

# Craccum

EST. 1927

"Yes, I do kiss my mother with this mouth" - Freud



GAMESHOW  
LOVE BUG

BY OLIVER COCKER // 8

LOVE OF  
PACIFIC CULTURE

BY IATUA FELAGAI TAITO // 12

TWO FLOWERS:  
AN INTERVIEW

BY TREVOR PRONOSO // 20

IS ROMANCE  
DEAD?

BY KALA TAKEBE BURGESS // 27

# Love Edition



# *volunteer at 95bFM*



*The University of Auckland student radio station  
is old as. But 95bFM is still going, and we need some  
new volunteers to help us with:*

- 🗣 *journalism, writing + news*
- 📷 *events, photography + videography*
- 🎧 *DJing, archive work and editing*
- 🔍 *designing posters etc*
- + plus heeeeeeaps else*



*^ sign up here ^*



# CONTENTS

**EDITORIAL 4**

**NEWS 6**

**GAMESHOW LOVE BUG 8**

**THE ROMANCE GENRE: A HATE LETTER 10**

**LOVE OF PACIFIC CULTURE 12**

**TOUGH LOVE 14**

**TINY FLOWERS: AN INTERVIEW WITH  
UOA STUDENT MUSICIAN BETH TORRANCE 20**

**KALA'S KINO CORNER 24**

**21ST CENTURY TORTURE: SITUATIONSHIPS 26**

**IS ROMANCE DEAD? 27**

**PUZZLES 29**

**HOROSCOPES 30**

## STAFF

**EDITOR KIERAN PANUI (HE/HIM)**  
editor@craccum.co.nz

**ASSISTANT EDITOR KALA BURGESS (SHE/HER)**  
subeditor@craccum.co.nz

**FEATURES EDITOR OLIVER COCKER (HE/HIM)**  
features@craccum.co.nz

**ARTS EDITOR LEWIS CREED (HE/HIM)**  
arts@craccum.co.nz

**LIFESTYLE EDITOR KAAVYA GHOSHAL (SHE/HER)**  
lifestyle@craccum.co.nz

**NEWS EDITOR ALAN WU (HE/HIM)**  
news@craccum.co.nz

**VISUAL ARTS ARIANNA RAMOS (SHE/HER)**  
visualarts@craccum.co.nz

**SOCIAL MEDIA SOPHIA IBBETSON (SHE/HER)**  
socials@craccum.co.nz

**PASIFIKA EDITOR IATUA FELAGAI TAITO (HE/HIM)**  
pasifika@craccum.co.nz

**MĀORI EDITOR BLAZE WEBSTER (SHE/HER)**  
maori@craccum.co.nz

**ENVIRONMENTAL EDITOR MIKE CROSS (HE/HIM)**  
environmental@craccum.co.nz

**PODCAST PEOPLE BENNEDICT WEST (HE/HIM),  
BEN LUO (HE/HIM)**  
podcast@craccum.co.nz

**DESIGNER NICK WITHERS (HE/THEY)**  
design@ausa.org.nz

**ADVERTISING**  
advertising@ausa.org.nz

COVER **BENNEDICT WEST, ARIANNA RAMOS** FEATURING  
**JESSICA ZENG, RICHMAN TAN**

CENTREFOLD & CONTRIBUTING ARTIST **KALA TAKEBE  
BURGESS**

HOROSCOPES **CLARICE DE TOLEDO (SHE/HER)**

INTERNS **TIM EVANS (THEY/THEM) (ARTS),  
TREVOR PRONOSO (HE/HIM) (NEWS),  
REEMA ARSILAN (SHE/HER) (FEATURES).**

## EDITORIAL OFFICE

TOP LEVEL

STUDENT UNION  
BUILDING

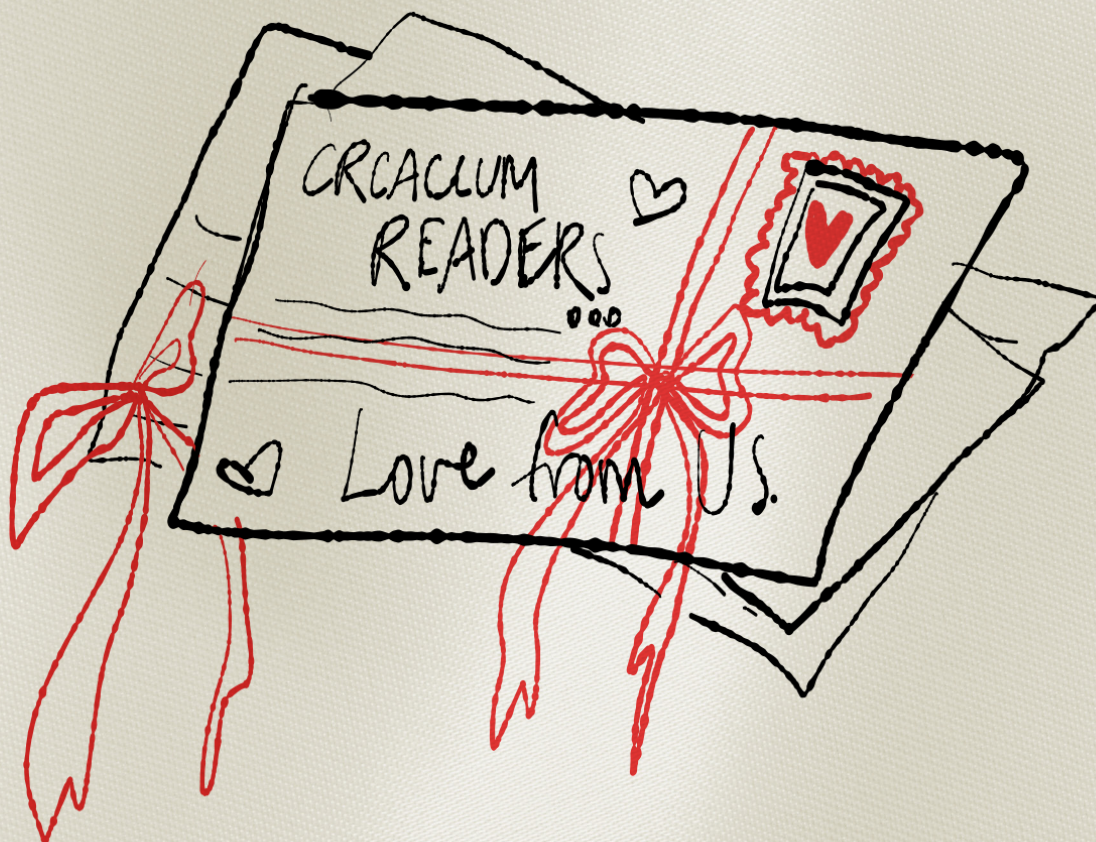
34 PRINCES STREET

**f CraccumMagazine**  
**@craccum**  
**@craccum**  
**@craccummag**



**WANT TO CONTRIBUTE?**  
**WE WOULD LOVE TO HEAR FROM**  
**YOU! JUST SEND US AN EMAIL!**





# Craccum loves you!



KALA TAKEBE BURGESS & KIERAN PANUI



Love is a special feeling, and I guarantee that there is at least one love out there for you. Whether it be for someone, something or yourself, we all love in various ways.

The constant showcase of perfected love online can make it easy for us to feel disillusioned by the idea of love. Our minds are being fixated on what an 'ideal' love looks like, something so fictional and impossible to achieve. But perhaps it's in the everyday moments that really matter. I would say love can be shown by just a simple hug at the end of the day or even a hello from a friend. It's these small gestures of kindness and connection that remind us

of the beauty of love in its most authentic form.

Being a student, there is a lot of pressure to perform well academically while maintaining a good social balance. This constant pressure can strain many of us, but in this moment there are opportunities for love to grow. It may be love from a partner, friends or family. Love that can support and grow together during your hard times.

As students in this time, we have the power to challenge love. We can challenge traditional notions of romance,

celebrate diversity and inclusion, and foster a culture of empathy and understanding. Furthermore, let's not limit our understanding of love to romantic relationships alone. Platonic love, the bond between friends, is equally significant. Friends who support, uplift, and inspire us love in a way that sustains us through life's challenges.

Let us cherish the connections we make and the moments we share with those who matter most. And we do hope you do find love in your life. Everyone deserves to experience the joy and warmth of love, and we hope you find it in your own time and in your own way.



FAIR • SUPPORTIVE • INDEPENDENT • CONFIDENTIAL

**We offer  
advice about  
your rights,  
university  
procedures,  
tenancy  
and more.**



**student support hub**

📍 AUSA house, 4 Alfred St, Opposite the Main Library  
☎ 09 309 0789 🌐 [www.ausa.org.nz](http://www.ausa.org.nz) ✉ [advocacy@ausa.org.nz](mailto:advocacy@ausa.org.nz)



# Relationships In The Public Eye

## Student Responses to RSE Changes



ALAN WU



As of Friday 18th of April, the Mental Health Foundation was one of many organisations leading an open letter. The letter was in opposition to the removal of relationships and sexuality education (RSE) guidelines in state schools throughout the country. The significance of this development, whether you believe this is a positive or negative change, lies in its national influence. Per the Ministry of Education, boards of trustees (BOT) are required to provide a "safe physical and emotional environment for all students."

*The News Team was fortunate to gather some contrasting views of student reactions on this issue. Note that Craccum does not endorse or support a particular perspective. Students are identified only by their initials to ensure the protection of their privacy.*

If NZ First aims to guide schools into preaching regency-era chastity and its entailing purity, then this would be their place to start. Their coalition agreement with National to remove the 2020 RSE's, researched and curated guidelines achieves a single objective: the removal of empathy in New Zealand's relationship and sex education. If these changes continue to allow parental intervention, such as the choice to remove a child from certain teachings, I personally see no reason to make any changes to what were sensible guidelines entailing age-appropriate, key ideas of consent, relationships and sexuality.

The current government's fear of 'woke culture' is, albeit, occasionally valid in terms of the masses of fresh gender identities introduced in the recent decade, but it seems to further close their minds to the benefits this generation brings with it. With the rise of pornography and disturbing elements of social media, the education surrounding consent is at its most prevalent. —O B.

The Ministry of Education's revised "Relationships and Sexuality Education" guidelines have placed schools at the forefront of educating children about relationships and sex. Issues relating to biology, sex and gender identity are now being cast under public scrutiny as the Ministry has imposed itself on a once private domain. The Ministry has streamlined different content for different age groups.

LGBTQ identities and relationships are normalised when they should be discussed with caution, while the traditional sanctity of heterosexual relationships and gender that society has thrived on is undermined by pontificated gender labels.

Children must have a clean slate to decide issues about relationships and sex, while parents should not have a subordinate role to schools in conveying these issues. The guideline's implications in raising future generations of children are serious and threaten recognised social structures and relations. —M E.

RSE guidelines should not be changed because teaching kids these things is crucial. The current RSE is great, and keeping it will not impact students. However, removing it can have significant effects. RSE is not compulsory in schools; parents have the opportunity to withdraw their children from these programs.

If the guidelines are changed, and teachers cannot acknowledge different sexualities and gender expressions, students may not feel comfortable consulting adults in school about their worries or concerns. RSE guidelines mean that health as a subject will be inclusive. Students who may not feel comfortable telling their family about their sexuality can see that school is an accepting space. Breaking down the gender binary helps with critical thinking and challenges heteronormativity, and the guidelines have sections titled "RSE and mātauranga Māori" and "RSE and Pacific world views" that demonstrate intersectionality's significance. —N P.

Changing the RSE guidelines is the latest addition to the political football of education, seemingly doomed to be rewritten every time the government changes. This is frustrating, as politicians and reporters alike have all mentioned, they're guidelines, and they aren't mandatory in the slightest.

The RSE guidelines were written wholly for the purpose of pandering to Labour's voter base, and they are being rewritten to pander to New Zealand First's. Instead of using the resources at their disposal to put any meaningful effort into anything productive, the government has decided to spend taxpayer money on replacing yet another meaningless policy, with something equally meaningless.

