

THE KIT

The Fame Issue: Let's put the spotlight where it belongs—on women gutsy enough to unapologetically make noise and force change

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THE POWER OF ONE, THE POWER OF MANY

Our Born to Run package celebrates pioneering female politicians—and makes a compelling case for why we need more women in office



ILLUSTRATION BY MADISON VAN RIJN

A letter from Kathleen Wynne, Premier of Ontario

To the young women who seek to make change:

Who put their hands up, lead movements and are considering putting their names on the ballot, I want you to know that now more than ever your voices are needed. And while it may seem our politics are more divisive than ever, I still truly believe we are strongest when we work together.

When we are united in the fight for progress, great things can happen.

When women become a critical mass at the table—whether it's in the boardroom or in cabinet or in corner offices—that's when the real change happens.

I know because I've seen it first-hand. The women in my government have pushed for stronger measures to tackle gender-based violence and build more child-care spaces. We pushed for the poverty reduction strategy and housing, and for a higher minimum wage and youth pharmacare. We bring different experiences and priorities and it makes for better public policy.

Though it is easy to be cynical about politics right now, I'm actually more encouraged than ever—and that's in large part thanks to the young leaders I meet in Ontario, like the young women who asked me to include consent in Ontario's new health and physical education curriculum. Or the girl in grade three who a few weeks ago asked me what my government is doing to solve homelessness. Or the students campaigning for gun control in Florida. These young women and girls, and the many like them I've met across Ontario, show me you are never too young to get engaged, never too young to make a difference.

We are in the middle of a global moment, where women's voices around the world are united in a chorus that demands change.

They are ringing out and saying "Time's Up" and "Me Too." We are already witnessing big changes in industries as different as politics and filmmaking. But just because we are seeing change does not mean we can pull back.

In fact, now more than ever, we must "Press On for Progress"—which was so fittingly this year's theme for International Women's Day.

In my life I have seen a lot of change. My first political act was an unwitting one. I was 14 and I wanted to wear pants to school. Today, nearly 50 years later, young women are still fighting dress codes, though for very different reasons.

We also can't belittle the progress that has been made. My grandmother didn't get the vote until she was 30. Two generations later, or one human lifetime, I became Ontario's first female premier.

But there are still too few women running for office across Canada, and I want to see more women in city halls and parliaments in every corner of this country. I want to tell you to run.

Not because it will be easy. I have been called many names, dismissed as "just a mom," I've watched a competent federal minister dismissed as a "Barbie"; and I have seen the toll a tough campaign can have on young families.

I ask you to run because it is necessary. Because we need another slate of brave women willing to tackle stereotypes and the campaign trail in tandem.

I ask you to run because as much as things have changed since I was your age, too much remains the same. I hope to see you on the hustings. ■

PACKAGE CONTINUES ON PAGE 6

The politics of celebrity style

Reflecting on a red carpet season unparalleled for its power and provocation

PAGE 3

PHOTO: GETTY IMAGES

SPRING BRA REPORT: FIND THE PERFECT FIT



HUDSON'S BAY
SHOP THEBAY.COM

Crystal clear

Glitzy earrings, gleaming in all their extravagant glory, make a return to the runway



These days, fashion reveres its most subtle designers: the simplicity of Céline, the architectural beauty at Balenciaga, Mary-Kate and Ashley Olsen’s monochrome palette for The Row. But if you spend any time charting the rise and fall of trends, you’ll know we were overdue for a bit of glamour. Enter cool costume jewellery. And its grand entrance is all about unique shapes. Unlike previous iterations that called for black-tie occasions only, these geometric chandeliers work with even the most reserved looks (see: Burberry’s buttoned-up lawyerly type at right). Your 12 o’clock meeting just got glam.

—Jillian Vieira. Photography by Hamin Lee

SWAROVSKI EARRINGS, \$349, SWAROVSKI.COM



Just Cos

The brand’s spring collection epitomizes what thinking women want to wear

BY VERONICA SAROLI

Florals for spring? Groundbreaking—except this time we actually mean it. The faux-floral and paper-inspired fabrics developed for Cos’s Spring 2018 collection are for the pleasure of the modern intellectual. “We’ve taken inspiration not from florals but from something that resembles florals,” explains Nicole Bischofer, the London-based, Austria-born head of womenswear at Cos since 2016. “When you crumple up paper you get all these different shapes and shadow effects, and then we worked on the proportions and the saturation to create a print out of that. It’s a really nice take on florals in the spring in our own way.” We sat down with Bischofer in New York to understand how paper played a major role in this season’s designs and fashion’s eternal shape.

What was it about paper that struck you enough to anchor the collection around it? “We always look at artists and designers—Nendo [a Japanese artist/design firm], for example, was one of our inspirations and they have made like a 3-D-printed sculpture. We can do anything with paper, its texture and colour [create] all these endless opportunities to develop shapes. It felt like it was something very natural for us to take inspiration from.”



Background: One of Cos’s new paper-inspired fabrics. Right and left: Spring calls for a stark white palette featuring refined accents.

COS DRESS, \$175, TOP, \$125, PANTS, \$150, COS

How do you source your fabrics? “We always try to develop quite a lot of prints and fabrics. Some take a bit longer because they’re technically advanced. It’s very important for us to be innovative with that and also the quality. [It’s sort of like] working with paper—it makes you connected to working with your hands again and really touch the quality and materials, and explore and research new shapes.”

