES OF EMPOWERMENT:

AOTEAROA'S JOURNEY

Jiya Datta

From the country I come, legends paint her divine,
A devi's strength in every curve and line,
Now in Aotearoa I stand, where tales remain quite alike,
Women's struggles persist, shadows that seldom take flight.
Back in eighteen fifty-two, seeds were sown,
For political parity, a battle to be known.
Aotearoa's daughters stood strong and bold,
Seeking voices in ballots, a story to be told.
One thirty years and more, have passed in grace,
Since suffrage's dawn, a milestone to embrace.
Still echoes of the past, within the present sound,
As wāhine march ahead on the battleground.
Equal pay remains a goal, the gender gap yet wide,
But they persist undaunted, with determination as their guide.
So let us remember the paths that were paved,
By those who tirelessly strove and braved,
And as we move forward, united and strong,
We'll right the injustices, correct the wrongs.

FEMALE LIBATION

Tessa Barker

You hold so much in your chest
female bitterness

and it feels like words you've
had to drink –
the dregs of a wine bottle
wine you once had with your meal –
old residue
fermenting all these years
now sour
and coming back up.

Unspoken and speaking
so much, we
together
drink a bottle
called Retrospection
like a witching potion
it tastes of rue to us
while distastefully the label reads
*inevitability and resilience-
building.*

We leave the glasses in the sink
where we have stood before
with vegetable hands,
mine from fresh produce
yours perhaps
from holding broken
wine bottles
by the neck.

I want to both
do you justice through me,
Mum,
but also reduce my hands
to shreds
to cry with you
the same pain
as if it makes our blood
the same wine-red.



5 minutes only

The message reads, *"Can you call for five?"*
She replies with a "Yes" that's eager.

Time passes at 12am and she feels like she should
live in the moment and
not care
that she needs to get up at 6am. She feels their
friendship shifting already.

She's glad
that they stayed up
talking about all the things they'd missed in the last
couple of months and years. And that they were able to
find solace in the smallest moments before
sunlight peeked through their window,
beckoning them to be brave
and to endure.

Most importantly, she's glad they found the time to
reconnect because for the longest of times, she felt so
desperate to be seen and cared for.

Glad she found someone who says, *"Me too"* and
"Yeah, let's do that."

By Jennifer Lau



Anonymous

at 15

she screamed.
WHY CANT THIS WORLD BE BUILT FOR ME
blame it on the patriarchy
because a first-generation refugee
was too unique to try to change the struggles
of generational trauma and the juggle of
a new culture of assimilation
which was all about
whatever she wanted to scratch out

at 16

her ethnic curls fried
and the too-light foundation she plasters
a foreign accent she must hide
she starves herself under fake laughter
exchanging her mother tongue for the
vile poison of the coloniser
which slowly chokes her in maturity
as her existence is labelled a charity

at 17

she's told to accept the catcalls
while she walks through the malls
crying why jeans don't fit her the same way
as the mannequins on display
her parents call her argumentative
after her 12-hour shift to earn enough to live
struggling for Level 3 credits
as she curses her genetics

at 18

told she's so privileged to go to university
as her brother gets private tutoring
she asks for help
but what's the point
she is just a token in the conjoint
between labelled white-washed
and her struggles to lose away the "exotic"
but still, it's just simply off-topic

"A LOVE LETTER TO MY BODY"

ishie sharma



For as long as I have known you,
I have come to underestimate you.
To think, I once thought you could not handle that cold temperature,
to think you could not handle that climb,
to think you could not handle that lift, that jump, that fall, that cry.
To think you could not handle that heartbreak,
yet here you are, handling it.
Time & time again you have proven me wrong & yet time and time again
I have not learnt.

So forgive me for not giving you the care you deserved.
Forgive me for all the nights I kept you up and the
days I didn't nourish you.
Forgive me for the comparisons and the unkind words I subjected onto you.
Forgive me for forgetting my gratitude towards you.

Because not once have you let me down
& I'm sorry that I doubted you.
But I wanted to remind you of how much admiration I have for you,
for your resilience, for your grit,
for your capacity and your ability.

So this is me, slowly,
trying to not underestimate you.

Women can't take the road less travelled by. They told me from a young age, but I did not know what it meant until my body stopped belonging to me.

I turned 12 in October. I bled for the first time in November. Then came December. This is what I remember.

An infinity pool. The first one I'd ever been in. We were playing Marco Polo. My favourite swimsuit. A navy blue one piece with a little skirt.

Chlorine splashes. Water in my lungs. I laughed. We laughed a lot as 10 and 12-year old children do.

This was meant to be one of those days. The ones I'm supposed to be reminiscing now. Memories wrapped in such sweet happiness, I turn sad. Oh, what I would give to go back.

But I saw him. I saw him with his legs spread. I saw him with his phone in his hands. Perhaps he's taking a picture of the view. We are on the top floor after all. In this big, beautiful infinity pool. Yes, that's what it is. What would a man want with me?