While the previous RSE guidelines were very much over the line that sits between raising awareness and indoctrination, the new government may stand to neuter the policy altogether, making it truly useless. —J N.

In a statement by Minister of Education Erica Stanford, she reminds that schools are free to adopt the guidelines they choose, stating "...these are only guidelines" provided by the Ministry. Regardless of public opinion, it should be implied that the scrutiny of these changes begins at the community level.

The Ministry of Education notes that the "[BOT] must consult with school communities at least once every 2 years on their draft health curriculum". This is per the Education and Training Act 2020.

Hold your government accountable, but before that, ensure you also hold your schools and local boards responsible and represent your views as their community. Unfortunately, whether you agree or disagree, the bureaucrats who authored these regulations will not enact their guidelines. Ensure that your voices, regardless of what they support, fall on the right ears.



# "Papers, Please."

## Relationships that Cross Borders



ALAN WU

At the beginning of April, many changes have been made that will affect our immigration policies, with particular focus on the Accredited Employer Work Visa. Among many changes, such as shorter visa lengths and changing skill requirements, an English-language requirement has been introduced to migrant applications for low-skilled roles. This comes following New Zealand's migrant boom in 2023.

Last year, a multitude of allegations and cases involving migrant workers were found to be housed in inhumane conditions. The government believes that high literacy and comprehension from migrants will limit their exploitation, allowing them to raise legal concerns early if they occur. The government continues to focus on attracting roles which continue to suffer shortages, namely secondary school teachers.

In addition, New Zealand's international student population has soared. The demand from overseas students for New Zealand's various tertiary education opportunities. Previous projections for these demands have been quickly exceeded, with expectations that re-enrolment cycles will return to pre-pandemic levels by next year, ahead of schedule. Education, particularly postgraduate study, has been the main focus for many individuals. It seems that for some mature adult migrants, studying in New Zealand is another option to aid individuals in settling in a new country or providing long-term support in their careers.

we will be looking at is 'Family Dynamics'. Some families have shared that the changing situation has aided them in uniting and supporting one another.

**Youth also responded that they had more time to spend with their parents and were exceptionally grateful for this change.**

**All happy families resemble one another, each unhappy family is unhappy in its own way**  
— Leo Tolstoy.

However, other responses discussed the hardships felt, particularly by children. While others talked about the lack of former stability and the presence of both parents, inter-generational conflict seemed to be a recurring highlight. The clash of Western values adopted by youth created friction between parents and children. This would have created struggles within the family unit and made it difficult for migrant families to socialise and build relationships. Another interesting note is the effect of changing gender roles. It was noted that New Zealand's solo mother benefit has encouraged some women to decide to leave their husbands and pursue life and parenting independently.

With this drawn-out focus on how migrants have made New Zealand their new home, a question follows about how their families have adapted to this dramatic change. Researchers at the University of Auckland fifteen years ago compiled a report on the settlement experience of Asian immigrant families. The main theme from the report



Changes to Accreditation  
Work Visas



International Students



Asian Immigrant Families  
in New Zealand Report





# GAME SHOW LOVE BUG

PITCHING A NEW ENTRY IN THE GENRE



OLIVER COCKER

It was a Monday night, and the five of us who inhabited my Carlaw flat sat down to finish the news while we ate dinner. When the news finished, and our dinners hadn't, we were drawn into the world of My GMum, Your Dad NZ. It follows the international formula of sons and daughters watching their parents from afar and organising dates and interactions with the parents of the other children. And my flat of five twenty-year-old guys was hooked.

It is hard to say what is endearing or engaging about Romantic Reality TV. It is not even that romantic, with various men providing enough televised cringe for their children to last a lifetime in just a few short hours. Another reviewer at the Guardian of what they call Love Game Shows says they only need a few key ingredients to succeed. There has to be a modicum of sincerity and the audience has to be invested in its contestants. The rest will be filled in by the watchers.

And if it is really so easy, it certainly should not be hard to see why dozens of these things are taking over every platform. But to put it to the test, I, your intrepid Craccum Editor, set out to unpick the best elements of some of the top examples in the field and then submit my pitch to TVNZ before their current funding round closed. It would close Wednesday evening, giving me twenty-four hours to design the next big show.

## THE BACHELORETTE

I do not recall when the scene blew up, but I think we all remember one of the first. Art Green and Matilda Rice took the country by

storm in 2015 and have continued to make headlines for ventures and children to this day. The franchise started in 2002 in the US and took until 2015 to get here, but its four seasons and the concurrent three seasons of The Bachelorette could only be stopped by the Tour de Force of a global pandemic.

But in the show, if you do not know, twenty-five women or so, housed in a chateaux, encourage the lead beaux, to bestow, a rose aglow, but if he should say no, off home they go. And the Bachelor or Bachelorette commits to proposing to the final contestant, having got to know them through various single and group dates, that the contestant had to fight for in challenges.

Only nine percent of worldwide couples made by the show are still together, but since we refresh the cast every season, success after the fact ought not to feed into the here and now. It seems people are drawn to getting to know these many strangers and form attachments to them in their search for love. The celebrity editions of the show have not fared well.

## LOVE ISLAND

Although it started in 2005, the successful format would not be created until 2015, and as the Greens were gracing our screen, Love Island was gearing up to take the world by storm. Last year, it was New Zealand's largest-watched on-demand show, with almost two million streams being logged, mostly for people aged under thirty-five.

It is pretty simple. An eclectic cast of characters is shipped off to an isolated island,

monitored all day, every day, and forced to partner up or be ejected from the island, be replaced by someone else, and forgo the cash prize. People swap partners in a monogamous way, and eventually, the audience votes on which two people should get the money.

People never care how vain or oblivious the contestants are; they just want to see whether they can form a stable couple for the eight weeks of filming. Love is real to the audience, regardless of the artificiality of the partners. In fact, big personalities, the clowns, provide a counter-balance to the genuine feelings that sneak through in this kind of show, which helps people keep their defences up as they watch it.

## NAKED ATTRACTION

Maybe I have the wrong mindset, but this one is just bad. The lead has to watch a series of naked bodies get slowly revealed, starting with the feet and going up to the head, including the post-nine pm full frontal. I do not understand how you can stand staring at various people's feet, followed by their knees, and then determine whether you would like to date them on that information. But apparently, it works, and the mix of nudity and absurdity, combined with a stream of consciousness from the lead, keeps this one on New Zealand screens.

## MARRIED AT FIRST SIGHT

The almost antithesis of the previous, Married at First Sight, carries all the drama of a wedding without the two-year divorce period.



A host of psychologists, marriage counsellors, and scientists pair up a selection of couples who have committed to marrying someone the moment they meet. They then get eight weeks of societal pressure and living together to decide whether they actually want to commit to marriage, of which about half do, and a further third separate in the year after the show.

But the viewer does not care. They want the drama of two strangers entwining their lives while listening to the host critique every move, just as they do at home. What might have once started as a genuine attempt at love appears to have turned into a headline grab, with clearly problematic people brought in to contrast against the one or two couples that might have a chance of success. But contrast the genuine with the nasty and a winning formula you will have.

## LOVE IS BLIND

The logical conclusion of the physical attraction experiment, this time, the contestants get to talk to each other through walls for a few days and then commit themselves to marrying someone of their choice. Once they commit to marriage, having worked out whether the person is of compatible height and interests, they're allowed to see each other and are forced to spend the next six weeks actually dealing with them.

The people can be awful. One memorable character says he likes to punch drywall in his spare time. And the physical attraction element always seems to play into it, whether they're imagining how they are or deciding whether to stay with them in the second half. But people suspend belief and think it brings out the contestant's true nature. Regardless of how the game part of the show is, you always need the few weeks after for people to tune into the effects of choices made.

## TOO HOT TO HANDLE

Right. Ten people with, sizeable sexual drives, are put on a tropical island for a few weeks, and whenever they engage in any form of possibly-romantic contact, including hand-holding, the overall monetary prize is reduced. From my research, the contestants are generally unable to help themselves and normally lose half or more of the original hundreds

of thousands of dollars.

An Artificial Intelligence masquerades as the host and villain of the show, imposing abstinence on these poor souls, who are forced to endure discussions about their favourite positions, wrestling on each other's shoulders, and yoga for the viewer's own pleasure. Maybe there's a certain schadenfreude on our part, or maybe if you are just generally confused about why it is so hard for them not to have sex. Either way, their idiosyncrasy is the gain of the show.

## FINAL THOUGHTS

And although there is a raft of other shows. I don't feel informed enough on *Queer Love* or *Love on the Spectrum* to give an honest review, while *FBoy Island* doesn't even deserve this subordinate clause in the article. Either you claim to be a FBoy, and can't commit to prime-time profanity, or you are a Nice guy, which isn't the win that they might think.

But there are some clear trends. It is always an exotic location, with the Turks and Caicos Islands taking the brunt of the obsession with these people. There needs to be big ceremonies that can be filled with drama, even if, in the case of *MAFS*, they are hollower than they might seem. You need some disrupters in the crowd, jesters and scoundrels, to provide a parallel to the one or two sincere connections and headlines. And you just need regular people, driven mad by stardom and the promise of a cash prize, who will pervert love for their love of money.

## THE PITCH

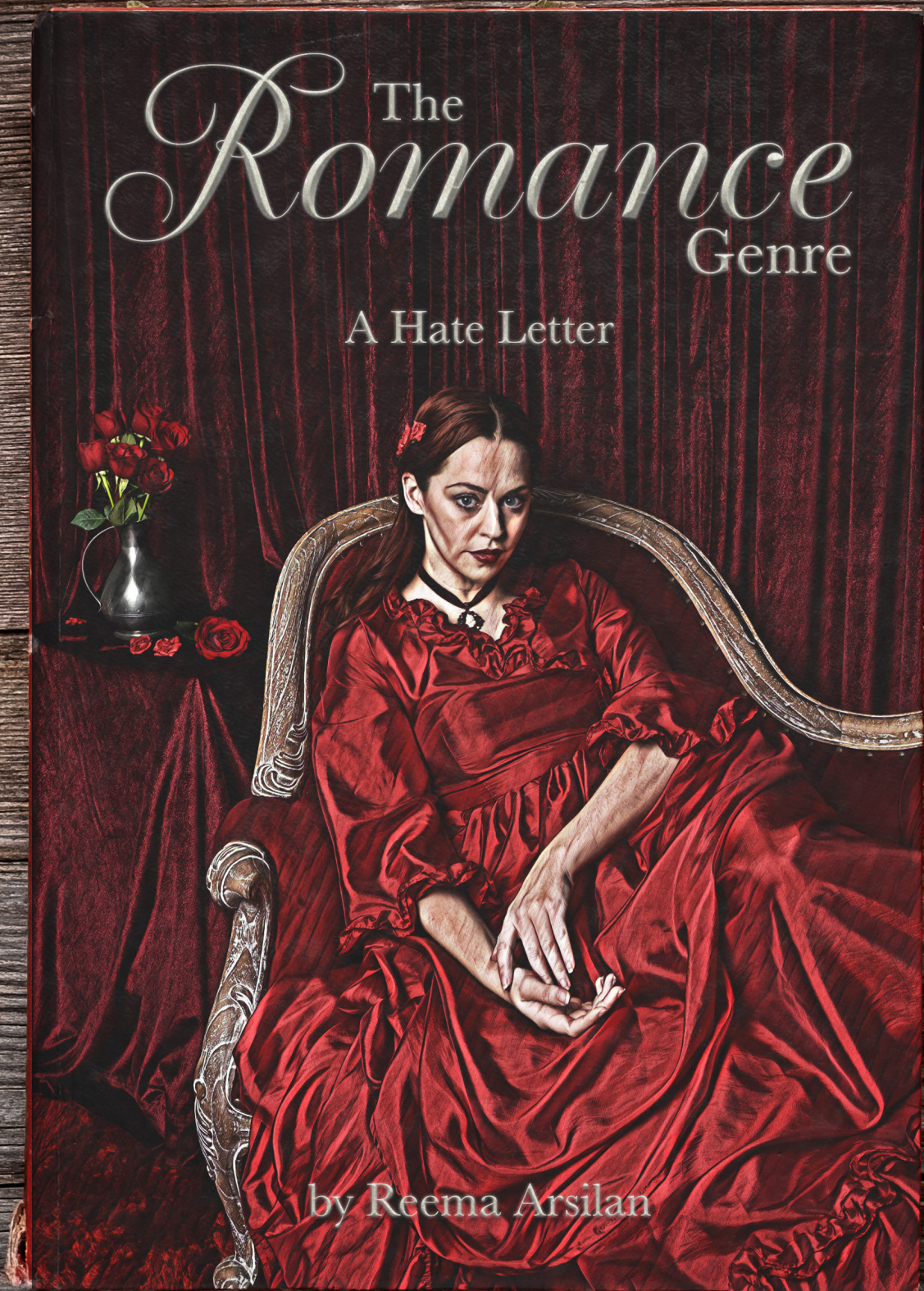
Twenty-eight starving students are promised that they can be given a hundred thousand dollars cash prize and have their university education paid off if they spend their intersemester break on a South Pacific Island. Little do they know that every night they go to sleep, their pod bed will change what room they're in, and they'll wake up with someone new. The only way for them to leave the new room will be to answer a multi-choice quiz about the person they're waking up with. Each wrong answer will be deducted from the possible prize.

