

CRACCUM

RESET. 2024

"Viva La"

CRACCUM: THE MAGAZINE THAT SPEAKS OF
REVOLUTION WITHOUT USING ANY VERBS

Revolution Edition

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KIERAN PANUI & KALA TAKEBE BURGESS



It's always clichéd to say *the year has passed so quickly* at a point so significant in the yearly calendar: our reorientation to our "beloved" university; the half-empty / half-full duality of semester two. But in-itself the juggled demeanors strike upon a new period of energy. The business of today and other days acts on infinite and perceptual modality.

This week's issue marks a consolation of the "re" so to say. "Reorienting" is the perfect time to consider your place in the world, your impact and orientation. I'm sure walking through the club's expo, attending new lecture theatres, and stepping foot back in Munchy after what feels like such a fleeting

period certainly gives that crisp sensation of newness, with the thought of 2024 concluding as a reminder of time. But in line with the cycle of movement semester two heralds change, undesired and demanded alike.

So we present the *Craccum Revolution!* to get kick off the sem.

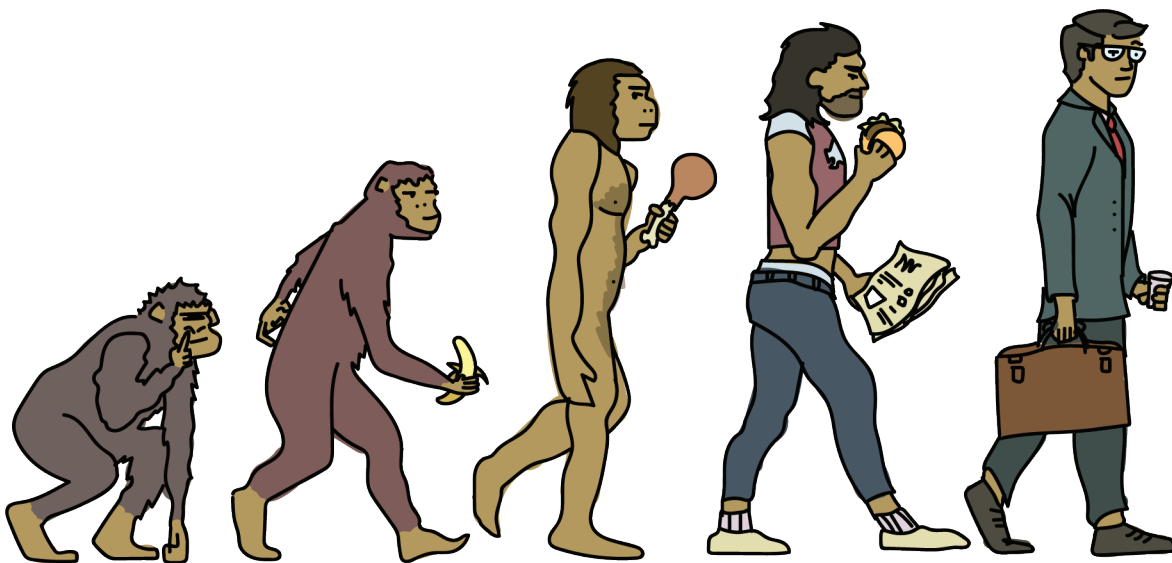
Craccum's re-owe week issue coincides with that need for change. Student levy's are going up, accommodation provided intimidatingly high, and good ol' UoA still stands to gain, though they are puzzled when they see a dwindling surplus and falling enrollment,

probably not discerning that people naturally get pissed off at getting squeezed for every last coin. Cheers Auckland!

The entire point of being considering yourself always in relation to what is to come, you enjoy the air newness brings and the configuring change commands.

Ake Ake Ake!

Kieran and Kala



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The Fight Continues For a Cause.



ALAN WU

The youth are viewed in every generation as the bringers of action and change against the existing establishment. Most notably, we think back to the anti-Vietnam War protests that took place across universities. Students, citizens, young people and academics joined together to call on the United States to end the continuing conflict and deaths in the war.

People would be surprised to hear that even New Zealand students, specifically those at the University of Victoria Wellington, protested and even provided financial aid to support the conflict's resolution. With new generations, culture and ideas exchange, and new voices fill the ranks of the foremost progressive generation. However, today, the state of our activist movement concerns me as a fellow student.