Move out of the way. Let him take his picture. You move. His phone moves with you. Attention whore. It isn't always about you. Narcissistic. Vain. Child.

My favourite swimsuit. Navy blue. One piece. Little skirt. Slut.

Don't just stand there. Stop asking for it. So down I go, under the water. But it's only 4 feet deep, and I've always been tall for my age. Surfacing was inevitable, and so I was born again.

Later, they didn't know why I did not go to see the orphans carol in the lobby. Neither did I. Not at the time. They said I was stuck-up. I believed it. I cried on the car ride home. I stopped wanting to live.

Whatever. That's over now. CBT and SSRIs and a little bit of liquor. I am better. I am 20. I live abroad. I go to uni. I work now. I am grown. Practically an adult.

I am 20 now. I am walking down the street after a shitty shift. Nature has never been my friend. Because when the wind chills me to my bones and blows my unbuttoned raincoat away from my silhouette, he is there to stare. He is there to strip me back. To when I was 12.

Skin-tight, black, and long-sleeved to keep the heat in. Curves to lure the men in. I walk past. He yells. I run. He chases.

I run. I cry. I lose him. I run. I cry. I cry I cry. Like a stupid child. Stupid twelve-year old. Stupid child. It isn't your fault. You know that now. Then why do I cry?

Why do I remember fourteen and fifteen. Why do I remember crossing the street, cupcakes in hand? Why do I remember the honks and hollers? Skinny jeans. Crop top. Why do I remember walking down the grocery aisle? Why do I remember his eyes up my skirt? It had pockets! I don't wear it anymore.

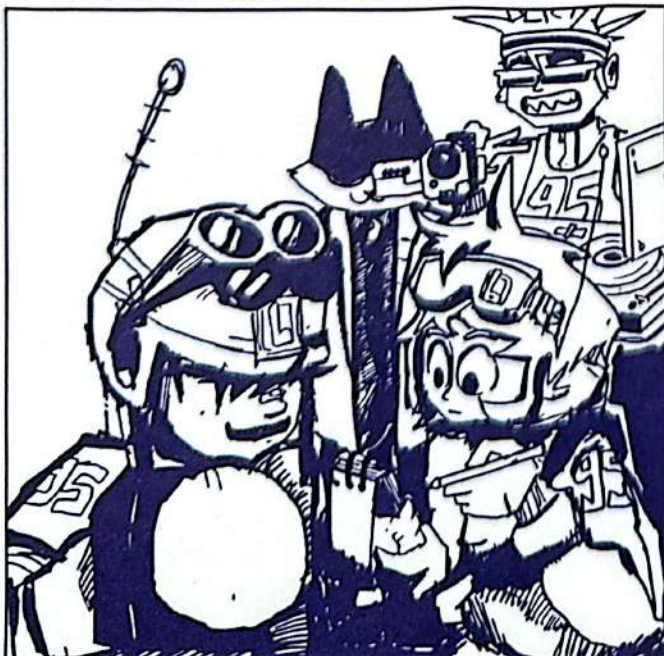
Now I fantasise revenge. Now I imagine gouging they're eyes out. Slitting they're throats. If I was like one of the girls I read about, he wouldn't be left alive.

But I am not one of those girls. I am a child. Crying in her room. I am a woman carrying a girl within her. I am a coward. I shouldn't have to be brave. I hate the world. I wish it was different. I am a woman. I am a girl.

Like one of those optical illusions.

I am a woman. I am a girl.

-kaanti



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WAIORA PORT

AT 90: LIVING LIFE LIKE THERE'S NO TOMORROW

Denise Montgomery

THIS ARTICLE FIRST APPEARED IN THE SEPTEMBER 2023 EDITION OF UNINEWS.

Dr Waiora Port is an academic, mother and grandmother, but hides the pride in how her life has turned out. She says a "kūmara never speaks of its sweetness".

Waiora (Te Aupouri, Te Rarawa) was born in Auckland but her whānau moved north to their tūrangawaewae, Manukau in Northland, when she was three months old.

"I was brought up with tikanga Māori because my mum was Māori. But I was also a graduate of the assimilation policy – I went to a 'native school' where we were not allowed to speak te reo Māori.

"At the time, this wasn't such a problem for me because our dad was Pākehā. I just became a brown Pākehā."

Waiora's real first name is Ramari, but she became known as Waiora. She's philosophical about it, in the way of people of her generation.

"R, especially at the beginning of the word, is the hardest letter for people to pronounce learning the Māori language."

The headmaster said, "We can't pronounce her first name. 'Call her Viola, her second name.' But because there is no V or L in Māori, my Māori grandmother thought she was pronouncing Viola correctly by calling me Waiora."

Waiora stuck. "When I began learning te reo Māori in 1968, each learner chose a Māori name. I decided to stay known as Waiora in honour of the memory of my dearly loved grandmother calling me that."