At night, they'll have to choose where to go to bed again, and the audience will have a few hours to vote for the couple with which room will be ejected into the ocean and eliminated from the show. Will early connections survive? Or will the revelations about their fellow contestants lead them to fall for someone new each night? And how much money will be left at the end? Welcome to Sink or Swim: Student Edition.

TVNZ informs me that it will not be eligible for funding.









I try very very hard not to be a snob because I like to read and being pretentious about it is a boring cliché. But we all must draw the line somewhere. The line I draw is at Colleen Hoover.

I fear I must explain myself properly; I don't have a problem with romance novels specifically, just a certain kind. Romance done well can be very good. Romance done badly can be enjoyable. Everyone likes to read a little bit of trash sometimes, and little old ladies everywhere have lived their entire lives with a Mills-and-Boon book full of "heaving bosoms" on their bedside table.

Criticisms of romance can slip into misogyny. Women are the primary market for romance novels, and these are overwhelmingly popular, and often derided. Romance as a genre can be seen as cheap, tacky or unintelligent, and some of that does have to do with the audience base because teenage girls and housewives are easy to dunk on, and that's not fair. Look. I agree. Not everything has to be high brow literary art, or incredibly meaningful, or even particularly well written to be fun. But some of these books have barely clawed their way out of Wattpad, where they rightfully belong.

It's not just the prose (which is terrible, but we'll get into that), but the content itself. There's a very specific brand of booktok book where the plot consists of the thinnest threads imaginable in between the gratuitous sex scenes. If you want to read smut, that's your prerogative, but why are these books marketed as "young adult"? Some exist purely for the tropes: "enemies to lovers", "love triangle", "forced proximity", "spice" ... please just go and search the tags on ao3 like a normal healthy deviant. Honestly, labelling some of these romance could be pushing it at times. So called "dark romance" suffers from the same taint as poorly written horror in that it relies heavily upon shock factor and in doing so pulls some sick and twisted and entirely unnecessary bullshit. Trauma fantasies, toxic relationships and abuse are a running theme.

Many of the books that are popular on booktok truly read like escaped fanfiction. The difference is, fanfiction works because the canon work is already established, whereas without that background the characters are flat, the worldbuilding is lackluster (romantasy I'm looking at you) and the whole plot is often nonsensical. The writing style, especially considering Colleen Hoover, is simple but still somehow awkward and amateurish, almost as though it were written by the fourteen year olds that the books are marketed at.

In the words of Mark Twain, on the CoHo of his day; "A work of art? It has no invention; it has no order, system, sequence, or result; it has no lifelikeness, no thrill, no stir, no seeming of reality; its characters are confusedly drawn, and by their acts and words they prove that they are not the sort of people the author claims that they are; its humor is pathetic; its pathos is funny; its conversations are—oh! Indescribable; its love-scenes odious; its English a crime against the language."

Sure, you can go on Goodreads and find a million reviews singing the praises of these books, but the Goodreads bias is that only fans are reading and reviewing them. There are definitely haters out there though, brave souls who have ventured far enough to showcase ridiculous quotes which can deter you in an instant such as "We both laugh at our son's big balls" (good grief). Before I am accused of jumping on the bandwagon, I must clarify that I have been personally victimised by Colleen Hoover and booktok as a whole. If I receive one more booktok "novel" as a present I am going to lose my mind. It's all people recommend to me now. Please expand your repertoire.

Reader, I desperately wanted to read a CoHo book before writing this article because I thought that it could lend me some credibility. Unfortunately I only managed to get 20 pages into *Ugly Love* before some mysterious unseen force compelled me to throw it out of a moving car and into a ditch somewhere along State Highway 2. Maybe you'll have more luck.



# LOVE OF PACIFIC CULTURE

OCCUPYING THE 'HEART-SPACE' WHEN TALKING ABOUT ALL THINGS PACIFIC



IATUA FELAGAI TAITO

Acknowledging our Pacific culture being complex and not wanting to homogenise the diversities by using the term 'Pacific'. I would use 'Pasifika' but that term is quite contested and is usually talking about Pacific peoples' in Aotearoa. So I am using 'Pacific' as a basic (yes Palagi) term but positioning it in a way where it is accessible to other people due to its familiarity.

The beauty of Pacific cultures is that it consists of Polynesia, Melanesia and Micronesia. However, we all are connected by the ocean. Being Pacific is significant as through an ocean sense the Pacific ocean is the largest and deepest ocean in the world.

**THE WAY PACIFIC PEOPLE DANCE WHETHER IT IS RAPID AND ATHLETIC OR SUBTLE AND SOFT WE DO IT ALL. PACIFIC PEOPLE HAVE THE PERFORMANCE RANGE TO EMBODY IT ALL.**

But our values are what is the nucleus point of what makes Pacific people different. When someone graduates, best believe we'll give so much *Ula Lole* (Lolly leis) to show our love. When you walk the stage we'd sing our traditional songs to show that God is blessing you and that your ancestors are proud of you as you walk and collect that degree that you tirelessly worked so hard for.



Our Pacific laughs may be even funnier than the joke *haha* but it still is significant and infectious in the way that it exudes life and light. The love for our *'āiga* (family) and our loved ones are revered and loyal; usually our first ever friend or best friend is our cousin, or sibling. The love we have to offer is astronomical and our sense of empathy and sympathy is intact as through Aotearoa we know and feel the microaggression or unconscious bias in certain spaces, yet we still have love to give. Hence, why we create our own spaces particularly within the tertiary context.

As you can tell, I am pro Pacific and being pro Pacific means being pro Indigenous and so showing unconditional love for our Māori whānau is something very important to Pacific communities (and I hope it is being shown more) as history does dictate that they gave us room to be in the space even when they had to continuously fight for their reo and rights in Aotearoa.

**HONOURING THE TE TIRITI  
AND BEING GOOD TAUWI  
AND TANGATA TIRITI/  
TANGATA MOANA TO OUR  
TANGATA WHENUA IS  
SOMETHING I LOVE THAT  
PACIFIC PEOPLE HONOUR.  
AND I PRAY WE CONTINUE  
TO DO SO.**

Pacific people and culture in the sense of the way we operate is a form of culture. And understanding that Pacific people, in particular Pacific secondary school students having to work tirelessly long hours and putting their dreams on hold just to show their love and support for their parents in this hard economic time shows Pacific love being selfless and astronomical.

The cultural factors of Pacific people having a strong sense of faith, continues to show their holistic selves are being taken care of and being unapologetic in showing privately

and publicly their love for their faith and religion is a beautiful Pacific quality.

Pacific people are so loved in the sense that they traversed the south seas without having a GPS but using the cosmos so celestial navigation to travel in their canoes which shows their abilities and capabilities of being incredibly intelligent. And being the ultimate seafarers the world has ever seen.

Zech Soakai, A Samoan and Tongan spoken word artist and teacher delves into a concept around occupying the heart-space in one of the Pacific Studies lectures.

An interpretation is that Pacific students occupy their head space at University all the time, that sometimes the innate connection of personable and vulnerable emotions are usually compartmentalised in the corner. However, occupying our heart-space is so easy when we talk about what we love and what we are passionate about. My heart-space is being biased in loving my Pacific communities, and having a connection face to face, *kanohi te kanohi* with our Pacific people to show the importance of being authentic and relatable to our Pacific youth. In regards to being content with life, and leading with love and putting our families first but valuing education and relationships is something I love that our Pacific people do.

Another thing I love about Pacific people and our culture is that we can balance our theological and our holistic self in alignment with our current times as well. We are very complex with our histories with Christianity, yet we still find a way to make room for others that are different from us.

One thing I love in particular is Pacific Rainbow communities being around and acknowledged in our Pacific communities as it is very conservative and traditional. It likely needs to be more widely acknowledged but there has been a slight shift in thinking and redefining ways of looking at our identities which is a beautiful point of departure.

I hope we continue to unpack the nuances and realities of our beautiful intersectional communities as that is a vital part of our Pacific culture. Thinking of our MVPFAFF+

(*Mahu, Vaka sa lewa lewa, Palopa, Fa'afafine, Akava'ine, Fakaleiti/leiti, Fakafifine and more*) communities.

In our Pacific cultures, we have a vast amount of talent when it comes to sports, so to think of the many amazing rugby players who are of Pacific descent truly representing our island nations is inspiring.

**WE HAVE SINGERS, ACTORS,  
POLITICIANS, PASTORS,  
CREATIVE ARTISTS,  
DANCERS, LAWYERS AND  
TEACHERS WHO ARE  
PACIFIC AND HAVE HAD  
MAJOR SIGNIFICANCE  
IN THE WAY WE VIEW  
THINGS FROM OUR OWN  
SUBJECTIVE LENS.**

Seeing more Pacific people in these spaces creates an element of positive accessibility within the Pacific culture pipeline of success to hope to gain more people that are Pacific in all these professions. And for them to be proud of their cultural heritage is a must.

When people think of Pacific culture, some think about the tokenized ideals around aesthetics and the obvious, but digging deeper for the love of Pacific culture means unpacking the people, representation, values and history to show that our Pacific culture is thriving and sometimes we need to remind ourselves of this type of love when we think of Pacific culture.

Occupying the heart-space for our Pacific communities is something I am cognisant of and am always wanting to do as your Pasifika editor! I really love us! And I hope more Pacific people and those outside of our community can see and feel and hopefully give that love back to us because we are valued in Aotearoa and the world. Alofa atu x

# Tough Love

Is it actually discipline?



BLAZE WEBSTER

Is tough love discipline in disguise? I am sure we have all heard the saying “stop crying or I’ll give you a reason to cry”, “stop being a wuss” at some point in our childhood by our parents or caregivers. How about those of us who experienced the belt that came out when a wrong word was said, and the words that came out of the mouth of those we love were so vulgar? All of these actions that were performed on children, did it teach anyone anything?

It’s fair that most people understand ‘tough love’ as parenting with strict boundaries and discipline with the goal of shaping the child towards independence. It’s safe to say that children who are raised this way and have a ‘positive’ experience tend to be very goal-oriented. They’re often able to act maturely and responsibly, and they are ready to take care of others who may need help. However, ‘tough love’ is never applied the same way it might be intended. The methods that parents often use end up being justified by convenience rather than an attempt to instil resilience. On the other hand, in practice, this type of parenting lacks empathy and pushes children around. Children are treated as objects, without feelings, and to be commanded.