What shape do you think will never go out of style? “A relaxed shirt. There are always different occasions where you can wear it. Either it’s in fashion and you wear it to work or maybe, if it doesn’t feel so relevant, you would wear it on a weekend. And then if you get tired of wearing it on the weekend, you wear it when you sleep. When you have your shirt for a long time, you’ve washed and washed it, it becomes so soft and you just want to have it to sleep in in the end.”



Designer Nicole Bischofer.

COS BAG, \$290, COS

What are your biggest design inspirations? “When I first got interested in designing, I always looked at architecture. Different forms of architecture and buildings really inspired me: the shapes of them and mostly the strength of the buildings. In Scandinavia and Finland, you have the contrast between something that’s man-made and something that is raw and natural.”

Power pairs

Matching spring’s most exciting scents with a few iconic couples

BY VERONICA SAROLI

Like how a rousing rose note needs a hint of spice to create an aromatic sizzle, some things are just better together. This season’s new fragrances run the gamut from sophisticated to wild, just like the most memorable power couples. Some of these twosomes are already fond flashbacks, but we’ll always have the scent memories.



Cara Delevingne and St. Vincent (Annie Clark) = Miu Miu L’eau Rosée Eau de Toilette, \$94 (50 mL), sephora.com

The pretty pastel flacon isn’t the Delevingne or St. Vincent vibe, but the creatives’ knack for doing and saying precisely what they want got them to where they are today.

The fragrance brief: “The Miu Miu girl rejects one seemingly arbitrary set of rules for another.”
Notes: Blackcurrant, lily, musk



Prince Harry and Meghan Markle = Gucci Guilty Absolute Pour Femme Eau de Parfum, \$114 (50mL), thebay.com

Since announcing their engagement, the popular duo have modernized the Royal Family with their refreshing sense of ease around each other and quickly promoted causes they believe in, like meeting volunteers of community radio.

The fragrance brief: “Notes of mysterious blackberry, rich Bulgarian rose, and goldenwood—a multidimensional woody scent—express a modern idea of emancipated love.”
Notes: Blackberry, pink pepper, Bulgarian rose, amber



Colin Firth and Livia Giuggioli = Stella McCartney Stella Peony Eau de Toilette, \$85 (50 mL), sephora.com

The titular peony is sourced sustainably and ethically, just like the eco-gowns Giuggioli wears on the red carpet. The scent’s English-garden air aligns with Firth’s quintessential Britishness.

The fragrance brief: “The journey begins with the peony, and its organic innocence evocative of the English countryside from which Stella McCartney takes inspiration.”
Notes: Black pepper, cedar, mandarin, lotus flower, peony



Rihanna and Drake = Tom Ford Vanille Fatale Eau de Parfum, \$262 (50 mL), holtrenfrew.com

Realistically, this could be Rihanna and whomever she wants, because force of nature, but her on-and-off-again relationship with Drake was certainly enchanting to both the rapper and Rihanna’s and Drake’s fans.

The fragrance brief: “Vanille Fatale is a force of nature personified, a beguiling tempest that takes over like a rush of blood to the head.”
Notes: Madagascan vanilla, coffee absolute, mahogany wood accord, Roasted Barley Orpur

Red carpet revolution

The 2018 awards season was unlike any other: Style choices stretched beyond aspiration to the best-dressed list to become symbols of solidarity and strength in scandal-rocked Hollywood



Defiant celebrities transformed the red carpet into a place for peaceful protest.

Did the fashion protests actually matter?

BY NATHALIE ATKINSON

Female stars gave the red carpet a dressing down this year after allegations of producer Harvey Weinstein’s long history of sexual harassment and assault surfaced, triggering a deluge of similar accusations about other high-profile men in entertainment.

At the Golden Globes in January and the BAFTAs in April, nearly every female actor, director and producer followed an all-black dress code to bring awareness to Time’s Up, the ambitious multi-pronged strategy—part legal defence fund, part legislative initiative—that launched January 1 as a response to Hollywood’s systemic gender inequalities. At the Grammys in January and Brit Awards in February, guests carried white roses as a sign of resistance, while several Time’s Up pins were spotted several weeks ago at the Oscars. Far from being empty gestures, these sartorial statements were about reclaiming women’s agency and asserting visibility by taking control of the narrative.

The fashion blackouts were particularly impactful. Not only did they use fashion as a signal that women plan to steer the conversation differently both on and off the carpet, but they were uniquely symbolic because they did so on the carpet itself—an intermediary, adjacent landscape that relies on the women of Hollywood for its economic success.

Love it or hate it, the red carpet is a significant part of the larger and lucrative fashion industry, a parallel ecosystem that lives or dies based on the participation of female celebrities. The image machine itself also generates an important secondary source of revenue for women in entertainment, who may be elite earners but still suffer from gender-based income disparity. The red carpet apparatus generates multi-million-dollar contracts for fashion and beauty campaigns, which can help bridge the gap, even if they are more work.

Stars’ onscreen costumes and off-screen wardrobes (and lifestyles) have been a key marketing facet of the business since Hollywood’s earliest days. The spectator sport of actresses in dresses can be traced back to 1922 when Sid Grauman’s landmark Egyptian Theatre hosted the first gala movie premiere. The “red carpet” was the short walk between the arriving automobile and the cinema door.