Waiora says the progress we've made with the acquisition and acceptance of learning te reo Māori in recent years is "amazing".

"Sure sometimes there's a backlash, but we all just need to keep going. In fact, whatever language belongs to you ... you need to stay connected to it – Māori, Pacific languages, whatever."

Waiora returned to Auckland when she was eight and was in her thirties when she learned te reo. Since then, it's been part of her life and mana in her many roles, including her ongoing role on the Māori Advisory Board for the Centre for Brain Research (CBR) in the Faculty of Medical and Health Sciences. Which may not be so remarkable but for the path she took to get there.

Oh, and the fact she's 90 years old.

Waiora began her first degree at the University of Auckland at 56, completing a BA double major in Education and Māori Studies in 1992, aged 60. She'd been teaching for years already, with the equivalent of a degree; a primary teaching certificate earned in 1953 and graded by inspectors during her classroom placement.

"I taught at Richmond Road School for 15 years. We were working seven days a week, making resources for a new bilingual school as well."

She felt burnt out. "When you get crabby with children, you shouldn't be there because it's not fair. There must be joy in education."

"I decided to go to university and resigned at the end of 1987. A few days later, I was approached by one of the members of the school committee to become supervisor of Te Kōhanga Reo o Ritimana in Ponsonby, which I'd worked with the community and school to help establish and open in 1985."

At first she joked that she didn't want to be dealing with children under five, and that she would stick to her dream of going to university.

"I'd always been jealous of those who had gone. But then I took time to consider. I believed in te reo and always wished my children had had the opportunity to attend a kōhanga. I eventually offered to do three days a week there for a year, while also enrolling in six papers at uni."

"I surprised myself by doing well. It was hard work but I managed, with help from wonderful staff, to stay in that position for four years and so complete my undergraduate degree."

After Waiora graduated with a Bachelor of Arts, her skills were sought by a different faculty.

"Geneticist Cyril Chapman from the Medical School wanted someone who could speak Māori to help him with his research on club foot, to speak to Māori families."

She felt an obligation to help as there was club foot (talipes equinovarus) in her own whānau.

"It's six times more likely in Māori than Pākehā."

Up until she began working on Chapman's research, she hadn't had to use a computer but tackled that like she has everything in life.

"I thought learning how to use one could be an asset to me."

Waiora took the 18-month contract and initially thought she'd put her MA on hold, until Graham Hingangaroa Smith (Ngāti Porou, Ngāi Tahu, Ngāti Apa and Ngāti Kahungunu) and Linda Tuhiwai Smith (Ngāti Awa, Ngāti Porou), both now professors, encouraged her to continue. She was able to enrol late and the late fee was paid.

"Graham and Linda were the best education lecturers ... we did things in a Māori way together, helping each other."

The result was a MA thesis, incorporating skills learned in her BA alongside Chapman's genetic research, called 'He mate huhua, he tirohanga Māori: Clubfoot, Māori attitudes to disability'.

Following the MA came a PhD and by now her focus was health research. "But I'm a social scientist so medical science was all new for me.

"What I'd say about that is you need social scientists to be able to talk to the people, the patients especially, or you can't make progress.

"It's how we work together that counts, and culture is important in people's recovery. If your mind is upset or you don't understand, it's not going to be a good outcome."

Her doctorate was a steep learning curve, but one she embraced.

"It was much harder because I'd crossed over from education to health so I couldn't go back on all my readings from education; I couldn't draw on what I'd learned before."

It was also tough personally because she began her doctoral research not long after she and husband Garth tragically lost one of their five daughters to bowel cancer, aged just 43,

Having something else to focus on kept her busy and learning at a very difficult time.

"I learnt a certain amount about genetics, but mainly my role was to negotiate between clinicians and families; to be their speaker if they were too shy or just reluctant."

In 2007, aged 74, she graduated with a PhD in Māori and Pacific Health and Molecular Medicine with her thesis: "He whakamātautau pi taua mo te mate pukupuku: ngā tikanga a te ao Māori/DNA testing for cancer susceptibility: the needs of Māori".

"I couldn't have done all this without a spiritual belief and a deep feeling of being helped."

Over the years, she herself has helped many people, not just her whānau which includes 11 grandchildren and six great-grandchildren. In August she was helping again, with preparations for a granddaughter's wedding.

She even helped out at the University on a significant birthday, after she was asked by Professor Sir Richard Faull, director of the Centre for Brain Research (CBR), to give a mihi and kōrero at the inaugural lecture of Professor Chris Shaw, who joined the CBR in 2022. It was the day she turned 90, 17 October. Fittingly, she received a big bunch of flowers at the end.

Sir Richard describes Waiora as "our taonga". He had first met her in the 1980s when she was a research assistant.

"Right from the beginning, and later with the establishment of the CBR, Waiora has been our 'rock' for our outreach and engagement with Māori. She has advised, guided and mentored us on all things Māori.