A Brief History of Student Activism in the University.

In 2011, a major protest against the continuing rise of student fees and the Voluntary Student Membership (VSM) Bill saw student protests across New Zealand's major universities. This movement was against the Education (Freedom of Association) Amendment Bill and the introduction of then-Finance Minister Bill English's Budget. Nearly 5,000 oral and written public submissions, including one from Sir Geoffrey Palmer, were received against this bill. Despite that, it passed by a bare majority at the close of September.

Since then, all student associations in New Zealand have been voluntary, and members must learn of it themselves. The government also announced that student loan repayment rates were increasing while the eligibility of student allowances became restricted. Protests against this lasted roughly a year, beginning in 2011. At its conclusion, a major protest was organised on June 1 2012. Roughly four hundred students participated in this protest, where forty-three were arrested. As of 2019, no further posts or updates have come from the "Blockade the Budget" Facebook

page. The last event advertised relevant to their movement was in 2016.

Returning to the Present.

Recently, the student-led advocacy group Students For Fair Rent (SFFR) mobilised a rent strike at the university's halls of residence at the end of April. It was reported by 95 bfm that 165 students participated in this protest. Last month, SFFR announced an end to the strike. As in 2012, although the group made important claims for the University to consider student wellbeing in their provision of student residence, SFFR has largely been ignored since its inception in early 2023.

As a student, the question I draw from this is whether or not the community around me is a space that is generally concerned with my well-being. Over my last three years at university, I have grown more or less into a student who enjoys being involved and finding a place in my community. Of course, every student has their own personal preferences, but I doubt that it is an uncommon thought for students to have felt, like myself, at times, disconnected and uncertain.

Disconnected, as I was not taught about the student services available to me. I am also increasingly uncertain of the motivations that some student movements portray, with some going as far as being disingenuous.

It would likely surprise many that students of this university were, in fact, the cause of the

VSM adoption here. University of Auckland students held and voted for voluntary membership in 1999. One of the biggest obstacles was membership fees, which were not included in student loans. For our victory for freedom of association and no more fees, memberships like AUSA's dropped dramatically. Only 3,000 out of 28,000 students the next year joined the union.

Although these numbers have since returned to roughly half the student population,



students pay increasingly higher fees. Though membership is now free, the rate of compulsory student levies has increased exponentially. In the first year of voluntary membership, this figure had been \$75; now, a full-time undergraduate student pays student fees of \$532.80 per semester. For comparison, AUSA's membership fee was \$30 in 2000. A PWC study also noted that student service levels decreased by up to 73% in 2011. We were ultimately the cause of our limited community and the additional hardships our student voice faces.

"If you want to go fast, go alone. If you want to go far, go together."

I can't help but think that we, as students view ourselves as being solely individuals and neglecting our identity as a collective student body. We move on our own motives rather than in a manner that benefits our neighbour and ourselves. We are not cooperative with one another but engrossed in satisfying our own needs and pleasures. With this mindset, our thinking remains short-term and disadvantages the student body from reaping meaningful change. It's as if we speak a language to each other that is confused and incomprehensible.

From the VSM movement to the current issue of hall rent hikes, it is clear that there are some issues that require addressing, one of which is student apathy.

Despite the initial struggles of the VSM movement, small signs of student activism that had potential benefit to the student body shined through. Twice, a referendum had been called to return universal union membership. However, both times, students voted against it. Why?

Have we been sold on an ideology of self to the point we will sell out a greater good just to rid ourselves of minor inconveniences?

Making a comment to The Bulletin, SFFR ended the strike in response to "intimidation tactics" used by the University. A university spokesperson denied this was the case, alleging only 16 students were notified of their participation in the strike at the end of May.

The Citizens Advice Bureau also noted that

Unlike the movement in 2012, the rent strike shared support from the Green Party, who expressed sympathy for the issue of student housing, yet so far, there has been little impact. An insider perspective also noted signs of disorganisation and vague instructions to support students participating in the strike. These opinions are drawn from the interview below.

*We were fortunate to obtain an interview with a participant of the strike. Below is a response from Student B W. Names have been anonymised to protect privacy interests. **We have contacted SFFR for comment on this issue but did not receive a response in time before publication.***

Why did you participate in the rent strike?