This year marked a funeral of sorts for the old-fashioned and often sexist parades of yesteryear. But if the red carpet outside awards shows were only about frivolity and

objectification, why not simply boycott it and sit out the proceedings altogether? Kerry Washington answered that best when, at the Golden Globes, she told NBC: “We shouldn’t have to give up our seat at the table because of bad behaviour that wasn’t ours.”

At the Globes and BAFTAs, the sea of black highlighted the woman wearing the dress (or trousers, as was often the case) instead of her clothes. The colour black itself reflects little light and is notoriously difficult to photograph for nuances of detail and contrast (even in HDTV)—thwarting, although only temporarily, an industry reliant on endless “who wore it best?” colour trend galleries and armchair fashion commentary. Even with the variety of sheer and embellished textures, the stark black forced viewers do go beyond just looking, to *listening*.

In the wake of Joan Rivers’s death in 2014, red carpet coverage reached its arguable nadir. Mordant wit was replaced with technology (cue the mani-cam) and the focus shifted to details—a shoe choice, jewellery, nail art—that likened women to mere clothes hangers, a sum of designer parts. The following year, the #AskHerMore campaign urged hosts to engage women in conversations that went beyond enumerating fashion labels and diamond necklace carat size to the roles they choose, the work they do. But it doesn’t have to be an either/or proposition.

Both the *Black Panther* movie and its red carpet premiere capitalized on the visual medium by teaching complex lessons in African-American material culture and social history through clothing. At the Globes, E!’s slow-motion “glambot” camera was back in action, but this time captured images like Viola Davis’s afro for posterity (a potent and transgressive cultural image), and the raised fists Tracee Ellis Ross and Ava DuVernay flexed in the air.

On the opposite end of the spectrum, there were stars, like Frances McDormand, who opted out of the red carpet industrial complex entirely. “I have a little trouble with compliance,” McDormand quipped while accepting her best actress award at the BAFTAs, an acknowledgement that she did not wear black (nor any makeup, as usual) to either of the designated #TimesUp awards show. McDormand then earnestly declared her

“We shouldn’t have to give up our seat at the table because of bad behaviour that wasn’t ours.”

support of the women’s movement’s principles, which underscores another important point: that allegiance isn’t necessarily in what you wear—freedom of choice is a tenet, too. As Meryl Streep put it, the point of the visual homogeneity was “to stand together in a thick black line dividing then and now.” Now that the powerful political fashion statement has been made with flower, ribbon, lapel pin and colour dress code, it’s time to continue to push forward and do the work.

WHAT ABOUT MARCHESA? Georgina Chapman, Harvey Weinstein’s now estranged wife, also happens to be one half of the duo behind Marchesa. Until this year, the fashion house had been a red carpet regular, albeit not without controversy. Weinstein had long been rumoured to coerce actresses into wearing the label, something Felicity Huffman recently alleged, when she revealed that the studio head threatened to pull financial support for her 2005 film *Transamerica* if she didn’t wear his wife’s designs. This awards season, Marchesa opted out of New York Fashion Week in favour of a digital presentation and its elaborately embellished gowns were nowhere to be seen on the red carpet.

—Katherine Lalancette

Power beauty

Sometimes a lipstick isn’t just a lipstick. Here’s how stars used makeup to convey messages of empowerment



Red lips’ feminist connection dates back to the suffrage movement, when marchers wore bright crimson to express emancipation. Fittingly, the colour made a slew of appearances at this year’s Golden Globes. “For that occasion of women standing up together, I wanted to create an unapologetic look that was ‘woman,’” explains Mandy Moore’s makeup artist Matin Maulawizada.

CHARLOTTE TILBURY HOLLYWOOD LIPS LIPSTICK IN WALK OF FAME, \$39, CHARLOTTETILBURY.COM



In crafting Emma Stone’s makeup for the Golden Globes, Nars pro Rachel Goodwin took inspiration from the suffragettes’ palette of purple, white and green. “I wanted the beauty to reflect the feeling of the evening,” she said. “When I explained the meaning behind these colours to Emma she was excited to wear them on such an important night for women.” —K.L.

NARS NIGHT SERIES EYELINER IN NIGHT PORTER, \$31, NARSCOSMETICS.COM

THE BODY POLITIC: A RETROSPECTIVE OF RED CARPET STATEMENTS



1972 Stating she didn’t feel like buying a new dress for the Oscars as the Vietnam War raged on, Jane Fonda recycled a sober four-year-old YSL pantsuit.



1992 AIDS activist Elizabeth Taylor donned a red ribbon at the Academy Awards. Twenty-five years later, *Moonlight* playwright Tarell Alvin McCraney wore her ribbon while receiving his statuette.



2005 Ryan Gosling won the MTV Movie Award for Best Kiss (for *The Notebook*) while sporting a “Darfur” T-shirt to bring awareness to the genocide ravaging western Sudan.



2010 Lady Gaga walked the VMA carpet flanked by service members affected by “Don’t Ask, Don’t Tell,” the U.S. policy that barred gay, lesbian or bisexual persons from the military until 2011.



2014 Miley Cyrus brought Jesse Helt, whom she met in a L.A. youth homeless shelter, as her date to the VMAs to raise awareness for teenage homelessness.



2015 George and Amal Clooney wore “Je suis Charlie” pins to the Golden Globes in a show of support for those impacted by the *Charlie Hebdo* shooting.



2016 Julia Roberts defied the Cannes Film Festival’s controversial rule requiring female guests to wear high-heeled shoes by strutting up the famous steps barefoot.