I have seen society portray tough love as treating children with little empathy and pushing them around at no expense; as if children do not have feelings and are objects to be commanded. Parents that use this style of parenting push their children to their limits, which may discourage children from demonstrating “correct behaviour”. The way this parenting style is displayed also slows a child’s development of their emotions and ability to learn to regulate emotions. Another version of tough love could be when parents put tremendous pressure on their children when it comes to academic or social achievements (e.g., first-in-class, fastest rugby player). When added with the issues I noted above, this adds to children’s lack of enjoyment in these activities and may add to burn out. Then, cumulative pressure and/or ignorance of empathy is unhealthy for both the child and parent; it causes a strained relationship between whānau and an overall lack of trust.

Despite all that being said, many still believe that beating children is a good form of discipline (I would not be surprised if you hear the odd joke about it from time to time, because I definitely do). Yet, it has been illegal to use any force on children as discipline since 2007: specifically, “*The Crimes (Substituted Section 59) Amendment Act 2007* (formerly the Crimes (Abolition of Force as a Justification for Child Discipline) Amendment Bill) is an amendment to New Zealand’s Crimes Act 1961 which removed a legal defence of “reasonable force” for parents prosecuted for assault on their children.” Awesome, right?

Māori and Pacifica children remain more vulnerable than Pākehā children in experiencing neglect and physical/verbal abuse; for example, Pacifica children are 24% more likely to be abused, whilst Māori are 28% and Pākehā only 12%. Many Pacifica and Māori families may not have access to the appropriate resources to help raise their children, and become vulnerable to external stresses and challenges (e.g. financial, career, and health). These stresses typically cause parents to take out their negative emotions on their children. Generational trauma also plays apart in why a lot of Pacifica and Māori caregivers are treating their children poorly.

Laws and statistics aside, corporal punishment and the need for people to exude raw emotions has existed since the beginning of recorded history. The use of pain to curb unwanted behaviours has been to condition someone to stimulate a correct response (i.e., Pavlov’s Dog). This will improve a ‘right’ response and generate ‘better’ outcomes. However, to circle back to my thoughts above, physical punishment only causes stress (in children), of whom need empathy the most, creating opposite outcomes to what is wanted for this whole ‘tough love’ ideology.

“The child who is not embraced by the village will burn it down to feel its warmth.”

Tough love can have positive effects when practised correctly. However, this requires a strong sense of self-control to begin with, and a solid understanding of a child. Applying strict behaviour strategies in

a way that suits the child’s needs is not enough; the child must be loved, cared for, and nurtured in their development. Other healthy parenting styles are Gentle/ Responsive parenting, Authoritative Parenting, and Lighthouse Parenting.

**Gentle/Responsive Parenting:** Guiding children by regulating through their emotions and tantrums, and physically showing that the child is being listened to, whilst helping them set their own boundaries.

**Authoritative Parenting:** Providing fair consequences when rules are broken, providing emotional validation, setting appropriate boundaries and listening to the child.

**Lighthouse Parenting:** Allowing children to make their own decisions with guidance, but exhibiting more trust in the child’s decision-making skills, with unconditional love given but not unconditional approval.

The first step to breaking generational trauma begins with the recognition of it. Generational trauma is a complex situation but when we begin understanding the root of the problem and providing our whānua help, it opens a path for our rangatahi / tamariki to bloom. An environment of love, healthy boundaries and space to grow as their own individuality.

Which style do you like the most? Maybe you would still rather beat your children? Not me, that’s for sure.

Tough love is not “love.” Verbal and physical abuse is not the love most of us want. There is no “love” being provided to a child with abuse; what we see and feel is only the caregiver’s hurt, pain, and anger being translated into raw emotion. As I always say, whānau love is the best love; without the love and support of a whānau, a child would not be able to develop well.



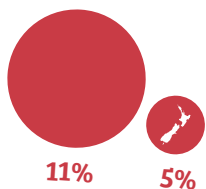
# Understanding family violence

Māori in Aotearoa New Zealand: June 2017

## Crime and Safety Survey

Māori are more likely than the New Zealand average to have been victims of crime.

This infographic was developed in 2017 for a wider discussion on family violence and uses data from the period 2009-2012. There may be more recent information available from other sources including <https://www.hqsc.govt.nz/our-programmes/mrc/fvdr/>



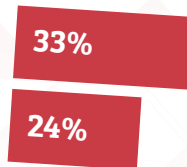
Māori are more than twice as likely to be a victim of a violent interpersonal offence by an intimate partner.



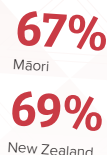
The prevalence of intimate partner violence has fallen among Māori.



Māori are almost twice as likely to experience one or more coercive and controlling behaviours from a current partner.



Māori are more likely to be the victim of any crime.



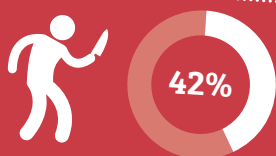
Most incidences are not reported.

## Victims and Offenders

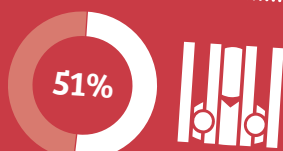
Māori experience in the justice system.



of unique offenders<sup>1</sup> who perpetrated a serious crime<sup>2</sup> against a family member were Māori offenders in 2016.



of unique victims<sup>3</sup> of serious offence<sup>2</sup> were Māori family victims in 2016.



of prison inmates are Māori.  
That's 4,391 prison inmates out of a total 8,618 prison inmates overall.

## Oranga Tamariki (Child, Youth and Family)

Māori children are overrepresented in Child, Youth and Family care services.



of admissions to Care and Protection residences are Māori.



of children in care are Māori.



of admissions to Youth Justice residences are Māori.



of total children who require Further Action Response (FAR) are Māori.



of total children with Physical Abuse findings are Māori.



of total children with emotional abuse findings are Māori.



of total children with Neglect findings are Māori.



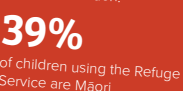
of total children with Sexual Abuse findings are Māori.

## Women's Refuge

Māori are high users of Women's Refuge support and services.



of women using the Refuge Service are Māori.



of children using the Refuge Service are Māori.



of referrals to Refuge for support were for Māori (women and children).

## Youth Survey

Māori students reported much greater exposure to violence than New Zealand European students.

Māori students were almost twice as likely as New Zealand European students to report witnessing adults hit children in their homes.



Māori students were twice as likely as New Zealand European students to report witnessing adults hitting other adults in their home.

Māori students were more likely to report having experienced sexual abuse or coercion than their New Zealand European counterparts.



## Hospitalisation

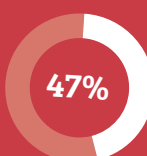
Māori children have high rates of hospitalisation due to assault, neglect, and maltreatment.

Māori children have high rates of hospitalisation due to assault, neglect, and maltreatment.



## Deaths

Almost a third of all family violence deaths in New Zealand are children, who have died as a result of abuse and neglect.



of all homicides in New Zealand are family related.



of the 37 who died from abuse and neglect between 2009 and 2012 were Māori children.



1. The unique offender population is the measure that counts individual offenders once in a given 12 month reference period regardless of how many times they may have been dealt with by police.  
2. Serious offences here includes: Acts intended to cause injury, sexual assault and related offences and abduction, harassment and other related offences against a person.  
3. The unique victim population is the measure that counts person/organisation once in a given 12 month reference period for each offence group in which they are recorded as being a victim of an offence, regardless of how many times they may have been victimised.











# METAMORPHOSIS

## NAVIGATING THE SEASONS: PONDERING THE EVOLUTION OF TIME AND TRANSFORMATION

SAKSHAM

It's weird how quickly autumn turns to winter and winter to spring. Even quicker, spring to summer. Our little years trundle by so effortlessly. One second, we're coming to college for the first time, and the next, it's the last. I cannot help but think how quickly our time together went by, how soon this will all seem like a strange dream. Weirder still are the friendships we made and how quickly they can change. I wonder who I'll be friends with after college when life begins. You think it might be certain, but just as time changes, people do, too. We never know what the future has for us in store. The good and bad, we have no idea. That's why we've got to enjoy what we have now and who we surround ourselves with now. There's no saying anything in this crazy little life that we live will last, and there's no knowing when it's time to say goodbye.

I don't think I can really explain what it felt like leaving. After 5 years, you have grown up so much. You're begging to be let out, to be done with it all. When you join, it all feels so big and exciting, and you can't help but feel so small. You can't imagine a life outside college, past assignment submission deadlines. You think by 23, you'll be a real adult with real responsibilities and a real understanding of the world around you. To be honest, by the time summer hits at the end of your academic year, you do feel like an adult. So, when the time comes, there's happiness, shock, and ignorant joy. Kind of like that feeling piping hot tea has when it slips down your throat and warms your chest.

Like a soup might in winter, there's a comforting sensation, a nice one, but you get the feeling it won't last forever. Understanding doesn't come till later; nostalgia even after that. Only after the excitement of summer passes, it doesn't really hit till you've settled into your new jobs and lifestyles and made new friends who, despite how hard you try, won't be quite as good as your old ones or better depending on who you ask. Or it's like after the first few weeks of a new job or when you are travelling across the other side of the country, and it feels like you are hundreds of miles away from everyone and everything. Although you'll love it, you can't help but think deep down that a night with your old friends down at the cafe or sitting on a sofa at home watching TV with your family might also be quite nice.

That's when you'll realize that maybe you weren't as grown up as you thought.



And being an adult isn't really what you want anymore.

You won't have a clue how to pay your dues or what it takes to settle in a new city.

You will start doubting what you want to do with your life, and it's weird that things come back to you. It's not just the parties or the drama or the things that made it seem like your world was coming crashing down. Or necessarily even those times that made you feel infinite.

You will remember the fun times you had, the shit you pulled, or the people you pulled or didn't pull.

You will remember the relationships, heartbreaks, the friends with benefits, the gossip, and the time you got involved in an overblown argument and you had to take sides.

You will remember the inside jokes and all the times you went loopy with boredom and chatted absolute nonsense for hours with your friends. But it didn't matter because it was hilarious, and you laughed so hard, and you cried and choked, and your sides felt like they'd slip off your body with the amount you were shaking.

You will wish that you would have written it all down in a cohesive journal to look back on and laugh or cry.

So you could show your family and friends, and they could laugh and cry with you, too.

Growing up is scary. You can't wait for it when you're younger. But the older you get, the more you wish it'd all slow the fuck down. It kind of sucks, to be honest.

I am probably being selfish in saying that when you didn't get the chance.

But isn't it a bit selfish of you, too, in a way?

To die young and happy when everything was so intense and exciting and hopeful and beautiful.

I guess I'm trying to thank you for making my early adult years so exhilarating.

For the stories. You were right when you said that in college, it feels like some half-remembered dream and that we'd have to have left for life to truly feel it'd begun.

But what a mad, beautiful, heartbreaking love affair of a dream it turned out to be.

So here's to everything. Here's to this great big shit show we call Life.

I kept thinking that this year would tell me a story. But it turns out I wrote one instead. One with some totals, struggles, selfishness, squiggles, and bondings.

It's one where certain people really should get their ending. Everything falls into the perfect spot. The sun was shining just right on their faces. A moment of togetherness where you have the extraordinary privilege of saying hello and not goodbye.

I have never been good at seeing where I should go next. And that's funny to me now

because the real secret is that nobody knows. And everyone's just guessing.

There is nothing except for the one tiny thing I do know.

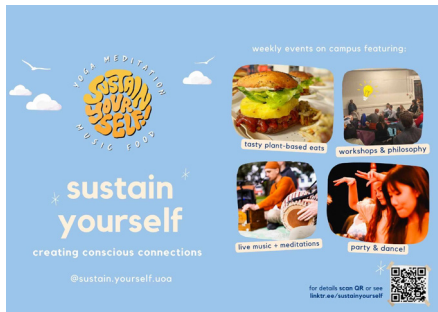
The one small thing I know for sure is that in every story, every single person gets an ending.