"As our kuia, Waiora always accompanies us on our CBR hui and visits to marae and whānau and ensures we follow tikanga for all engagement with whānau, hapū and iwi.

"She mentors our research group leaders and graduate students in our Māori outreach and engagement. She has also been pivotal for me personally, as a guiding light in my personal outreach and engagement with my whakapapa, Te Āti Awa, Ngāti Rāhiri."

Waiora also had obvious experience of longevity she could draw on while working with researchers on the LiLACS study, a long-running study of New Zealanders living into advanced age.

In her 91st year, Waiora is still making jam, baking pikelets and scones for guests, and trying new things. Outside her family home of many decades, under a big shady tree, is a chair in which she sits from time to time.

"I've been doing 'earthing,'" she laughs. "Sitting with my bare feet on the ground. I've heard it's good for your health. I'm sure I feel better!"

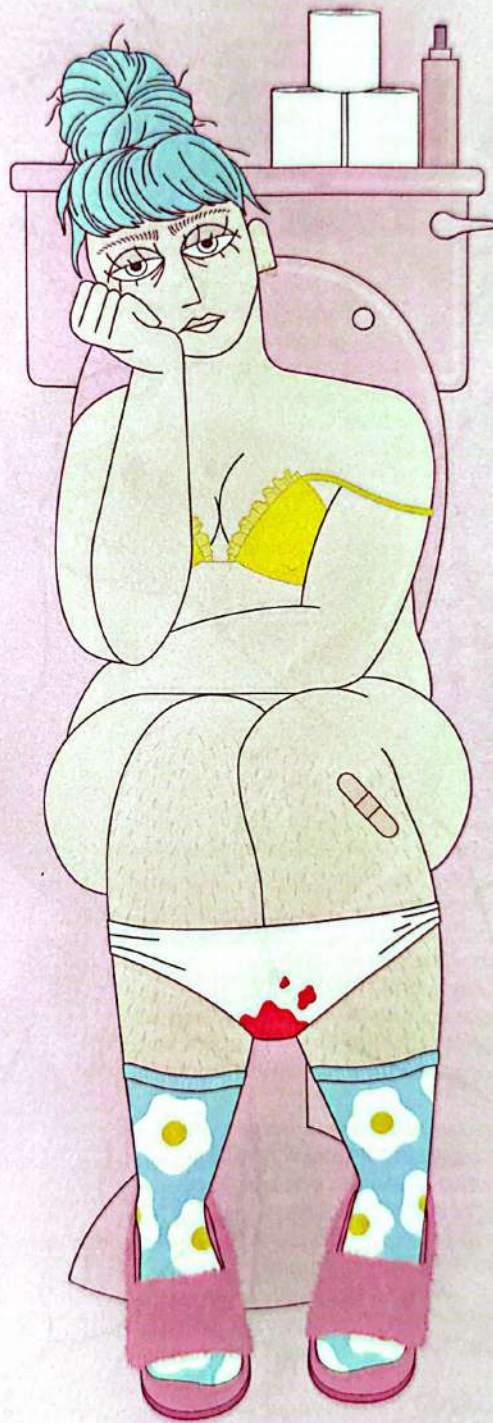
"Initially I lived my life like I was going to die aged 60, because none of my aunts or uncles on my mother's side lived to that age. Around five cousins died when they were about 57. That's why I wouldn't let my children give me a 60th birthday party."

Garth, Waiora's husband of more than 60 years, died in 2014 and is buried in an urupā at Manukau. Although he was Pākehā, kaumātua agreed he could be buried there.

"He's in the basement and when I join him, I will be in the penthouse," she laughs.

Not any time soon, I say.

"Oh no, I'm all good. But when I do go, I don't mind. I'm ready."



Ruby E



Kākāpō

STOP OVERTHINKING AHEAD, JUST DO IT.

My parents are both big travellers. Growing up, their travel stories animated our dinner conversations and fuelled my desire to go out and explore the world on my own. For years on end, I envisioned a time in my life when I would go on a solo adventure but the older I got, the less I bothered to put a plan in motion. I placed the idea of traveling in the back of my head, hidden in a drawer that I hoped to one day be brave enough to open.

Life went on and years went by. I moved across the world from France to New Zealand and started a bachelor degree in Auckland, which turned out to be an amazing first solo adventure. I spent four years at university, studying my way through repeated lockdowns that reignited my ambition to explore the world. With the end of my studies approaching, the pressure of thinking about the next step weighed on my shoulders and decisions needed to be made. Months before graduating, the voice that I had stored in the back of my head resurfaced and I decided that I would go on the adventure that I had been longing for my whole life. I booked a one-way ticket to Indonesia for early February 2023. When I finally landed in Bali, I stepped into the beginning of an unexpected seven-month long journey.

With hindsight, the fear of being a solo female traveller was the primary reason I hadn't planned this trip sooner. Growing up as a woman comes with it challenges and dangers and the idea of facing them in unfamiliar environments, surrounded by people that speak a different language is scary. I believe now that this fear was nurtured by a social narrative that shadowed my ability to believe in my inner strength. Female solo travellers can be perceived as vulnerable and defenceless individuals, when in truth, we are all suited to adapt, learn and grow in foreign environments, we just need to try.