2017 On the heels of Donald Trump’s inauguration, numerous Academy Awards attendees, including Ruth Negga, wore a blue ribbon in support of the American Civil Liberties Union.



2018 Claire Foy wore a button calling for more female roles in film and television, while Lorde stitched an excerpt of a poem by feminist artist Jenny Holzer on the back of her gown. —K.L.

SPRING BRA REPORT

Upgrade your style with undergarments that look great and feel amazing. For the best in bras, head to Hudson’s Bay, your ultimate fashion destination

Just because an outfit is simple, doesn’t mean tracking down the right bra for it will be. Nothing detracts from the look of a perfectly worn-in cotton tee like complicated creases caused by the wrong underpinnings. The dream is a bra so seamless that your effortlessly cool outfit will be the only thing anyone notices. The good news is that smooth bras come in every shape and style these days, so the perfect pick is out there for every look from deep V-neck to crewneck. Find the right fit, and your casual ensemble will be Instagram-ready in no time.



Perfect fit tips
Find your easy, breezy T-shirt bra fit, with advice from the experts at Hudson's Bay

- 1

The ideal bra for underneath a soft T-shirt is one with full coverage to keep that impeccably smooth look. Choose a bra designed with extra fabric under each arm to maintain fluid lines from every angle.
- 2

While T-shirt bras come in every colour of the rainbow, the most useful, versatile options are those closest to your skin tone. Even white bras show through white T-shirts, so to keep your look simply perfect, choose whatever colour matches your skin best.
- 3

T-shirt bras come in both wire and wire-free styles, and the choice comes down to one thing: comfort. This type of bra is potentially going to be worn for a full 12-hour day, so the most important thing about it is how you feel when you have it on.

THE LOOK: Casual chic THE BRA: T-shirt

Top shopping picks

Easy like a Sunday morning, T-shirt bras are the smooth solution to your effortless model-off-duty look.



1. BALI



2. CALVIN KLEIN



3. OLGA



4. WACOAL



11. CALVIN KLEIN



5. TRIUMPH



6. TRIUMPH



10. WONDERBRA



9. WARNER'S



8. WACOAL



7. BALI

1 BALI OSU MINIMIZER W/ SMOOTHING, \$51 2 CALVIN KLEIN INVISIBLE T-SHIRT BRA, \$54 3 OLGA NO SIDE EFFECT UW CONTOUR, \$44 4 WACOAL BASIC BEAUTY SPACER BRA, \$74 5 TRIUMPH BODY MAKE-UP T-SHIRT BRA, \$50 6 TRIUMPH AMOURETTE SPOTLIGHT T-SHIRT BRA, \$60 7 BALI SIDE SMOOTHING UW, \$50 8 WACOAL FIRST INSTINCT UW BRA, \$70 9 WARNER'S HANGING CLOUD 9 WIREFREE CONTOUR W/ LIFT, \$48 10 WONDERBRA HANGING GRAVITY DEFY UW BRAS, \$48 11 CALVIN KLEIN SCULPTED DEMI, \$56

HUDSON’S BAY
SHOP THEBAY.COM

Some bras are meant to be seen and some are meant to show off your curves. Whether you're looking to seduce or simply to attract attention, add excitement to your look with an extra-special bra in romantic lace, sheer mesh or lovely textural embroidery.



Perfect fit tips
Find your notice-me statement bra fit, with advice from the experts at Hudson's Bay

- 1
There has never been more choice in the world of statement bras—for any special outfit there's a bra with the perfect colour and shape to match. Look for fabrics and styles that accent the outfit, and don't be afraid to contrast rather than match.
- 2
When you can, bring your outfit with you when shopping. The best way to be sure you've found the perfect match is to try on the pieces together to see how they feel.
- 3
Structure is the key to ensuring your assets stay front and centre. Look for bras that have binding seams that lift and either molded cups or wire shaping to keep everything exactly where it should be.



1. CALVIN KLEIN

THE LOOK: Sexy drama
THE BRA: Statement
Top shopping picks

Make the perfect statement with your going-out look by finding a bra that flatters and enhances your figure, complete with stylish touches to keep up with your on-the-town style.



10. WACOAL



2. HANKY PANKY



11. WACOAL



9. GUESS



3. TRIUMPH



8. GUESS



4. TRIUMPH



5. DKNY



6. MAIDENFORM



7. MAIDENFORM

1 CALVIN KLEIN BLACK OBSESSES UNLINED TRIANGLE, \$58 2 HANKY PANKY SIGNATURE LACE BRALLETTE, \$62 3 TRIUMPH SEXY ANGEL SPOTLIGHT, \$56 4 TRIUMPH BEAUTIFUL DARLING UNDERWIRE, \$70 5 DKNY SHEER BRALETTE, \$44 6 MAIDENFORM CASUAL COMFORT BRALETTE, \$40 7 MAIDENFORM MODERN BEAUTY LIGHTLY LINED DEMI, \$47 8 GUESS PUSHUP MICRO FIBRE LACE BRA, \$49 9 GUESS PUSHUP LACE, \$59 10 WACOAL RETRO CHIC BRA, \$78 11 WACOAL EMBRACE LACE SOFT CUP, \$47

Born to run

Creating real change—policy that will address the wage gap, gender-based violence and institutionalized discrimination—means encouraging *and electing* more women into positions of political power. These Canadian trailblazers tell us what it takes to break barriers and why equality is the best policy

BY JILLIAN VIEIRA, BRITTANY ANDREW-AMOFAH, KELLY BOUTSALIS, CAITLIN KENNY, JULIA LIPSCOMBE | ILLUSTRATIONS BY MADISON VAN RIJN

The first lady

She's the only woman to have reached Canada's political pinnacle. Now, 25 years after her whirlwind term as prime minister, Kim Campbell tells **Julia Lipscombe** why she's confident that the next generation holds her successor

It's not that there haven't been *any* women who have scaled the political heights to become head of government—it's that the list of current and former leaders is short enough that many of them are household names: Margaret Thatcher in the U.K., Indira Gandhi in India, the indomitable Angela Merkel in Germany. There are 195 countries in the world, and only 70 of them have ever been run by a woman.