It's just that now is my beginning.



# CLUBS

**CHECK OUT THESE THREE COOL CLUBS ON CAMPUS, COME BACK FOR NEW CLUBS EACH ISSUE.**



## SUSTAINYOURSELF UOA

We're a spiritual club/ community that has the litest events on campus. Social vibes are right, music & dance sessions hype, vegan dinners on fiya - you'd wish they'd go all night.

We have sessions every Thursday @ 5:30pm - check out our IG "sustain.yourself.uoa" for location & other updates...don't miss out!



## MANDARIN SOCIAL GROUP (MSG)

Hey! Want to practice your Mandarin or English and make some friends? MSG is a chill social group facilitating language and cultural exchange. Add some flavour to your social life! No need to be fluent! Come hang every two weeks at activities like BBQ night and karaoke! Stay updated @msg\_uoa



## AUCKLAND UNIVERSITY BOAT CLUB

Auckland University Boat Club invites all who are interested in rowing. Comprised of members with all levels of experience, our team participates in one regatta each semester. We have different levels of training per skill level. Find out more by getting in touch with us.

## Fall in love with the Consensual Craccum Podcast



BENN WEST



Its cuffing season and the podcast team are locked in to talk about love. The Ben and Benn podcast team are talking about Love this week, we dive deeper into some of the articles in this week's magazine, our favourite romantic comedies and how University of Auckland students are afraid to talk about love. We might not have gotten stung by Cupid's arrow but we aren't no sourpuss either. Find out what's love got to do with it by listening to this week's podcast.

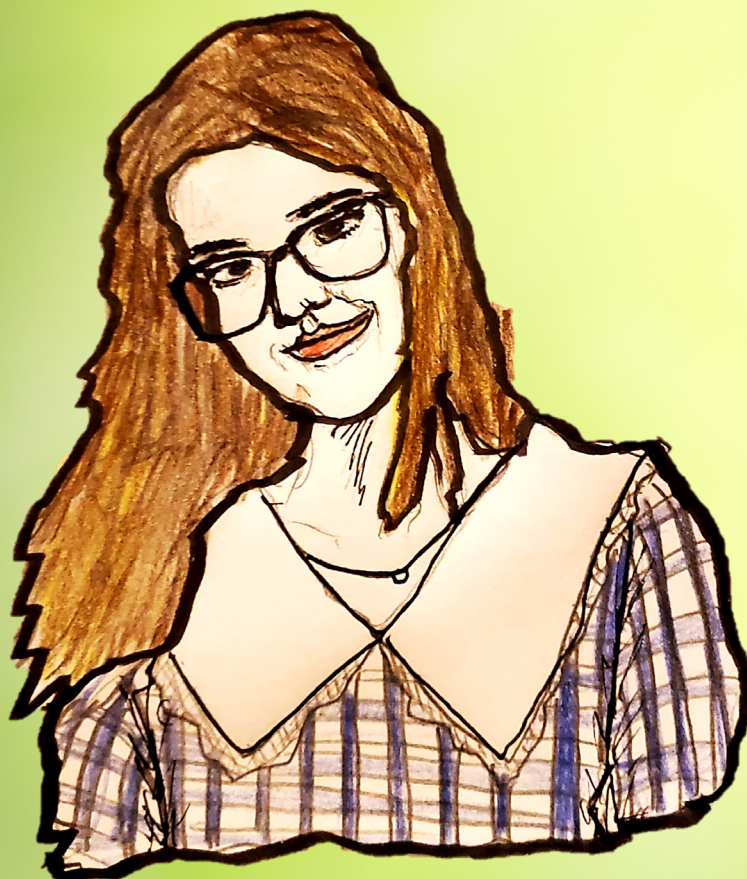
Benn has also given Ben film homework to watch and to talk about including Nowhere (1997) directed by Gregg Araki and But I'm a Cheerleader (1999) directed by Jamie Babbit.

We also interviewed our lovely Deputy Editor Kala Burgess, the woman responsible for this week's theme will go in-depth about what love means to her, what she has stolen from her past relationships and her obsessions with K-Dramas. Kala is an invaluable

member of the team that keeps this magazine running and stops the team from being too much of a pretentious boys club.

This Week's edition of the Consensual Craccum Podcast is one that you're surely gonna fall in love with but we will ghost you afterwards like your last crappy situationship





# TINY FLOWERS: AN INTERVIEW WITH UOA STUDENT MUSICIAN BETH TORRANCE

NEW SINGLE OUT NOW & EP RELEASING SOON



LEWIS MATHESON CREED

**D**uring the mid-semester break I sat down on Zoom with Beth Torrance, rudely interrupting her while she was in the middle of watching the *WHAM!* Documentary on Netflix. She's a local rising star and UOA student with a passion as a singer-songwriter. She's already released her debut album, *let's move to the seaside and never feel lonely again* and she's set to release an EP this winter, titled *Tiny Flowers*. The following interview gives us a bit of an insight into her creative process. So why not help out a fellow student and give her new single, also called *Tiny Flowers*, a spin on your favourite music streaming service while you read this interview.

**HOW WOULD YOU DESCRIBE YOUR MUSIC IN ONE WORD?**

*Folky.*

**WHAT COLOUR ARE YOU FEELING TODAY?**

*Green.*

**WHAT WAS THE LAST ALBUM YOU BOTH LISTENED TO?**

*Uhh... oh my god, I think, it must have been probably Live Through This by Hole. Courtney Love's band.*

**WHAT WAS THE LAST CONCERT YOU ATTENDED?**

*Alex G at the Powerstation. I loved it, it was a great show and I got to meet up with the bassist afterwards as we were on the same management roster. He's a nice guy.*

**WHAT WAS THE LAST RECORD, CD OR CASSETTE YOU BOUGHT?**

*I love listening to music on vinyl and have a hefty record collection [laughs]. The last one was a Womb record called Dreaming of the Future Again. They're a Wellington band. I also bought a Big Thief record at the same time, called Capacity.*



## FAVOURITE RESTAURANT?

*I love Prego in Ponsonby.*

## AND NOW FOR THE MANDATORY UNI ICE BREAKER QUESTION: WHAT ARE YOU STUDYING?

*A Bachelor of Arts majoring in English Lit. and Comms. I did a Bachelor of Music majoring in Pop for about a week but it wasn't my vibe. Just a bit too easy and I felt I could manage on my own without studying it.*

## YOU'RE A VOLUNTEER AT OUR STUDENT RADIO STATION 95BFM, TELL US A BIT ABOUT YOUR ROLE THERE?

*95b has been part of my life since I was little. When I was four my dad worked there and it has always been on our radio when I was growing up. I started working there myself in November '22, writing news and stuff. Now I do the Arts and Culture show as of Feb This year. Before that I was producing The Wire. My favourite part of the role is interviewing people. I enjoy talking to writers and poets so much!*

## WHAT ARE SOME MUSICIANS WHO HAVE INFLUENCED YOU OR INSPIRED YOUR SOUND?

*I'm a big fan of Elliott Smith and the kind of layering of his instruments and vocals that he incorporates into his sound, especially since I have been listening to him since I was young. In particular his song Needle in the Hay left an impression. Another is Phoebe Bridges, who has a very appealing sound and narrative style. I also grew up on Joni Mitchell, The Beatles and Miles Davis. What unifies the three of them is that they have a strong pop sensibility, the ability to write great melodies and incorporate all these creative facets into something catchy and effortlessly relatable: to me that's what music is all about.*

## HOW LONG HAVE YOU BEEN MAKING MUSIC?

*I recorded my first album when I was four, it was called Beth Sings [laughs]. It was just nursery rhyme vocal covers, but there was one original song in there. It's nostalgic and fun listening to it now. But I started seriously making music when I was 13/14, recording songs on GarageBand. This was also when I started writing songs about myself as opposed to stories made up in my head. Having grown up around music and messing around with tape decks and recording demos, it gave me the confidence to produce myself and create my own demos. I just got interested in sitting in my room and layering vocals for three hours*

*till the song was finished. As you get older, your creative processes change, so now it's more common for me to be working in a studio with third parties to make music, which is a different experience.*

## WHAT INSTRUMENTS CAN YOU PLAY?

*I grew up playing piano from the age of five which greatly informed my understanding of music, like how harmony and melody interplay. It also helped me pick up other instruments. I can play ukulele, but now guitar is my favourite instrument. It's so versatile and beautiful: it can sound delicate or gritty or poppy. I like to play around with open tunings. I also play a bit of drums too.*



TINY FLOWERS  
beth torrance

## HOW WOULD YOU DESCRIBE YOUR UPCOMING EP 'TINY FLOWERS'? WHAT'S THE GENRE, WHAT'S THE VIBE?

*It's definitely got an Indie Folk vibe. A lot of layered acoustic sounds. I'm really interested in the way you can make sounds with just the one instrument you have and your voice. There's some violin and some synths. The cover art is done by U.S Political Cartoonist Chris Riddell, he's made an illustrated version of Coraline by Neil Gaiman, so if you're familiar with that you'll know it's going to have a very gothic, mystical, fairy tale-like aesthetic, which I think embodies my work. He also did illustrations for each track.*

## USING YOUR MOST RECENT SINGLE 'TINY FLOWERS' AS AN EXAMPLE, TAKE US THROUGH YOUR SONG WRITING PROCESS?

*On this EP I wrote most of the songs years before I recorded them, including Tiny Flowers. It came out of me and was easy to write. A lot of my music appears that way, a melody*

*comes out when I'm playing the instrument and lyrics are just a way of expressing what you're thinking about while playing. For the lyrics with this EP, I tried to not worry too much and not be pedantic about it. Poetry writing and songwriting closely inform one another, so it's a similar process. One track is actually a spoken word piece, 'Oh Isn't It So Beautiful This Life', which I wrote back at school. Another track called 'Corridor', is a live recording. I'm interested in experimenting, so I hope that feel comes through on the EP.*

## HOW DOES ONE EVEN GET AN ALBUM RELEASED AS A UNI STUDENT? TAKE US THROUGH THE PROCESS FROM IDEA TO RELEASE? WHAT PARTIES AND STAKEHOLDERS ARE INVOLVED?

*You can do it largely yourself if you're serious about putting music out. The most time consuming part is recording the music and honing them, and deciding how they should sit as a body of work. You can then distribute on BandCamp and SoundCloud for free. If you want to put your music on Spotify and Apple music, there's DistroKid, which is fairly cheap, that's what I did, super efficient and easy. Particle Recordings is my label based in Tāmaki Makaurau, they're a lovely team to work with, they handle making videos and planning, it's really nice to share the weight. That's not to say releasing music is a venture specific to record labels. I guess what I'm trying to say is, don't be phased by anything, the term "Indie" came from independent music, so DIY music has always been important.*

## WHAT'S ONE THING YOU ARE LOOKING FORWARD TO IN THE FUTURE, BEYOND THE RELEASE OF YOUR UPCOMING EP?

*I'm super excited about going to America, playing dates in LA, San Fran, Sacramento and San Diego later this year. I've never been there before, so I'm excited to get amongst it. I want to play some shows in Aotearoa too, and just continue to write and record: it's my favourite thing.*

## LASTLY, IS THERE ANYTHING YOU WANT TO PLUG OR SHOUT OUT TO OUR READERS? HOW CAN WE SUPPORT YOUR WORK?

*You can listen to my new single 'Tiny Flowers' wherever you get your music, just look up Beth Torrance on BandCamp, SoundCloud, Spotify, Apple Music; I also have a music video for Tiny Flowers on YouTube. The EP itself is coming soon, sometime over the winter :)*





# Taumata Awards Night Review

## Infiltrating a party for Elite Alumni



LEWIS MATHESON CREED

Now I have no idea why I received a mysterious invite to attend the University's prestigious Taumata awards night on the first Saturday of the mid-semester break. For one, I wish I was an "alumni", but nope, I still go this semester and next semester until I can get the fuck out of this wonderful paradise of a university. But I thought it could be interesting, and how could I refuse? When my girlfriend and I pulled up to the ASB Waterfront Theatre we were immediately fish out of water. She was one of the only polynesian people in attendance, and we were both significantly younger than those we were rubbing shoulders with who were for the most part going bald or grey, and were a Dame, Rt. Hon. or ONZM, or all three.