The world doesn't get more dangerous because you are on your own, people aren't meaner because you don't know them. Perception is relative.

Along the way, I met many foreigners travelling with their group of friends who expressed their desire to travel alone but claimed they "could never."

"Isn't it dangerous?"

"Was it okay being a solo female traveller?"

"Weren't you scared?!"

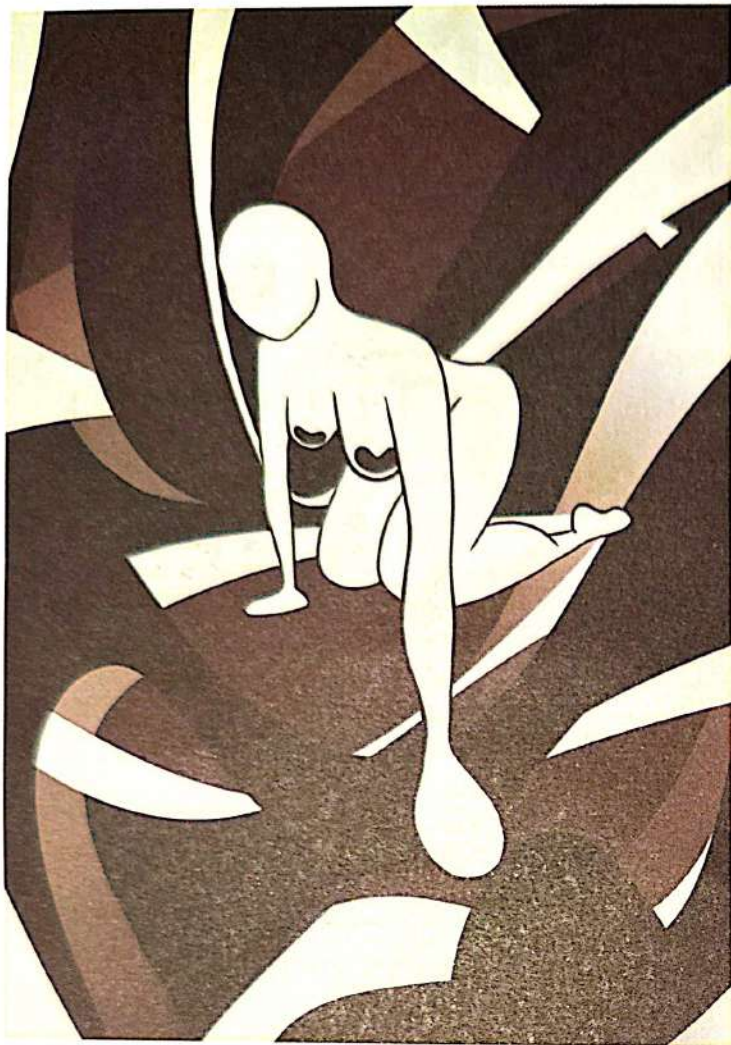
No, I chose to follow my instincts, trust myself, never second guess my choices and so can you.

It is not because you think you're not strong enough that you should stop yourself from trying. Go out there. Take that first step, be the first one to say hello, don't be afraid to say yes! You are capable of more than you let yourself believe, even if you don't know yet. The only thing stopping you is a clouded judgment of your own potential. Choose to listen to that inner voice, she will take you where you need to be and I guarantee you, you'll be happy you did.

Even after travelling across seven different countries in South East Asia for seven months and learning so much about myself, my strengths and my abilities, I still struggle at times to listen to my own advice. That inner voice often sounds like it knows what its saying and it usually suggest good ideas, but being audacious enough to listen to it is a risk. From here on now, I hope to be brave enough to never keep it hidden in the back of my head and always prioritise it, for she made me live the most beautiful adventure of my life and I hope she'll keep taking me on new ones.

Follow my adventures on Tiktok 





THE TRAUMA CLEANER

BY SARAH KRASNOSTEIN

Review by Maitreyi Aria Jain

I don't know how to write about the book, so I will just say that this book is one of the books in my life that has impacted me the most while reading it. I have been gravitating more towards biographies for a while. Still, a lot of the time, biographies are about already famous people.

This is not one of those books.

The author discovered Sandra Pankhurst after picking up her business card at a conference in Melbourne. What followed was four years of interviews, friendship, and putting together Sandra's sharply fractured history.

Keep in mind: "Nothing has been exaggerated".

I did not expect this book to be as good as it was. I did not know anything about it except that it was about the life of a trauma cleaner.