Sometimes we forget that Canada was one of them. For 132 days, the Right Honourable Kim Campbell was prime minister of Canada. Campbell—the oft-asterisked Progressive Conservative successor to Brian Mulroney—held Canada's most powerful political office for four months before losing the 1993 election in spectacular fashion to the Liberals' Jean Chrétien.

Today, Campbell, 71, divides her time between Vancouver and Edmonton, where she is a founding principal of the University of Alberta's Peter Lougheed Leadership College, a leadership program she co-created in 2014. Eight days a month, Campbell sits in her lime-green office overseeing the program's operations. Her window looks out over one of the city's most spectacular views: toward the North Saskatchewan River and toward the downtown skyline.

It's a quieter life than her action-packed days burning at the centre of Canadian politics. But Campbell still has fire: The way she talks about her passions—democracy, education, the advancement of women—is lightning fast, almost rambling, and so unlike the media-trained polish of most politicians that it's easy to forget that she spent five years on Parliament Hill. (“I've mastered the 30-minute sound bite,” she quips, after going 45 minutes over our allotted interview time.)

Campbell has long been an iconoclast. She was the first female student council president of her Vancouver high school; when she studied political science at the University of British Columbia, she became that school's first female president of the freshman class. Campbell entered politics in 1980 as a trustee on the Vancouver School Board, and soon after joined the provincial British Columbia Social Credit Party. By the end of the decade, she had made the leap to federal politics, and in 1993, she assumed the head office when an embattled Brian Mulroney retired. When she took power, she became the first prime minister to have held office at all three levels of government—municipal, provincial and federal.

Lately, Campbell has been in the news cycle for the first time in a long time over something unexpected: a tweet. Her 140 characters read: “I am struck by how many women on television news wear sleeveless dresses- often when sitting with suited men. I have always felt it was demeaning to the woman and this suggests that I am right. Bare arms undermine credibility and gravitas!”

Yikes. What followed, unsurprisingly, was a slew of think-pieces and op-eds on Campbell being out of touch, the old girls' club vs. the new, etc.

But Campbell says that the University of Maryland study that inspired her tweet wasn't about sex or gender. “[The study is] about how we frame people when we see them either clothed or showing skin,” she says, adding that when we show skin, we're perceived as emotional and vulnerable. In a news-reading scenario where men would never deign to show their arms, Campbell says it creates a power imbalance when women do. She points to the hypocrisy of male newscasters across the country posting bare-armed photos on Instagram in “solidarity” with their female colleagues. “That's not solidarity,” she says, dryly. “Wear that to deliver the news.”

So yeah, Campbell's a little ticked about the backlash. “People who would think that after a lifetime of fighting for women that I would somehow have thrown it all in...I'm a child of the '60s! Sex, drugs and rock 'n' roll. We are not prudes.”

On the surface, sure, the tweet is cringe-y. But painting Campbell as an out-of-touch elder stateswoman ignores the full picture—and her many fights on behalf of women.

“When we visualize leaders, we don't often picture a short Asian woman.”

Kristyn Wong-Tam, city councillor for Toronto Centre-Rosedale since 2010, talks identity and image in a political landscape that wasn't designed to champion her

“I have to work harder than all my male counterparts at City Hall. There are double standards that seem to apply only to women, and even more so for racialized women. When women are ambitious and confident, they're seen as bossy and domineering. When women are collaborators and inclusive networkers, they are seen as soft and weak. It's a no-win situation every single time. If those same attributes are assigned to a man, they are seen as natural-born leaders. Sometimes you have to be twice as good—or a hundred times better in some cases—because the benchmark for women is always moving.

I know that I am treated differently. I sense it when I walk into a room of all men. When we visualize leaders, we don't often picture a short Asian woman. There are times that I am soft-spoken; it doesn't matter how loud I belt it out, my voice just does not carry. I know at times there are things said about me, about not being loud enough or does it look like I am confident enough. Other times “Kristyn is too loud,” to the point that I'm considered aggressive.

There is also a lot of scrutiny around a woman's physicality: what she is wearing, what hairstyle she's got that day and so forth. I'm non-conforming in my gender presentation. So for my community, the ones that know me, they know this is who



I am. This is Kristyn's hair, this is Kristyn's attire. But walking into new spaces where people don't know me, it's often a surprise. I've been told that I speak wonderful English, and how wonderful it is that I don't even have an accent.

Intersectionality absolutely shapes my politics. I don't get to wash my colour off—that stays with me. My gender stays with me. The fact that I am an immigrant and that English is my second language, the fact that I belong to a sexual minority population—that all stays with me. I tend

As justice minister in the early '90s, Campbell oversaw major changes to Canada's rape shield law, including ensuring a person's sexual history could not be explored in trial. She also brought forth legislation that established that in cases of rape, “no means no,” which ensured that consent had to be explicit and unreserved.