Do you know where all your uni fees go? Endless amounts of free wine at events like this. My girlfriend managed to conquer six glasses of the most expensive "rich person" wine before quitting, and I downed about 4 or 5 upmarket sodas. The food offerings were typical National-voter fare, like salmon served on a spoon and mini-toasts with lamb on top. There was even a fricken meat flower. No it's not innuendo, it's a flower made of salami. Sounds like something twisted from a *Llamas with Hats* short. I managed to do

some grocery shopping too, nabbing a chilli which I used in pasta a few nights later (ty Freshwater!). Me and my girlfriend also gorged ourselves on the hundreds of free donates which were pegged to a board like a ring toss. We may as well get our money's worth right?

But the award ceremony itself was actually pretty cool. The Dawn came out like some Tech CEO Billionaire out of the *Matrix*-themed screens which split in two as they opened for her. Each of the five Distinguished Alumni recipients were really awesome people and ten thousand percent deserving of their recognition. Pete Bethune is like a real life action hero, fighting poachers and pirates off the coast of Costa Rica (he accepted his award via Zoom). Mitchell Pham started life as a refugee and is now one of NZ's top business men. Simon Phillips is a legendary stage director who's worked with Andrew Lloyd Webber. Linda Tuhiwai Smith is the influential writer of *Decolonizing Methodologies: Research and Indigenous Peoples*. And Simran Kaur is the best-selling author behind the book and podcast *Girls That Invest*. They all had super interesting insights which were masterfully extracted by Jack Tame.

The night was ended by a Tron-like dance performance, which was cool but totally tone-deaf and random. Maybe The Dawn is a big fan. Anyway, overall I enjoyed Taumata a lot more than I thought I would and would actually recommend attending, if you receive an elusive offer in the mail (add me as your plus one plz, we can raid all the snacks). The speakers were inspiring too ofc. Well done to this year's distinguished alumni!

Hey, have you ever wanted to be "distinguished" but you're not alumni yet? Don't worry you don't need to create world peace, cure cancer or end racism (although if you can, please do). All you need to do is 80 hours of volunteer work on campus, 40 hours of which needs to be on a club executive team, and bada-bing bada-boom you can apply for your very own "Distinguished Graduate Award". It's free and guaranteed if you do the hours. It even goes on your academic transcript for your employers to simp over. Plus there's an award ceremony and certificate if you're into that, but only one free drink sadly :( But yea, do look it up or feel free to email me at [arts@craccum.co.nz](mailto:arts@craccum.co.nz) and I'll send you the link and I'm happy to discuss it. I recommend looking into it, it's one of the uni's best kept secrets.



## Venus, Don't You Laugh At Me

Venus, don't you laugh at me  
 I am your daughter, it seems you made a crooked one  
 Stilted in manner, steadfast in mania  
 It may be that I am your party trick  
 It can love so much but does so little  
 It doesn't know how to not make a space a shrine  
 It is so hungry but does not eat  
 For there is nothing on earth I'll consume except love  
 You knew I would fall upon the way of love just as a wolf falls upon a rabbit  
 Making a mess of the way I eat it, blood, bones, brain  
 Clueless how to clean up after myself  
 I am no end to your amusement  
 Venus, I have as many versions of myself as you have depictions of you  
 I was a child, then I was a child with a woman's voice  
 I was a person, then I was parts of one  
 Then I was a contradiction and then I was the moon  
 But I was born tricky and that will always be  
 Venus, I am blood of your blood and you can't bleed it out of me  
 A daughter is a mirror and she must reflect her mother  
 You tried to craft and you failed, instead you merely made  
 Your fingerprints are blotched over every defect and lack of me  
 Venus, you laugh because not feigning hilarity at your own incompetence is more  
 embarrassing than being so  
 I will always be of your brood no matter how much you claim I am the jester  
 I am your creature and your daughter and those mean the same thing  
 Look at what you did  
 Love it

## CAIN

I wander to the ends  
 I wander to the starts  
 I wander all down and all up  
 I wander with the dirt, mud, water  
 I wander through love, evil, ceasefire  
 I have seen all of this earth  
 I know it more than its maker  
 You – lightless, blind – are ignorant to all  
 You do not witness Adam's brood breaking each other's ribs  
 You do not know how red blood is when it runs  
 You have not seen your daughters flee from your sons  
 I look at what you refuse to  
 I wander where you are absent  
 Do not tell them you love them  
 When you crafted them to be abandoned  
 Your lessons taught them to hate  
 Your fire taught them to burn  
 You, God, have made no art

## Farm Girl

God did not make a farm girl  
 but my father tried to.  
 I cannot run as fast as  
 the lambs and he frowns.  
 I cannot watch the lambs  
 being shot and he shouts.  
 The first time I held a  
 gun I felt sickened.  
 The first time I held a  
 gun my father felt proud.  
 It is not in my nature to  
 wield a weapon against it.  
 He tried to raise me in  
 a one bedroom barn but  
 I am not one child,  
 I am a thousand  
 different daughters.

SADIE YETTON





# KALA'S KINO CORNER

REVIEWING ALL OF THE MOVIE POSTERS PUT UP BY KALA INSIDE THE CRACCUM OFFICE

KALA TAKEBE BURGESS & TREVOR PRONOSO

It has been a full three months since I (meaning Trev) overzealously occupied the mostly uninhabited and undisturbed confines of the Craccum office click-clacking away at whatever cinephilic obsession I've stumbled upon. An unwitting consequence of this movie mania was my inadvertently annexing Assistant Editor Kala Burgess' desk from her and claiming it as my own. No matter; as I write this sinisterly slouching in Kala's desk as she's somewhere busy touching grass and huffing Matcha powder, I begin to realise how blind I was to the most fruitful and most felicitous of all filmic inspirations conspicuously cached by the corner of this writing cockpit. A slight head tilt 30° to the right of her desk next to her stack of Japanese fashion magazines reveals a wonderfully whimsical wall adorned with the most flirtatiously picturesque of film posters arranged by none other than the Kinematic Kala.

Whether it be out of some convenient coincidence or cat-tongued clairvoyance, the films featured on this wall have almost unanimously got to do with this lilting, lingering feeling of **LOVE**. From the effortlessly ephemeral exercises of amorous ardour, to the achingly abject absence of adoration abetted by miscommunication and misanthropy (or maybe just straight-up sexism), describing the impact of these movies feels disingenuous without including the personal and sentimental backstories associated with their inclusion to the wall.

Inquiring the only person who'd ever have a single qualm with me regarding workspace boundaries and etiquette, here is Kala's account of how she acquired these uniquely chic movie posters:



## A SPOILING RAIN

(2023, dir. Haruhiko Arai)

This film is about two men—a failing adult film director and an aspiring screenwriter—detailing their individual stories of failed relationships, eventually bonding over their shared experiences of the death of their partners. I was initially drawn to the title and poster cover—I like one of the actors, Ayano Go—but I didn't know that the movie was a *pink film* until I watched it (A *pink film* is a specifically Japanese film genre that includes erotic, sexual content with soft-core narratives.) Even though I knew it was R18, I didn't think much of it, nor did I know it would adopt certain sexually charged aesthetics. Did I enjoy the film? No, not really. I would much rather read the book it's adapted from instead. Regardless, it's still on my wall for some reason.



## AS TEARS GO BY

(1988)

## DAYS OF BEING WILD

(1990)

This Wong Kar-wai poster is more like a folded catalogue showing two of his films, *As Tears Go By* and *Days of Being Wild*. I picked this poster up after watching *Days of Being Wild* in the cinemas for the first time. *As Tears Go By*, WKW's debut feature, is a crime-thriller that wildly oscillates between its gangster protagonist's love triangle within the blinding impressions of neon-lit Hong Kong, wherein his sophomore effort *Days of Being Wild* follows another criminal playboy (played by Leslie Cheung!!!) trying to reconnect with his long-lost mother amidst his debauchorous trysts. When talking about love, WKW has to be mentioned as he is the definition of a director whose M.O. is to leave me curled up in a fetal position bawling my eyes out to his melancholic love stories. He's my favourite director after all, so of course he is on my wall.



## CHUNGKING EXPRESS

(1994)

*Chungking Express* was the first ever Wong Kar-wai film I watched, and was the one that actually got me interested in films. This poster is from my mum's folder of old movie posters she had collected while working at a cinema in Japan in her 20s. *Chungking* feels both aimless yet dizzyingly overwhelming much like its characters' fruitless endeavours to wait for that "one person," that "Prince Charming" who will magically appear amongst the thousands of denizens within the bustling urban cities that inspire longing and loneliness. Being one of WKW's most famous arthouse films that took the film industry by storm in the 90's, it also marked the beginning of my obsession with Takeshi Kaneshiro ever since. It's in the centre of my wall for a reason ;)





## AMÉLIE

(2001, dir. Jean-Pierre Jeunet)

I love *Amélie* so much. I remember watching it numerous times in my bedroom before finally attending a theatrical rerun of it last year, and then taking home this poster after. The film is just so cute, heartwarming, and lovely. The simpleness of the story—a story about a girl who haphazardly stumbles upon strangers and helps them in any way, shape, or form until she meets a cute boy that makes her heart go doki-doki—may be slow to some, but the cinematography and glimpse into Amélie's life captivates me. It is one of my comfort movies. I also like the colour red, so choosing this poster was a no-brainer.



## LÉON: THE PROFESSIONAL

(1994, dir. Luc Besson)

When I watched *Léon: The Professional* for the first time as a teen, I really loved it. I simply adored the cinematography and thought nothing much of it... until recently finding out the film's creepy origins. It turns out the director, Luc Besson, loosely based the film premise—a hitman-turned-guardian of a 12-year-old girl after a job gone wrong—on his current relationship with his wife whom he started dating when he was 32 while she was 15. Although the film supposedly doesn't have any romantic relationship between the two characters, it makes me feel uneasy knowing that the original script initially included romantic aspects between the two. Having watched it when I was young, I didn't initially pick up on anything amiss, but I'm quite alright not watching it again lol. Currently, this poster is on my wall, but I am considering taking it down.



## THE SAINT OF THE IMPOSSIBLE

(2020, dir. Marc Raymond Wilkins)

As for this film, I have yet to see it for myself, even though I have a nice poster for it. I can't find *The Saint of the Impossible* streaming anywhere. I just have it on my wall because the poster drew my attention, but I do really want to watch it. Reading the synopsis describes this as a coming-of-age film revolving around two undocumented immigrant young boys who fall for a Croatian girl, while the boys' mother is embroiled in her own romantic relationship with a novelist who convinces her to start a burrito business. Sounds very chaotic, like all romances are I guess.



## EVERY MAN FOR HIMSELF

(1980, dir. Jean-Luc Godard)

Trev here. Kala says she also hasn't seen this film, but I have! According to her, she sourced this poster from her mother's poster collection as well, and it's distinctly different from the poster designs you'll find when you google the film. This is the Japanese version of the poster, which is apparently quite rare. Labelled by Godard, juggernaut of the French New Wave and of the history of cinema in general, as his 'second first-film' since *Breathless* 20 years prior, we follow the lives and daily burdens of a television director and the sexual/professional relationships he has between his ex girlfriend, who is a writer, and a prostitute he meets in front of a cinema. I say "sexual/professional" because that is the larger damning association Godard makes of modern day relationships. In the oppressive, patriarchal hellscape of urban living, forms of heteronormative social interaction reveal themselves to be sexually transactional, a reality that still feels pertinent and mostly unchanged 40 years later. The film's original French title, *Sauve qui peut (la vie)*, roughly translates to "Get out while you still can", an unfortunately apt warning Godard calls itself upon to any and all the innumerable victims who feel trapped and consequently apathetic within the current socio-cultural-economic systems of toxic masculinity. A very depressing way to end this list of posters about love lmao.