"I participated because I hoped we could make a difference. The rent is getting too expensive, and I think everyone should know it is unacceptable to charge the amounts the university charges, especially to financially independent people. The rent raises were very much affecting me; I was nearly homeless multiple times... and there was little support and resources provided to me."

Was the pushback from the university against you greater or less than expected?

We were forced to make meetings with management and RAs as to why we weren't paying rent; the organisers told us to delay the meetings as much as possible and deny being a part of the strike. That was all they said about that, and to make up our own excuse as to why we couldn't pay rent."

"I personally got contacted by management, and RAs were confronting me as to why I was not paying rent, but I did not lose access to my building. I did not get much hardship from being a part of the strike; it was the rent alone that gave me hardship. I definitely got the least pushback and hardships while being a part of the strike."

Do you believe your participation made genuine progress in the overall movement of rent striking or your own situation?

"I do not believe it made genuine progress, but there is social progress. Just getting the word out there and acknowledging it is a step... Not everyone could stand strong during this strike; a lot of people gave up when the pressure came down to it, but I do not blame them."

The organisation seemed pretty poor; not all information about the strike and how we could protect ourselves was available immediately. There was a lot of asking questions and fear while trying to strike. There also were not that many members striking, which caused a lot of people to lose hope."

I believe my participation was useless; I did not make a difference. This strike wasted my time, energy, and emotions. It caused me to be stressed because I could have been kicked out, and I had nowhere else to go. Worst of all, it has changed nothing good for us residents; management of the halls has just cracked down harder and provided more rules and regulations to follow."

A heart willing to sympathise and dedicate itself genuinely to something greater than the self is what offers purpose. It is clear the increasingly shorter life spans of student movements across the university are a warning. We must be discerning of the long-term visions of worthy causes around us, but we must also look into our own hearts.

A culture of seclusion, fear, and anxiety does not build a society. To soften our hearts and support one another in our collective struggle in university is where student life begins. A society is built by citizens who cooperate in service of one another. It's important to remember that the support and sacrifices of dozens before us paved our individual successes.

I make the claim, therefore, that the conflict of this generation of University of Auckland students does not begin with issues like money, livability, and poverty. Rather, it begins and is built on the foundation of combating our own inherent apathy to others and the society we live in.



Residents Strike Over 'Unaffordable' Rent Increase.



Students Pay High Price For Freedom.



Police Cleared Over Blockade The Budget Protest.



Radical History on Campus.



COPY OF Debt Meeting Guidelines.*



...Experts Warn Students Could Face Sanctions.

*Note that this document was copied and obtained from the SFFR discord. It has NOT been modified and remains its original document as of July 10th 2024.

FIZZLES AND POPS

BRIDGING THE ACTIVIST GAP



OLIVER COCKER

And we return, encouraged by Re-Week, for the Re-volution edition. But these past few weeks have not been devoid of events, so while you gather your new textbooks, clean out the old backpack, and otherwise find whatever space you can for this edition of Craccum, let me continue to regale you with stories of activism, of revolution, on our Campus.

RENT STRIKE ENDS: SIGHTS SET HIGHER

On the fifth of June, following consultation with the strikers across the many Halls of the University of Auckland, the decision was made to end the Rent Strike. Rent was repaid to the best of the student's abilities, and people continued their intersemester break. Some might see this as a setback, and indeed, you would be forgiven for thinking as such.

Borne out of the embers of the Rent Strike came Reform for Fair Rent— a new programme targeting the Minister of Housing himself— seeking to reform the Residential Tenancies Act. With the nationwide press attention given to the strikes, we should consider each act itself a step in a dance towards the eventual goal of safe, secure, and affordable housing. Political lobbying may be a subtle art (Though it has become increasingly overt lately). Still, with irons forged in the fire of dealing with our University, we shall attend them with curious eyes.

As a result of these strikes, there is a growing community in the Halls of Residences fighting for student voices to be heard. Despondent with Hall Presidents and floor reps, collectivism is spreading through pods and down hallways. The Carlaw Park Tenant's Union has been established in the shadows of Stanley and Nicholls, gently growing in numbers while legal cases are being mounted to challenge the University's very basis. But more on that in the weeks to come.