“Those were big issues then,” she says. “What is consent? And how do you put people in a position that they can actually proceed with complaints in the law? There was a time when a woman had to establish that she was chaste enough to be entitled to the protection of the law.”

Campbell has also been outspoken on another important issue: abortion. Her pro-choice beliefs have often put her at odds with her party colleagues. During her early days in provincial politics, she broke with the British Columbia Social Credit Party because of then Premier Bill Vander Zalm's stance on abortion. Years later, though, in her role as justice minister, she toed the party line and introduced the infamous Bill C-43 (which would have retained abortion as a criminal act, but would have permitted it on broad grounds). She says now that she was not upset to see the bill fail in the Senate: “That was fine by me.”

Recently, Campbell was one of the founders of the Sing “All of Us” campaign, which called for legislation to officially change our national anthem from “in all thy sons command” to “in all of us command.” The old version, she has said, excluded “the daughters.” She's also on the advisory board for Equal Voice, a non-profit that promotes women in Canadian politics.

“Of the 18 men who had preceded me as prime minister, only eight had more cabinet experience than I did.”

says. “For much of human history there has been a condition where women's bodies were the prizes for men who had power, or having power meant that you got access to women's bodies. Very often, these situations of sexual harassment and assault took place in circumstances of unequal power, which meant women could not complain or they found it very difficult. Even now, there are a lot of women who have complaints to make and they just can't risk it.”

Of course, many women are now risking it. Canadian politics has been rocked with #MeToo allegations leading to prominent figures like Conservative MPP and former leadership candidate Patrick Brown and federal cabinet minister Kent Hehr resigning from their leadership posts.

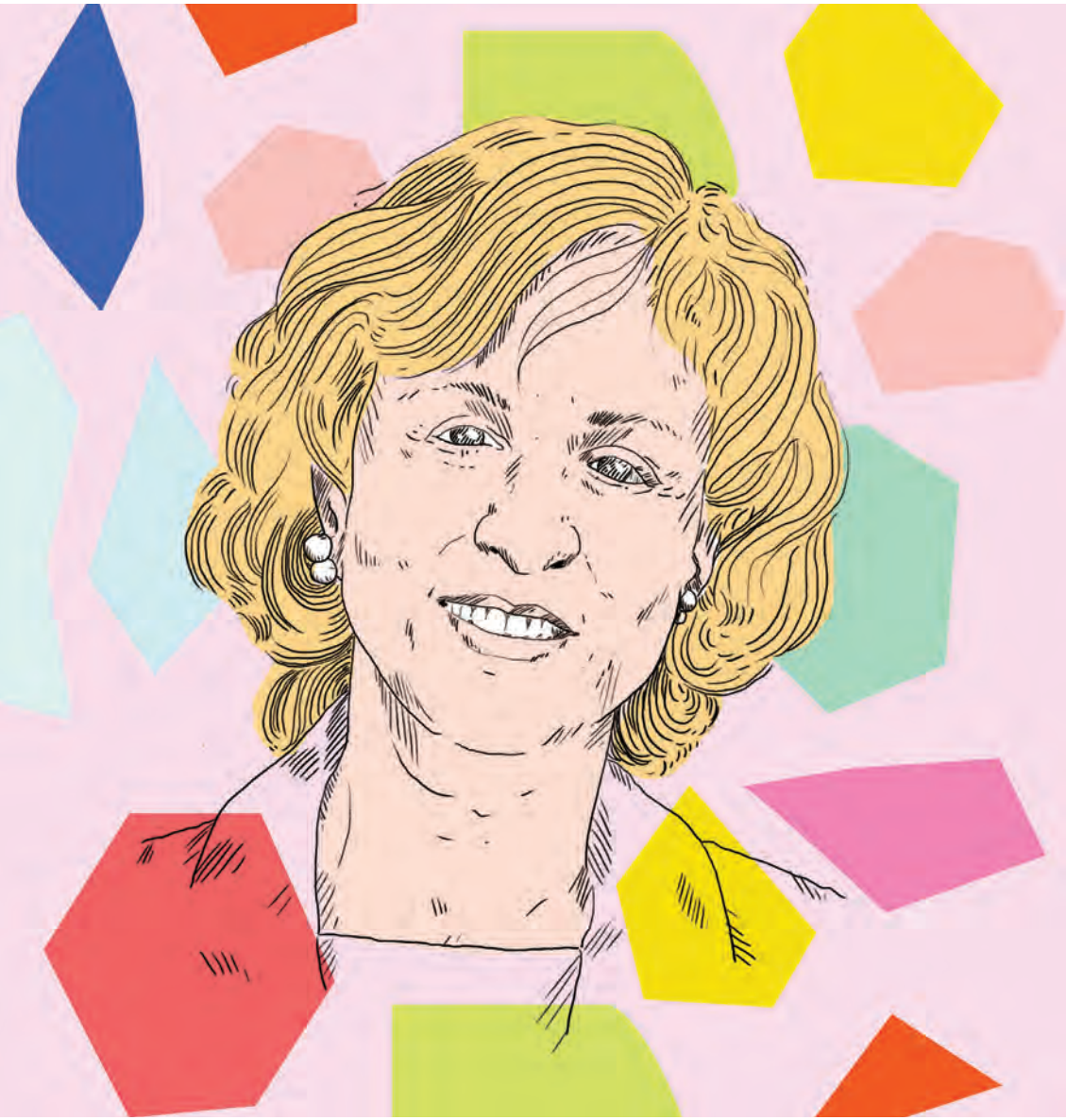
“I don't know if politics is particularly prone. But I think it is one of those things where people think highly of themselves because they have a title or a position,” says Campbell.