What are trauma cleaners? Trauma cleaners respond to events such as accidental deaths, suicides, and unattended deaths. Something that families often have to do otherwise, or emergency services (who really don't). Also, hoarding situations, intense squalor and violent crimes. Again, something emergency services can't do. It's a huge niche and a huge job. The level of mess in all its variety is always an assault on all senses. It is a terrifying symbol of the wilfully ignored facets of being a person going through the world. It's a mess. But, of the mess emerges Sandra - a picture of radiance. Who would do this kind of work? More importantly, who could do it well, and what does it take? The premise was captivating, and the book took me to places I never saw coming.

The Trauma Cleaner made me both so happy and so sad. In fact, the whole book is happy and sad - because it reflects Sandra's life. A rollercoaster of someone living and alive. The best way to read it is not knowing what to expect.

I purposely didn't include the bio in this review because I want everyone to experience the book without knowing what it is fully about. It is so much more rewarding that way.

The writing is beautiful. Sarah Krasnostein is not just a writer who won an obscene and very deserving number of awards for *The Trauma Cleaner*; she is a critic and legal academic. An Australian lawyer who graduated from the University of Melbourne, she was later admitted as an attorney for the State of New York and Victoria, Australia. She also has a PhD from Monash and worked as a lawyer in Victoria for four years. Clearly insanely intelligent, she also blows me away with her writing. It is so vivid and abstract, like flickering colours. She manages to toe the line of being a fly-on-the-wall and showcasing Sandra's work but then immersing herself into this narrator that exists like an omniscient presence when recounting Sandra's insane life story. As the book moves along, Sarah's life unfolds, as does your appreciation for the relationship between these two. You can see the love Sarah has for Sandra, and despite her numerous flaws, Sarah only loves Sandra more. It's so beautiful to see, and it pulls you along in its wake, making you inextricably tied to Sandra, who was real, who lived and breathed and suffered.

The book itself is in parts which are named for some of the clients Sandra has dealt with and their stories. They are then followed by Sandra's continuing story, written chronologically through the book, chapter by chapter. In this book, I will never forget her clients, Janice and Marilyn. They especially made my heart hurt. The state of their lives, and the hardships they deal with. It pushes you to be profoundly compassionate despite how repulsive the external situation may be. There is no other way to look at them but with empathy. It reminds you that suffering is neither unique nor special. It is everywhere; "Pain is pain is pain". Sarah did an excellent job of showing tenderness to these people and showing Sandra's tenderness,

too. Despite everything Sandra has gone through, she can treat people like this: with dignity, compassion, and kindness seeping through her pores. That's inspirational. Sandra is an inspiration.

At the end of the day, Sandra is a person who grew up in Melbourne, who had the roughest of circumstances, who was flawed and imperfect and amazing. She was real and un-famous. But she was so fucking special, so triumphant, really. The entire time I was reading it, I thought, wow, she should be known; her story should be known, but it isn't. Realising that wonderful, extraordinary people and things can exist in a small sphere is always hopeful. Because that means it can be anywhere, and hopefully near us, or could be us. *He aha te mea nui o te ao?*

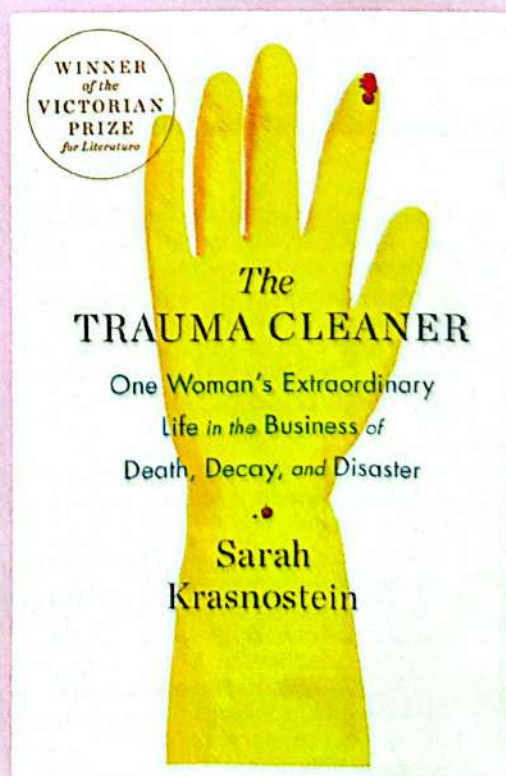
He tangata he tangata he tangata

I feel grateful to Sarah Krasnostein for writing this. It is a gift to everyone that this narrative history of Sandra Pankhurst exists.

Everyone should read this book. Especially the more 'specialised' you may be as a person - working specific careers, having particular interests, just thinking you should read or watch certain things - the MORE you should read this book.

TW FOR INTENSE DESCRIPTIONS OF RAPE, ABUSE, ADDICTION.

5/5 STARS ★★★★★



Maitreyi Aria Jain and Layba Zubair

AQUARIUS (JANUARY 20-FEBRUARY 18)

Independent, eccentric, intelligent, strong-willed, creative

Half of a Yellow Sun by Chimamanda Ngozi Adichie: Aquariuses are strong-willed, independent and intelligent, so a book featuring strong-willed, independent women who are navigating civil war is going to be perfect for an Aquarius' hungry mind. This book is full of important characters, and complicated relationship dynamics.