PALESTINE PROTEST: POLICE RESPONSE

There was to be an encampment, inspired if not styled on the United States protests, in front of the General Library on the first of May. A day

before, the Vice-Chancellor would announce that the University would support a protest but not an overnight encampment. This was condemned by students, academics, and plenty of outside voices.

Craccum can reveal, as obtained in documents under the Official Information Act, that the University was initially willing to support a one-day and night encampment. This was only changed by the advice of the Police that they expected that there was a chance of a "large contingent of unknown persons." Following that, Police officers were used to monitor the situation across the day as they were instructed to take photos and pass them to the late shift.

It has also been uncovered that the protest was never intended to be as widespread as it became. Indeed, it was leaked to sites between UoA and AUT, at which point the Police believe that SJR decided to share the plans in a show of solidarity. Early plans had suggested camping in Albert Park, but Auckland Council had indicated they would evict any freedom campers. On the day of the protest, Auckland Council fielded four extra marshals to monitor Albert Park despite the change of venue.

Nevertheless, Student Justice for Palestine has indicated that there is more action to come, and no doubt there will be more manoeuvring with Police and University authorities. We can only hope that this time they do not delay the release of information as much as they did this time.

VINDICATION: SIOUXSIE WILES WINS

The Employment Court has ordered that the University of Auckland pay twenty thousand dollars to associate professor Dr Siouxsie Wiles for breaches of her contract. The hearing was held over two weeks in November of last year

and related to claims that the University had not protected her when she was a prominent spokesperson during the COVID-19 pandemic.

Judge Holden found that rather than assisting Associate Professor Wiles in dealing with her situation, the University's correspondence exacerbated her distress. It was accepted that Wiles had to accept some modicum of responsibility, but the University had fallen well short of its own.

In response, the University sent an email to all staff, which attempted to frame the one million dollar case (Yes, that is how much the University spent defending itself over twenty thousand dollars) as a win. It reaffirms their protection of employees and beyond the usual spin, it should also be noted that in this case, Dr Wiles' media appearances were ruled to be part of her job, part of the expectation that the University places on its faculty, and during them the University had to support her.

Academic Freedom was both integral to the case and irrelevant to how it was decided. The concept itself belied all actions and all responsibilities to Dr Wiles, but the University did not directly infringe on it. The Free Speech Union has been rummaging in the area, calling on Ministers to stop "illiberal activism," and has established a new group which includes University of Auckland academics. This, too, is under investigation for a future week.

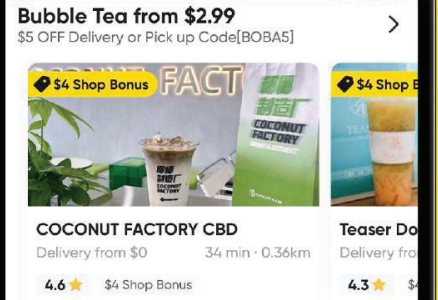
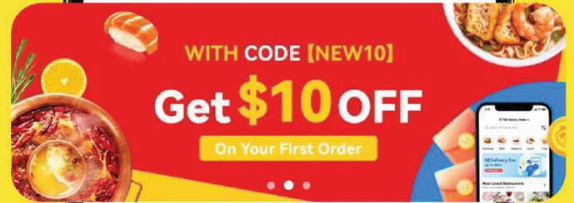
A BRIEF WORD

As indicated at last semester's end, many stories are in the works. The University is being taken to court. We're tackling the cybersecurity foundations of our Campus. Come AUSA politics week at the end of this half of the semester; we will attempt to pin down the hopeful politicians of Princes and Alfred Street alongside their parliamentary counterparts. So next time you see a Craccum in the stands, look for Features.

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WHY YOU SHOULD BE ANGRY (OR AT LEAST ANNOYED)



REEMA ARSILAN

No previous government has ever seemed so ridiculously set on pissing off as broad a scope of people as the one we have currently. No matter who you are, I guarantee that something the coalition has gotten up to (or plans to) would be detrimental to you so I've compiled a brief list of grievances.