Twenty-five years later, we haven't come close to seeing another female prime minister. But Campbell was inspired by a group she spoke to in the House of Commons last year on International Women's Day. They were there as part of the Daughters of the Vote program, which encourages women to pursue political office.

“Every seat had a young woman aged 18 to 23 sitting in it. It was really great to be able to be there and to be a symbol. I want women to be encouraged by my example, but also to be committed to exceeding it,” she says.

“You've got to change people's understanding of who belongs and who doesn't, and it's not going to happen all at once. I wanted to be someone who passed the baton on and said, ‘I did what I could do in '93, and in '93 I had the highest approval rating for a PM in 30 years.’ And could I carry it through in the election? No, a whole lot of things had changed. But I was popular because I did things,” she says, referring to how she created three new ministries and reorganized the cabinet during her short tenure.

Gathering steam, she continues. “I've met a lot of women who say, ‘I was eight when you became prime minister.’ What I think I've been able to do is remind women that this is doable. I try to encourage women to be ambitious and to want to do this and to understand how important it is for democracy. When you get there, you can do things. Somebody's going to have power, and if you would exercise it ethically in the national interest, why shouldn't it be you?”



intersectional gender lens applied to policymaking, I think that the city falls short.

I work really hard to unlearn the biases that I have learned largely through school, mainstream education and perhaps through conventional dialogue. We make a lot of assumptions based on people's skin colour, their weight, their speaking ability, their class. I work really hard to make sure my language is inclusive. That's not work that anybody else can do for me—that's work that I need to do for myself.”

—As told to Jillian Vieira

“Things will be said about me that I won’t be able to protect my children from.”

Caroline Mulroney was 10 when her father became prime minister. Now, the up-and-coming Ontario PC star is forging her own path in politics

A lot of people know my last name; they know my brother Ben; but they don’t know me because I have had a much lower profile in the private sector.

I was 19 when my dad left office. Politics played a very big role in my day-to-day life growing up. It changed our life. We lived in Montreal and ended up moving to Ottawa when my dad became leader. Everyone in our circle was involved in politics or the party. At the dinner table, we talked about politics.

Before the internet, my dad would get faxes of newspaper articles from across the country, and I really enjoyed reading through them after he had, and having an understanding of what was going on, even when I was young.



“I encourage women to run. They’re out there and they’re ready.”

In 2008, independent candidate Eva Aariak became the second premier of Nunavut. Here, she talks about the hurdles women face in Canada’s newest territory

In Nunavut, women are very involved at the community level in small political arenas, such as committees, health and education councils, and at the same time they’re looking after their families. Women are also higher in numbers in the workforce, and are often the sole breadwinners in the family. Several years ago at a forum, one thing that kept coming up was that in Nunavut we have a severe lack of daycare facilities that has impacted the ability to take part in [politics]. They want to ensure that their children are getting proper care when they are working. I noticed that when their children aren’t in need of daycare, it’s easier for them to take on their community.

There are more than enough women who are just as qualified, if not more qualified, than some of the male politicians that we have. Particularly in the last election, women approached

me to say, “Next time, I’m ready.” In the Northern Territories, there are only two women in the legislative assembly. I’m optimistic that there will soon be more.

When I was elected, I was humbled and thankful to my peers, who were all male at the time. It would be great if we could have more equal representation. I thought [Justin Trudeau’s gender-balanced cabinet] was a great idea. I’m so proud of him to initiate that, and gender discussions need to happen more.

I’m very proud of legislations that were enacted, such as the Child and Youth advocate [someone who would be a voice for the territory’s youth] and I initiated [the Qanukkanniq] report cards, independent extensive surveys among the community before we set our mandate. We’re still

I loved being able to talk politics with him and my mother and all the people who were on the team.

But I didn’t have a specific plan to run. I was angry with the way the province was being governed, and I wanted to do something about it. I felt I couldn’t sit by any longer.

I learned early on from my dad that if you get involved in politics, you should be ready to fight for what’s important to you. You’ve got to stand up for that. GST was introduced and Meech Lake was fought during my teenage years, and, as somebody who read the papers every day, it wasn’t always easy. But I was very proud of my father and the fact that he was fighting for what he thought was right. I hope that’s the kind of messaging that I’ll be able to communicate to my children. There are things that will be said about me that I won’t be able to protect them from. They might have to develop a tougher skin early on, but I hope that they’ll be able to take comfort in the fact that their mother is doing what she thinks is right and that they’re proud of that.

There’s a real personal connection in politics, and that is very authentic to who my father is. Today at age 78, he still reaches out to people. My dad has always been a great listener, and I think that he and I are alike in that way. We’re very loyal people, and we like schedules and routine. Apparently, that’s also a negative, according to my mother!

But I don’t feel the need to differentiate myself from my father. He’s always focused on federal issues. A lot of the conservative underpinnings of his policies are still important today, but I’m looking to get Ontario back on track and work in the provincial party. What I need to do is introduce myself to people and give people the opportunity to know who I am. I am my own person; I’m the person running this campaign; these are my ideas and they will be my policies.