PISCES (FEBRUARY 19-MARCH 20)

Intuitive, compassionate, empathetic, imaginative, sensitive

Anna and The French Kiss by Stephanie Perkins: For all you big-hearted Pisces people out here, this is a coming-of-age story with big feelings and big adventures (Paris!). It is sweet tart in book form, and it takes you on a journey that just fills you up.

ARIES (MARCH 21-APRIL 19)

Bold, competitive, adventurous, ambitious, energetic

The Hunger Games by Suzanne Collins: If you're an Aries then chances are you have an adventurous and wild side. You are a trailblazing, domineering, dedicated, and competitive person. For this reason, your adventurous, fiery side would probably enjoy **The Hunger Games** series by Suzanne Collins.

TAURUS (APRIL 20-MAY 20)

Loyal, stubborn, hard-working, dedicated, tenacious

The Song of Achilles by Madeline Miller: Tauruses will appreciate this book for the strength of its characters and the beauty of the writing. This was my FAVOURITE book since I first read it at 14 and it has really held up. Take a seat and get ready to escape into one of the most iconic books of the 2010s.

GEMINI (MAY 21-JUNE 21)

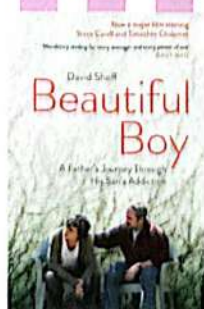
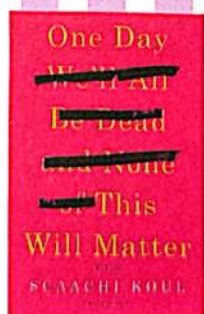
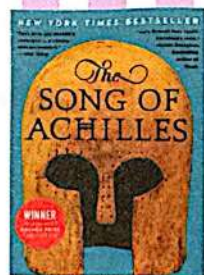
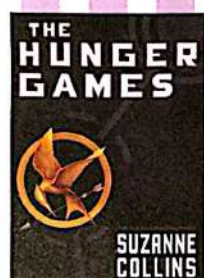
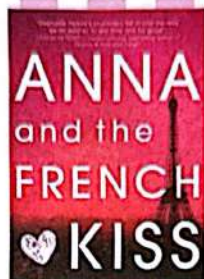
Curious, charismatic, flexible, great communicators, ready to learn

One Day We Will All Be Dead and None of This Will Matter by Scaachi Koul: A thoroughly golden find, this collection of essays will tickle the part of a Gemini's brain that is endlessly curious. It covers so many themes and is written in Koul's uniquely acerbic voice. She is quick, clever, and will give you lots to mull over so all you Geminis can talk about it with your myriad of friends.

CANCER (JUNE 22-JULY 22)

Sensitive, emotional, family-oriented, moody, nurturing

Beautiful Boy by David Sheff: Sensitive and nurturing Cancers will deeply enjoy this beautiful memoir told from the perspective of a father whose son falls into serious addiction. A heart-wrenching but important read, Cancers will find their own values of family and emotional connections as the foundation of this book. Extra for experts: This book complements his son's (Nic Sheff) own novel, 'Tweak'. Also a good read!



LEO (JULY 23-AUGUST 22)

Confident, dramatic, creative, arrogant, generous

Icebreaker by Hanna Grace: Leos are passionate, loyal, and dramatic beings. If you're a Leo you are used to commanding a space, you are also ambitious, reliable, generous, and warm. Your ambitious, loyal, and warm spirit is portrayed well in **Icebreaker** by Hanna Grace.

VIRGO (AUGUST 23-SEPTEMBER 22)

Organized, problem solvers, productive, kind, perfectionists

The Immortalists by Chloe Benjamin: Virgos are systematic and ambitious. They continually look for answers to further their intellect. Chloe Benjamin's novel, **The Immortalists**, is about living your life even if you know how it ends is the perfect match. It's a story about family and how much of our fate is left in our own hands and destinies.

LIBRA (SEPTEMBER 23-OCTOBER 23)

Like a Sister by Kellye Garrett: Libra, you're a bit of a romantic, a bit indecisive, a bit sensitive and also social. A mix of everything good if you ask me. You want a book that's just the right amount of drama, has fiction, a bit of magical realism and some spicy, satisfying endings. Like a Sister by Kellye Garrett is the book for you.