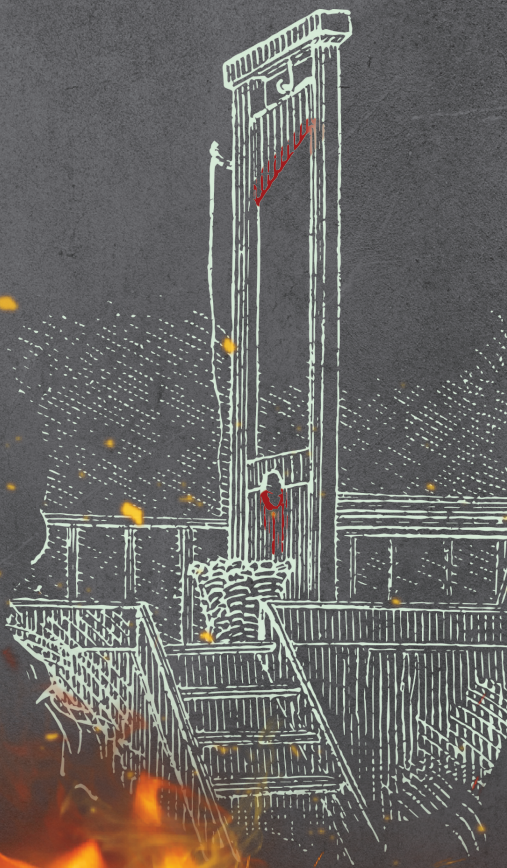
If you care at all about the environment you have probably already noticed the rampant destruction that the coalition government has initiated. This includes the introduction of the Fast-Track Bill, designed to remove regulation and put decision making into the hands of just a couple of ministers. These ministers, none of whom knows anything about the environment, are Chris Bishop, Simeon Brown, and certified animal-hater and potential frog-stomper Shane Jones. This could cause damage due to the absence of environmental regulation, and may even allow mining in DOC conservation land. As well as this, the government has cut millions in funding to environmental programmes such as the Climate Change Commission, environmental monitoring, native forest planting, freshwater protections and Māori knowledge based approaches. The planned 'burp tax' on livestock was scrapped, the clean car discount was repealed, and currently plans to unban offshore oil and gas exploration are underway.

But it's not just the environment being attacked, as contempt and disregard for te Tiriti and Māori

in general also seems to be a common theme. Right out of the gate we had all of that weird bullshit about te reo Māori in government and English first policy, discouraging the use of te reo and wasting money on a pointless and regressive change. Luxon also criticised allowances paid to te reo speaking public servants and sought to cut them, despite using taxpayer money to fund his own language lessons. Following this, the government dismantled Te Aka Whai Ora, the Māori Health Authority, which was focused on creating equitable health outcomes. A bill was introduced to remove Treaty obligations from Oranga Tamariki, cutting out iwi input, and another introduced regarding re-instating

binding referendums on Māori Wards, meaning any could be vetoed. Finally, the vitriol spouted by both David Seymour and Winston Peters about Māori and race relations should be enough to put you off.

While we're talking despicable vitriol, Winston Peter's attacks on transgender people in the transparent guise of "protecting women" should be addressed. Prior to the election last year he made it party policy to pass legislation banning transgender women from women's bathrooms, and ensured that the coalition agreement included ensuring "fair competition" in sport that is not compromised by rules related to gender. This is essentially designed to exclude trans people from community sport. The coalition deal also includes an agreement to "Refocus the curriculum on academic achievement and not ideology, including the removal and replacement of the gender, sexuality, and relationship-based education guidelines." If implemented, this could prove to be very harmful to youth mental health and efforts towards inclusivity in schools.



Our government's stance on Palestine is another point of tension. Despite months of an ongoing genocide, involving well documented war crimes, Luxon has refused to condemn Israel in any way, and back in January (3 months in) stated that he had not received any advice suggesting Israel wasn't meeting international obligations. Following that, funding to the aid agency UNRWA was suspended after Israel alleged that some staff had confessed to participating in the October 7th attacks; the staff in question later claiming they were tortured to provide these confessions. Recently, an attack on a children's hospital in Ukraine led to an immediate response from Luxon, calling the tactic "apalling", though he has remained silent while multiple Gazan hospitals, schools, mosques, churches etc have been bombed. Erica Stanford criticised the Labour government for how long it took them to establish a special visa for Ukrainians, but has not done so herself for Palestinians.