If you look at our leadership race, there are three women running for this position. And when I’m successful, there will be three women running for the job of premier in this province, so I think that speaks to some major leaps that we’ve made in politics. We need to have as many women in politics as possible; we need to encourage women in corporate Canada to keep climbing that ladder. We need to have a presence at the table. —As told to Caitlin Kenny



“I told my daughter, ‘I don’t want people to vote for me because I’m a Black woman,’ and she said, “Don’t worry about it, mom—there will be just as many people who won’t vote for you for exactly the same reason.”

In 1990, Zanana Akande was the first Black woman to serve as provincial cabinet minister, for the NDP, in Canada. She reflects on racism, ambition and the hard realities of being a pioneer

I must tell you the truth: I did not think that I would win. I was born in Toronto’s Kensington Market in 1937. My father was Barbadian; my mother was St. Lucian; both of them were teachers. I was an elementary school principal for about four years before I decided to run. I had worked on other NDP campaigns, canvassed for them, and I supported their platform because I thought it spoke to the issues that were most unfair and needed to be addressed. So, when I was approached to run for an MPP position in the spring of 1990, I was interested.

I ran in the riding in which I lived, which was not the suggestion of the NDP. They wanted to run me out in various areas, where the population of Blacks was greater. They suggested one in Scarborough. But I was adamant: I said, they will not buy me because they’re Black—and there’s no reason why they should—so I’m running in my area.

One day during the campaign, my daughter and I were out canvassing when a woman came to the door with great excitement: “Oh my goodness, you are Zanana Akande and you’re a Black woman running for a seat in the provincial government.” Then she called her daughter, “Come, come, come and meet Zanana Akande. I’m going to vote for you, you definitely have our vote.” After the encounter, I turned to my daughter and said, “I don’t want her to vote for me because I’m a Black woman,” and my daughter said, “Don’t

worry about it, mom; there will be just as many people who won’t vote for you for exactly the same reason.”

They say governments are voted out, not in. People were tired, so they saw the NDP as an alternative. The party was thrilled when they won. They had worked hard for that win, and it wasn’t even anticipated until very close to the election. On the way to the union hall that evening, people were running out into the street saying, “Wait, you won!” I was shocked, but pleased. I became aggressive and ambitious in my mind, and said, “My God, we will actually be able to do some of the things we promised.”

While in office, the press was particularly aggressive toward me. They were constantly asking questions about where I lived and how I lived. One said I didn’t represent the Black community, that I was middle-class. A reporter asked why didn’t I open my house or take people in from off the street. In the newspapers, they wrote about the fact that my nails were manicured. They would make reference to the car I drove. I wanted to ask the media, “Who do you expect the first Black woman in Ontario government to be?” Whatever it was, I dealt with the fact that I didn’t fit their expectations, which made me realize how low and strange those expectations were.



MEET THE FUTURE FACES OF CANADIAN POLITICS

The next generation tells *The Kit* about the most pressing issues facing Canadians today and how they intend to tackle them



Arushana Sunderaeson, 24
Equity Chair, Ontario New Democratic Youth (Scarborough, Ont.)

“I’m proud to say that I am an intersectional, socialist eco-feminist and I have been advocating on women’s issues in politics for a long time. Sexual assault and harassment in the workplace is an issue that needs to be addressed in all areas of work. We need to create safer spaces for women and to allow them to be part of the discussion. I’m a firm believer that when women excel, society will be a better place.”



Aly Raposo, 23
Communications Representative, University of Manitoba Campus Conservatives (Winnipeg)

“I think all Canadians should have access to mental-health care treatment. There needs to be a dramatic shift in how we perceive mental illness: It is no less severe than a disability stemming from a physical ailment. I also want to tackle the current opioid epidemic and see better outcomes for female victims. For me, leadership means setting a good example for youth.”



Margareta Dovgal, 21
VP, Young Liberals of Canada in British Columbia; VP Communications, BC Young Liberals (Vancouver)

“We must be adaptive to the challenges to come with climate change. We’ll face food insecurity, more climate refugees and increased global conflict. Climate action and mitigation go hand in hand here. The balance must be struck between environmental protection and ensuring Canada’s economic prosperity so we can meet our socio-economic goals as we work to transition to a low-carbon economy.”



Cherie Wong, 22
Co-Chair, Young Greens of Canada; will run for Ottawa-Centre in the upcoming provincial election (Ottawa)

“As a second-generation immigrant to Canada, I am thankful for this country where my human rights are respected. But at the same time, I’m aware of how the horrific colonial past has a continuous impact on Canadian society. A huge part of my commitment in policy is reconciliation and working to lift Indigenous communities up. Indigenous women continue to be unjustly criminalised and vastly overrepresented in Canada’s criminal justice system.” —As told to Jillian Vieira

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A fashion advertisement for Max Mara. The image features a model with short, light brown hair, looking directly at the camera with a serious expression. She is wearing a light-colored, long-sleeved shirt with a collar and gold buttons, adorned with a floral pattern of purple and pink flowers. A matching long-sleeved skirt or dress with a similar floral pattern is worn over the shirt. A large, rectangular, light-colored bag with a floral pattern is draped over her shoulder. The background is a plain, light color. The Max Mara logo is prominently displayed in the center of the image.

MaxMara