# 21ST CENTURY TORTURE: SITUATIONSHIPS

SOMEWHERE IN BETWEEN DATING, FRIENDS, AND THERAPY



KAAVYA GHOSHAL

## situationship

/sɪtʃə'eɪʃ(ə)nʃɪp, sɪtʃə'eɪʃ(ə)nʃɪp/

noun

a romantic or sexual relationship that is not considered to be formal or established. "My last *situationship* ended with me taking a 3 month trek in the Himalayas to seek nirvana"

**Similar:** mindfuck, torture, pain, desperation, despair

The state of "no labels"  
Includes, but not limited to, going on dates, (possible) parent meeting, late night deep talks but NOT a relationship.

**"LET'S JUST SEE HOW IT GOES, EH?"**

If you have been dating for the past couple of years, you've probably found yourself hearing that sentence. If you haven't, you've either never dated (your time will come) or are the one uttering those blasphemous words. Or, you're one of the lucky few who have managed to avoid the plague that haunts the 21st-century world dating—situationships.

The thing about situationships is that they *really* sneak up on you. One minute, you're going out on romantic picnics at sunsets, and then the next thing you know, it's been 7 months, and you still have absolutely no idea what to tell your parents because he's *technically* not your boyfriend.

They're hard to spot, but there are a few telltale signs. You can choose to ignore them, as we all do, occasionally (or frequently). Red flags tend to look a little green when you're stupid!

**THOSE AREN'T BUTTERFLIES;  
PROBABLY JUST ANXIETY**

You know that feeling when you could throw up because of how *much* someone can make you feel? Those butterflies fluttering around your belly because you don't know what they're gonna say next? Yep, you're in a situationship. You *should not* be constantly nervous around your partner. Real love is meant to be comfortable—not boring, but a space where you feel safe and at home. You shouldn't be up late wondering whether you're going to get dumped because you followed a classmate of the opposite sex, or because you refused to remove your *cousin* who happened to be a man (true story).



Example (Friend, London): Situationship got mad at a friend because they attended office hours with a tutor who happened to be a man.

**"NAH, MY EX WAS ACTUALLY  
INSANE"**

One word: *RUN*.

If your partner is constantly talking about their ex, that, by itself, should be a sign. But, if they're talking shit about them? About how they were the problem, they drove them absolutely crazy, how they're so glad you're nothing like them; please, take off those horse blinders and see them for what they are—the problem. If their ex is constantly on their mind, not only are they probably not over them and thereby cannot commit to you, but they're also probably *comparing* you to them.

Example (Friend, India): Talked shit about his ex the entirety of their situationship. They got back with the ex immediately afterward and have been dating since then!

**THEY JUST ... DON'T LIKE YOU.**

If they don't really ask about your day, care to find out more about your interests, sound kind of bored when you talk about your silly passions; they don't like you. How can you possibly ignore this one, you might ask? Well, you're either absolutely delusional, or, they occasionally hand you a tiny little breadcrumb... call you beautiful, say that they're happy to be here—and you hold onto that because, well, you are in fact, absolutely delusional. It's not your fault though. We, as human beings, absolutely love the chase. We deny it, but everyone secretly likes the feeling of "what if" that these toxic relationships can bring to you.

Example (Friend, USA): After three months,

she asked him for help on her uni coursework. He said, "I don't study architecture!". She was studying English Literature.

**"CAN WE JUST STAY IN  
TONIGHT 🥺?"**

Don't get me wrong, there is absolutely nothing wrong with wanting to stay in. I probably do that 80% of my life. But, if your partner never wants to go out with you, but will happily do so with his friends, this could mean one of two things; 1) they're probably seeing other people too, or, they don't want you to meet his friends because that's "too serious" (or bonus option 3, one of his friends *is* the girl he's seeing). And going out doesn't mean a club; I'm talking about dinners, dates in public places, and the movies. They're not "just an introvert", or "super shy". They just don't like you very much :)

Example (Friend, Edinburgh): Went on *one* proper date in 8 months of being in some sort of entanglement.

**IF THEY JUST WANNA GO WITH  
THE FLOW**

The biggest sign, and probably the most frustrating, is if they want to avoid the hard conversations. They will always find some way to avoid the topic, whether it's "too soon", "We're having such a good time, why ruin it?" or maybe just telling you what you want to hear so you can never ask again. Either way, this one is the easiest to spot because if you were with someone who *wanted* you, they'd be ecstatic to have 'the talk'. They want to be yours and would be proud to be with you.

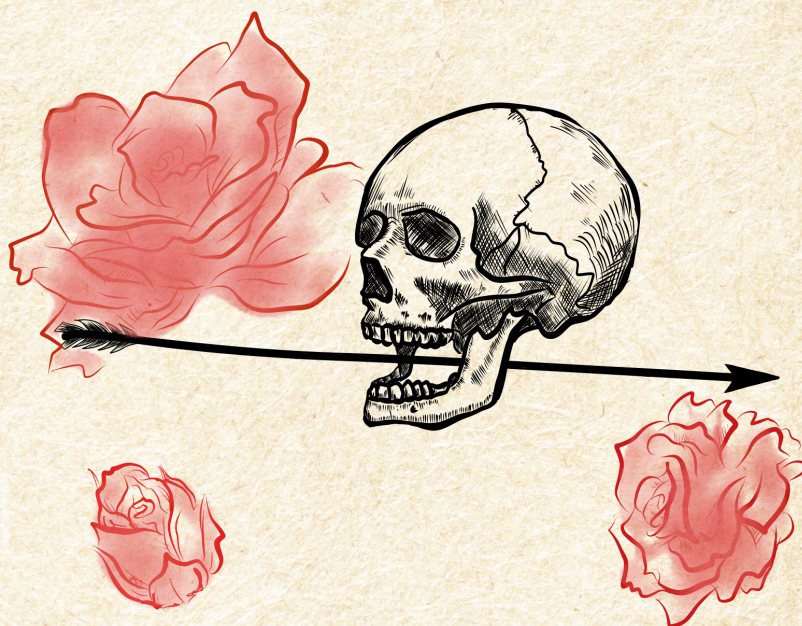
Example (me, and I laugh about this to this date): Moved to a different country, not together but talked like we were. Found out he was talking to other people through his friend's *YouTube vlog*.

You probably won't even know that you deserve better until you go through a situationship. In my opinion, it's an element of character development that truly sets you up for success in your future relationships because you learn absolutely *everything* that you don't want from your future partner.

Moral of the story: if life gives you lemons, make lemonade.

And then throw at your situationship's eyes and run far, far away!





# Is romance dead?

## Romance in the modern age



KALA TAKEBE BURGESS

A question for you. In a world where swiping right, low commitment and endless standards have become normality, is the concept of romance swept away from our lives? Once portrayed as an unending magical feeling, romance has come a long way undergoing good and bad changes over the years. Certainly, the rise of hookup culture to dating apps has affected it significantly. The dynamics of relationships have evolved and may leave some of us questioning whether genuine romance still exists in today's society.

### The rise of Hookup culture

Now indeed, the concept of casual dating and hookups are contributing factors to the perception that romance is dead. With many accessible dating apps like Tinder and Bumble, this 'casual dating/hookups' has become easy to pursue. All you have to do is put up your profile, say a bit about yourself, and swipe. Just like that, you can get yourself a date. Zero effort is required. Oh, wait, it's more like one for your tiresome

finger swiping left and right.

While these platforms are seen as convenient, do you ever wonder if anything genuine will come out of them? Do you think the emphasis on physical appearance and instant gratification leads to a successful, healthy relationship?

### The fear of commitment

The grass is always greener on the other side...? So they say. Some may fear that if they 'settle', if they commit to an relationship, they might miss out on something better, often thinking, 'Why commit when I can explore my options first.'

The fear of vulnerability and commitment has become increasingly prevalent in today's society. Many are hesitant to fully invest themselves in a romantic partnership. Some may fear being hurt or betrayed, and understandably so. When asking a friend, 'Why can you not make that one step into commitment?', they responded that they are 'scared of an ending'. Of course, all

good things come to an end at some point, which might be another factor in the fear of commitment many of us have.

### Hope in romance

Beneath the surface-level interactions facilitated by dating apps, there is still hope for romance to thrive. It is important to build and invest in connections in order for it to blossom into something more.

Romance doesn't have to be confined to grand gestures or displays of affection. It can be found in simple everyday moments shared between two people. A simple gesture of kindness can speak volumes.

Despite these challenges and the evolving modern love, it would be premature to declare romance as 'dead'. While the modern landscape of romance may have shifted, by embracing vulnerability, sincerity, and authenticity, we can keep the romance alive, proving that it will always be, no matter the ever-evolving circumstances of the modern age; genuine romance exists for those willing to seek it out. It may require a great effort, but it is worth it. Oh and



If your boyfriend's parents tell you that you deserve better, you definitely do

Learn how to recognise manipulative and abusive behaviours

Don't date a guy in rehab

Never get a pet together unless you're married (maybe not even then)

Don't be codependent

Don't date anyone in University Halls

Don't date white boys

Never give men a second chance (or four)

Don't date a stranger you met at the gym

Learn to be alone

Never date someone who has a girl-best friend

NEVER date a gym bro

I learning what real support is, and how to care for myself

Always ask them about their body count. Auckland is too small.

Don't move in after 3 months of dating

Learn to stand up for yourself even if its hard

Don't date a business major

Learn how to cook because if you break up you'll starve

Don't date someone who is fond of toes (unless you want to)

# Lessons From My Ex

A compilation of lessons learnt, by the students of UoA  
x0  
Kaavya Ghoshal

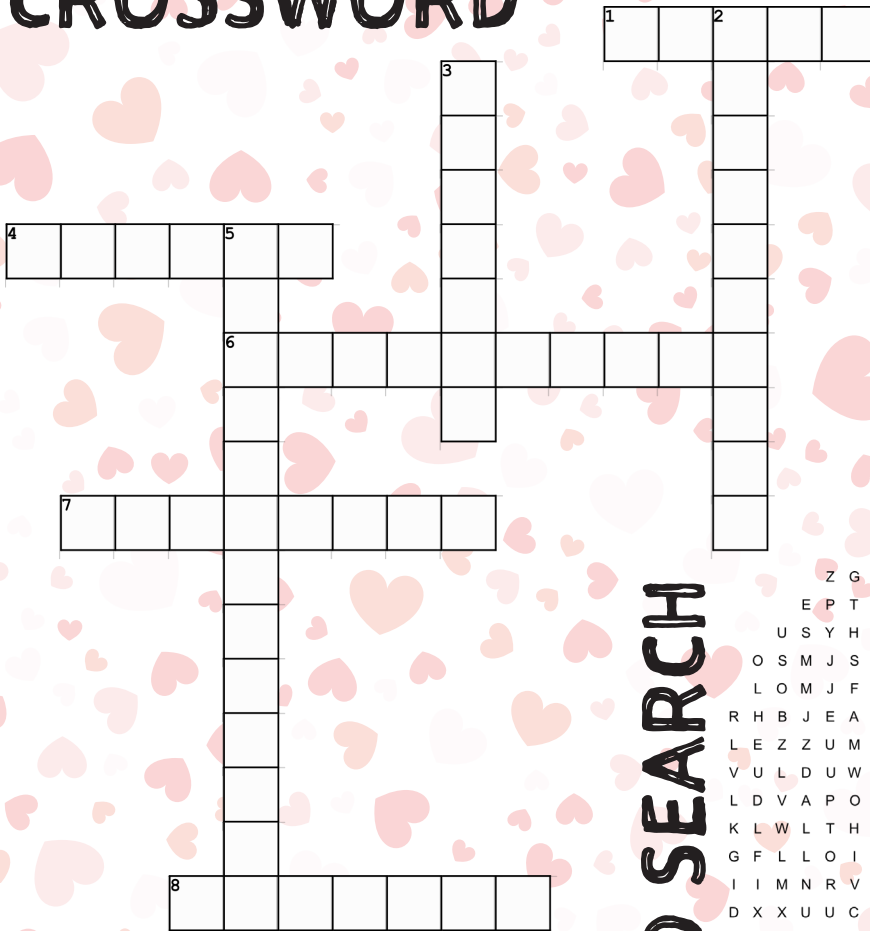
Don't date a cracc-head

If your ex hates his ex, he is probably still in love with her

If you hate his friends, run away. He's probably just like them, you just don't know it yet.