These are big issues, but most people are getting screwed over by other changes. Tenants, for example, with the government set to bring back no cause evictions while providing tax cuts for landlords, supposedly meant to trickle down. When asked whether he would lower rent on his properties, Luxon did not answer. Fair pay agreements have been repealed and 90 day trials are set to be brought back. Reductions to school lunches. Withdrawing funding for child and youth concessions on public transport. Repealing smokefree legislation. A pointless and unenforceable ban on gang patches. Reducing access to public housing. Coming down on beneficiaries. Ineffective and potentially harmful youth offender boot camps. Re-introducing prescription fees. All of these things are either here, coming, or future goals of the government. And if none of this so far has worked, they're also screwing over literal cancer patients by failing to fulfil their promise to fund 13 new drugs.

Right! Now that we're all angry, what should we do about it? There have been a few big protests focused on some of these issues, and I suspect more to come. This government does not care about its people or its country, and this is abundantly clear if not through their policies and actions as officials then through their own words as people. I'm not saying I know what we should do about it, but this is the revolution issue. Maybe it's time to revolt.



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WHAT THE BLOODY HELL IS NACT FIRST DOING?

THE NEW ZEALAND GOVERNMENT'S ENVIRONMENTAL IDIOCY



MIKE CROSS

In a baffling display of priorities, the New Zealand government has chosen to bulldoze through environmental protections in favor of rapid development and industrial exploitation. Under the guise of economic progress, this administration's policies appear to be a thinly veiled attack on the environment, threatening to undo decades of conservation efforts.

The so-called "fast-track" legislation, ostensibly designed to streamline infrastructure projects, is nothing more than a Trojan horse for environmental degradation. Critics argue that this law significantly undermines New Zealand's environmental protections, allowing developers to bypass critical scrutiny and proceed with projects that could have long-lasting negative impacts on the ecosystem. Eugenie Sage, the Green Party's environment spokesperson, stated, "The government is rushing through this legislation without adequate public consultation, putting our precious natural environment at risk" (Radio New Zealand, 2024a). By prioritizing speed over sustainability, the government seems to be

sending a clear message: economic gains trump environmental health.

Adding insult to injury, the government's proposal to expand mining operations has sparked outrage among environmental groups. Forest and Bird, a leading conservation organization, has described this move as an outright attack on New Zealand's natural heritage. Forest and Bird CEO Kevin Hague declared, "The government's proposal to open up conservation land for mining is an assault on our natural heritage and a betrayal of future generations" (Radio New Zealand, 2024b). The proposed mining activities threaten to decimate unique ecosystems, endanger wildlife, and pollute waterways. It's as if the government has decided that New Zealand's natural beauty and biodiversity are expendable commodities.

The government's latest schemes put large-scale developments ahead of environmental considerations, setting a dangerous precedent. The Guardian highlights the risks of prioritizing economic ventures over ecological well-being, warning that such policies could

lead to irreversible environmental damage. Dr. Mike Joy, a freshwater ecologist, pointed out, "Big developments often come with big environmental footprints, and the long-term impacts on ecosystems can be devastating" (The Guardian, 2024). This blatantly disregards the intrinsic value of the environment, reducing it to a mere obstacle in the path of corporate interests.

The appeal processes for environmental consents have become a farce, with significant barriers erected to stymie opposition. The Environmental Law Initiative points out that the government's tactics have made it increasingly difficult for concerned citizens and groups to challenge environmentally harmful projects. Environmental lawyer Sally Gepp remarked, "The current government is systematically eroding public participation rights, making it harder for communities to stand up against destructive projects" (Environmental Law Initiative, 2024). This systematic erosion of public participation rights further exposes the administration's contempt for environmental stewardship and democratic processes.

One environmental group has labeled this government as the most radical anti-

IN A NUTSHELL

FAST-TRACK LEGISLATION

Objective: Accelerate approval processes for infrastructure projects.

Details: The fast-track law aims to reduce bureaucratic delays, enabling quicker commencement of large-scale projects like housing developments, road construction, and commercial buildings.

Impact: Allows developers to bypass comprehensive environmental scrutiny and public consultation, effectively silencing community opposition and environmental concerns.

Criticism: Environmental groups argue that this legislation undermines New Zealand's environmental protections and leads to unchecked environmental degradation (Radio New Zealand, 2024a).

MINING EXPANSION

Objective: Open up more areas, including conservation lands, for mining operations.