SCORPIO (OCTOBER 24-NOVEMBER 21)

Intense, enchanting, secretive, passionate, determined

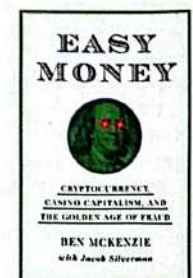
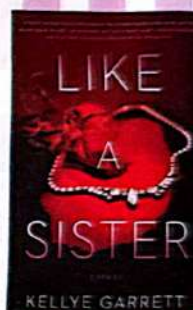
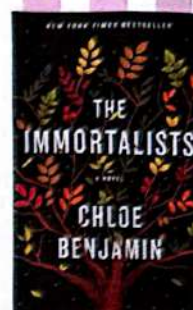
The Trauma Cleaner by Sarah Krasnostein: See the book review for more but this book is perfectly suited to Scorpios, who prefer more alluring stories with a bit of depth and darkness. You can escape into this novel and use the full force of your visual imagery to grasp the entirety of this biography in all its complexity and nuance.

SAGITTARIUS (NOVEMBER 22-DECEMBER 21)

Violeta by Isabel Allende: Sagittarius, you're friendly, optimistic, spontaneous and you crave exploration. Violeta by Isabel Allende is the book for you.

CAPRICORN (DECEMBER 22-JANUARY 19)

Easy Money by Ben McKenzie: A bit of an odd one, but this book is a excellent read. For our responsible, career-oriented and disciplined Capricorn friends, this book will feed their ambitious minds whilst delivering a humorous and very readable criticism of cryptocurrency, fraud, and how money works in our society.



A vibrant, stylized illustration for a Red Bull Valorant tournament. The central figure is a Valorant agent with long black hair and a white hood, holding a pistol. To their left, a female student with headphones and a microphone looks at a laptop. To the right, a male student in a suit and glasses looks forward. In the background, another student is cheering. A Valorant agent with a large white umbrella is also visible. The background is a bright yellow with abstract geometric patterns. Swirling red and blue ribbons frame the central agent. The Red Bull logo is at the top, with 'Red Bull' in red and 'CAMPUS CLUTCH' in large white letters on a black background. 'VALORANT' is written in small white letters below.

Red Bull CAMPUS CLUTCH VALORANT

GLOBAL VALORANT STUDENT TOURNAMENT
PLAY YOUR WAY TO THE WORLD FINAL IN ISTANBUL

REGISTER NOW ► [REDBULL.CO.NZ/CAMPUSCLUTCH](https://redbull.co.nz/campusclutch)

AUSA PRESENTS


SUFFRAGE WEEK


18 - 22ND OF SEPTEMBER 2023

SUFFRAGE
breakfast



ON THE 18TH OF SEPTEMBER

EAT UP SUFFRAGE WEEK CELEBRATIONS!






THE QUAD, FROM 9 - 11 AM


AUSA X SCISA HYBRID EVENT


IMPOSTER SYNDROME

FOR WOMEN'S SUFFRAGE WEEK



MONDAY 18TH SEPTEMBER
109-B10 | General Library
6 - 8PM




UA Valley Club x 

Crafternoon

AUSA Women's Suffrage Week
Tuesday, 19th September
11am - 2pm
Unleash Space

buzzing with life





WIL x AUSA

MOVIE NIGHT

LEGALLY BLONDE

19 SEPT

405-409 ENGINEERING BUILDING





 

WIL x WiHN x WEN x AUSA

SUITS, SCRUBS & HARD HATS

CELEBRATE AUSA WOMEN'S SUFFRAGE WEEK!


20 SEPT, 5 PM
405-408



   

UOA DEBATING SOCIETY X AUSA

WOMEN'S SUFFRAGE WEEK DEBATE!


WEDNESDAY 20 SEPTEMBER
12:00-2:00
ARTS ONE BUILDING





Celebrating Female Musicians

21ST SEPTEMBER 6-8PM
ROOM 303-153




FREE ENTRY! GREAT MUSIC! FREE PIZZA!



SHAKTI YOUTH UOA x AUSA PRESENTS

INTERSECTIONAL WOMEN'S PANEL



21 SEPTEMBER 2023 • 6:00-8:00PM
ENGINEERING ATRIUM (401-418)

Celebrate Suffrage Week with us by attending a panel filled with incredible Women of Colour, sharing their experiences in various work industries!

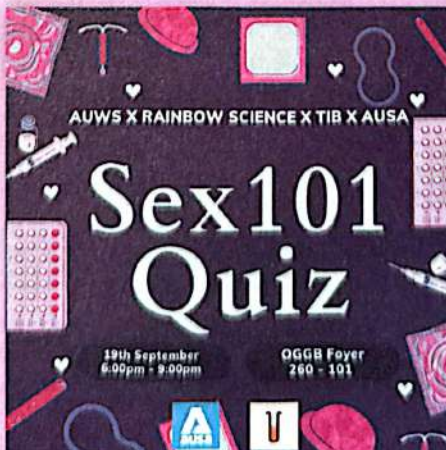
 



AUWS X RAINBOW SCIENCE X TIB X AUSA

Sex101 Quiz

19th September
6:00pm - 9:00pm

OGGB Foyer
260 - 101



SUFFRAGE STALL DAY





Celebrating women run small businesses and more!

22nd of September, at the Quad
from 12 - 13 pm