# CROSSWORD



## Across

- Exchanged on special occasions
- A comforting way of showing affection
- A day of celebration for couples
- The idea that there is one person out there for you
- An important foundation of a healthy relationship

## Down

- An important platonic relationship
- A physical expression of love
- 5 different ways people express love

# WORD SEARCH

Z G C B Z  
 E P T N S U T  
 U S Y H N S T D B C  
 O S M J S L E U A R Z X  
 L O M J F A O M T T K J B  
 R H B J E A S M K E Z O R F U E V O L R R E A U P S I S J Q  
 L E Z Z U M C W N S G E F G P T M D I P U C V R X T T M V L  
 V U L D U W V R Z J A A J B I M K D A W B S U L E N Y K P D  
 L D V A P O U B O K A H G A U V K D E L Q X S B V H E Z E D  
 K L W L T H X R U A H L X N K F C P C L Y N B Z M S M F W Q  
 G F L L O I X P E G E I I H E W M H N Y W H I C R Q V T Y H  
 I I M N R V O D M I S C X N C F Q A A G V H Y N D H F K C S  
 D X X U U C L N R M A D W I I X J S M K E O C A O W F Q X R  
 P I L G U T B S T H K U J J W U L O A X N X G I H L K R  
 O H X V O A N I H J V Q O B N M B R P Q S T J W C U H E  
 Y X G L K O E C I N B D H S I T U A T I O N S H I P  
 D X X N D M M O P X M A S B S U A Y L Q U E M V  
 D T F E S P T E B R X R G Y L F E A S L Q E  
 K W O N H O I C R E C E R V N D B S T J  
 K B W G B O M A R D X H G T X O F G  
 X V F Q A K M B Q D C W K Y M H  
 V J V E Y C O H L R Y S K H  
 C M L O A X C W X O R B  
 H U V L D A T T U U  
 H O N P D A Q R  
 Y B L K O H  
 Q W S F  
 R T

S W H A Q  
 K V U J Q P R  
 Y T L A Y O L I E V  
 Z Y F S E J N Y X Z H I  
 F P C Q H F I C T U Q T M  
 S W H A Q  
 K V U J Q P R  
 Y T L A Y O L I E V  
 Z Y F S E J N Y X Z H I  
 F P C Q H F I C T U Q T M

LOVE  
 DATES  
 ROMANCE  
 COMMITMENT  
 RELATIONSHIP  
 CUPID

HEARTBREAK  
 COMMUNICATION  
 SITUATIONSHIP  
 ENGAGEMENT  
 BREAKUP  
 LOYALTY

# SUDOKU

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

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



# HOROSCOPES

THE ART OF ASTROLOGICAL COMPATIBILITY



LEARN MORE



CLARICE DE TOLEDO

**Love** is a complex thing, and that manifests in our birth charts as well. But astrology can provide us with some clarity and a mature understanding of the connections that we make with people. First thing to take note, is that our Sun sign — is just one of our expressions, is how we shine the brightest. So take in consideration the Moon (their inner self) of your crush, and Venus (how they love) as well. And while you're at it, get the Rising Sign (their *persona*) information as well. Each planetary placement in astrology will rule a different realm within relationships. Another thing to take in consideration, is that I see 'incompatible' matches thriving all the time. That's because their differing characteristics can help them learn with each other, and create a strong bond based on mutual understanding.

## ARIES

People who have Aries placements bring a lot of passion into their relationships, they can be very direct about how they feel and prioritise excitement and spontaneity. They're often really attracted to **Libra**, as they naturally balance each other. Libra teaches Aries compassion while Aries teaches Libra about being more truthful to themselves. Aries also gets along with **Leo** and **Sagittarius**, and **Gemini** and **Aquarius**. The sign that they can clash the most is probably **Virgo**. Since they have very different approaches.

## TAURUS

Taurus placements are naturally quite romantic and sensual when it comes to dating. They like to take things slow, quietly building a strong bond that can't be easily torn. They are extremely loyal, and appreciate the small joys in life. **Scorpio** is the sign that Taurus can feel naturally drawn towards. Scorpio helps Taurus open up about their feelings and Taurus can provide stability for Scorpio. Other easy matches for Taurus are **Pisces**, **Virgo**, **Capricorn** and **Cancer**. A sign that can bring most challenges to the Taurus, would be **Aquarius**.

## GEMINI

Geminis are great communicators, naturally charming with their wittiness and intelligence. They value mental stimulation and good chats, people usually misunderstand Gemini's needs for excitement as a flaky energy. Geminis are usually drawn to **Sagittarius**, their opposite sign. Sagittarius can help Gemini to not focus only on the small details, but in the bigger picture. They can also enjoy the company of the air signs, **Libra** and **Aquarius**. And can most likely clash with **Capricorn**, since they share a lot of differences.

## CANCER

Cancers need to feel a deeper emotional

connection in order to commit to someone. It can take a while for them to feel fully comfortable with someone and open up. But once they do, they are extremely caring and will put a lot of effort into nurturing the relationship. **Taurus**, **Capricorn** and **Libra** are the signs most likely to win Cancer's heart. Since they're more likely to understand Cancer's needs for comfort. While fire signs **Aries**, **Leo** and **Sagittarius** are more likely to bring challenges, as well as **Aquarius**.

## LEO

Leo placements love the idea of being in love, their sign is often associated with love and pleasure. They are extremely loyal and will love to shower their partner with attention as long as they're receiving it as well. They need to feel valued and adored within a relationship. Good matches for Leos are **Scorpio**, **Aquarius**, **Aries** and **Sagittarius**. Since they'll be more likely to accept Leo's needs and provide balance. Signs like **Gemini** and **Taurus** can bring more challenges, as they are more likely to clash.

## VIRGO

Virgos tend to know exactly what they want and they can be quite selective with their partners, that's because they have high standards and won't settle for less of what they deserve. They can be very thoughtful partners, using acts of service as their love language, and prioritising creating a routine together. **Pisces** and **Gemini** could be very compatible with Virgo, since there's an understanding and a natural ease. Virgos might clash with signs like **Aries** and **Aquarius**.

## LIBRA

Libras are usually naturally drawn to partnerships and alone time with people closest to them. They love to love, and make their life mission to bring balance into their relationships. They are very thoughtful and generous lovers, but it's important to also take in consideration what they want and need instead of just trying to please the other. **Aries** can be a good match to Libra, specifically for that. **Gemini** and **Cancer** can also be good pairs. **Pisces** and **Scorpio** could be more challenging combinations for Libra.

## SCORPIO

Scorpios are usually more private people and like to build intimacy quickly with someone, at the same time, being more selective about who they trust. Generally called "intense", scorpios can take relationships more seriously and are pretty focused on someone once they decide they would like to know more of them. **Taurus** could be a good match for Scorpios, since they're able to bring stability and commitment. **Pisces** and **Leo** are also good

matches And signs more like **Gemini** and **Libra**, can more easily create tensions.

## SAGITTARIUS

Sagittarius placements are mostly very open minded, they are always looking to learn and experience new things. They could be more drawn to partners with different backgrounds and cultures, and people who encourage them to look at the world differently. They could feel naturally drawn to **Gemini**, for their curious mind, and potential of learning a lot with each other. **Aries** and **Aquarius** could also be very good matches to Sagittarius, since they share similar characteristics and values. Sagittarius can potentially clash with **Cancer** and **Virgo**.

## CAPRICORN

Capricorns have high standards, and take a pretty realistic approach when it comes to dating. It can feel like a business transaction sometimes. So Capricorn could learn to be a little bit more compassionate and sentimental. They will be drawn to likeminded people who share an inner drive to achieve the things they want out of life. **Cancer**, **Virgo** and **Aries** are usually good matches for Capricorn. Cancer is able to bring a softness to Capricorn, while Virgo will share similar love languages, and Aries will share Capricorn's ambition. They will likely clash more with **Scorpio** and **Aquarius**.

## AQUARIUS

Aquarius placements can be very selective with their partners, they feel attracted when they can see someone brings something unique to the table. Aquarius loves wit and intelligence in a partner. They will also value alone time quite a lot, so they will feel drawn to people that can respect that. They could naturally feel attracted to **Leo**, their opposite sign, by their warmth and charisma. **Taurus** could also potentially be a great match. While **Cancer** and **Virgo** could potentially bring in more challenges.

## PISCES

Pisces placements are known to be the hopeless romantic, and they love the idea of love. They can be extremely loving and devoted, but need to understand that being in a relationship can be a lot of work and it isn't always perfect. They will be the type of lover that will want to keep the romance alive after years, being extremely compassionate and understanding. **Virgo** would be a good match for Pisces, as it can help them balance reality with fantasy. **Sagittarius** and **Scorpio** could also be great potential partners. While Pisces could clash more with **Aries** and **Libra**.



# SHADOWS

YOUR STUDENT BAR

## SHADOWS BAR WEEKLY DEALS

### MONDAY

FREE POOL WHEN YOU SPEND \$10 OR MORE\*

### TUESDAY

BUY ANY TAP DRINK & GET A BURGER AND FRIES FOR \$10\*

WEEKLY SHADS PUB QUIZ

### WEDNESDAY

2 FOR 1 PIZZA\*

STUDENT NIGHT FT DJS

SPECIALS

### THURSDAY

2 FOR \$25 COCKTAILS\*

INDIE TUNES

### FRIDAY

DJ

ROTATING FOOD & DRINK SPECIALS

### HAPPY HOUR

EVERYDAY 3PM - 5PM  
AND 9PM - 11PM

### \$3 STUDENT COFFEE

### FREE VENUE HIRE

FREE VENUE HIRE FOR ALL OA STUDENTS FOR STEINS, BIRTHDAYS, QUIZZES AND MORE.

Email us to discuss and book your event:  
[events@shadows.co.nz](mailto:events@shadows.co.nz)

### STUDENT NIGHT EVERY WEDNESDAY

Your home of Live Sports

\* Terms and Conditions Apply

THE GOOD HOSTS PRESENT

EVERY TUESDAY

**QUIZNIGHT**  
6:30PM

\$10 BURGER & PINT BAR TAB GIVEAWAY FREE ENTRY  
BOOKINGS THROUGH SOCIALS | WALK-INS ALSO WELCOME

SHADOWS  
YOUR STUDENT BAR



# HAPPY HOUR

EVERYDAY  
3PM - 5PM  
9PM - 11PM

Wine • \$8  
Odd Company • \$8  
Heineken • \$9  
Scapegrace G&T • \$10

SHADOWS BAR - OPPOSITE THE MAIN LIBRARY • OPEN MIDDAY TIL LATE • MONDAY - FRIDAY



SHADOWSBARNZ



[EVENTS@SHADOWS.CO.NZ](mailto:events@shadows.co.nz)



# AUSA MEMBER DISCOUNT AT UBIQ!

SHOW US YOUR MEMBERSHIP  
STICKER FOR 10% OFF BOOKS AND  
STATIONERY AND 5% OFF  
TEXTBOOKS!