Details: The proposal includes revising the current regulations to permit mining activities in previously protected areas, such as national parks and wildlife reserves.

Impact: Threatens unique ecosystems, endangers wildlife, risks water pollution, and could result in significant habitat destruction.

Criticism: Described as an attack on New Zealand's natural heritage, with significant long-term ecological costs. Environmental organizations like Forest and Bird have condemned the move, stating it undermines conservation efforts (Radio New Zealand, 2024b).

LARGE-SCALE DEVELOPMENTS

Objective: Prioritize economic developments over environmental considerations.

Details: The government plans to streamline processes for approving large-scale developments, reducing the need for detailed environmental impact assessments.

Impact: Increases the risk of irreversible environmental damage by allowing major projects to proceed without adequate environmental safeguards.

Criticism: This approach sets a dangerous precedent by valuing economic ventures over ecological well-being, potentially leading to severe long-term environmental consequences (The Guardian, 2024).

environment administration since the 1980s. New Zealand's Environmental Defence Society (EDS) President, Gary Taylor, criticizes Nact First, stating, "This government has embarked on a radical anti-environment agenda that threatens to reverse decades of progress in conservation and environmental protection" (Newshub, 2024). This damning critique underscores the extent to which the current policies deviate from New Zealand's long-standing commitment to environmental protection. The government's actions suggest a calculated dismantling of environmental safeguards in favor of unbridled industrial exploitation.

As if the policy decisions weren't damaging enough, the Ministry for the Environment is proposing to cut over 300 jobs, further crippling the nation's capacity to protect its natural resources. An internal document revealed that the cuts are aimed at streamlining operations but will severely impact the Ministry's effectiveness. An anonymous insider commented, "This move will decimate our ability to monitor and enforce environmental regulations, leaving our natural resources vulnerable" (Radio New Zealand, 2024c). This drastic reduction in staffing will undoubtedly hamper the Ministry's ability to enforce environmental regulations and respond to ecological crises. It's a clear signal that environmental oversight is being deprioritized to an alarming degree.

Despite rhetoric around the right to a healthy environment, the reality falls woefully short. The Spinoff argues that New Zealanders deserve a healthy environment as a fundamental human right, yet the government's policies are pushing the country in the opposite direction. Environmental activist Nicky Hager stressed, "Environmental health is a human right, and the current government's policies are systematically undermining this right" (The Spinoff, 2024). The dissonance between the government's lofty promises and their actual policies is

stark, revealing a deep hypocrisy at the heart of their agenda.

This government's legislative agenda is fraught with danger for the environment. The Kaka describes a recently proposed bill as perilous for New Zealand's ecological future, underscoring the short-sightedness of prioritizing development over environmental preservation. Economist Geoff Bertram warned, "This bill is a clear indication that the government is willing to sacrifice long-term environmental health for short-term economic gains" (The Kaka, 2024). The long-term consequences of such policies are likely to be dire, with future generations left to deal with the fallout of today's reckless decisions.

Scoop's analysis of the government's fast-track policies paints a grim picture of accelerated environmental destruction. The rush to approve projects without thorough environmental assessments is akin to setting New Zealand on a fast-track to ecological ruin. Environmental consultant Dr. Jan Wright lamented, "The fast-tracking of projects without proper environmental scrutiny is a recipe for disaster" (Scoop, 2024). This approach prioritizes short-term economic gains at the expense of long-term environmental sustainability.

In a laughable attempt to justify these policies, the Environment Minister claims that the balance has swung too far in favor of the environment. Minister David Parker asserted, "We need to ensure that economic development is not unduly hampered by environmental concerns" (The Press, 2024). This assertion is not only absurd but also indicative of a fundamental misunderstanding of ecological dynamics. True balance requires a sustainable approach that integrates economic development with environmental preservation, not one that sacrifices one for the other.

The New Zealand government's current

trajectory represents a catastrophic disregard for environmental protection. From fast-tracking destructive projects to gutting the Ministry for the Environment, the administration's actions betray a profound cynicism towards the country's natural heritage. This cynical approach, masked by a veneer of economic pragmatism, risks leaving an indelible scar on New Zealand's environment, to the detriment of both current and future generations.

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REDUCTION OF ENVIRONMENTAL OVERSIGHT

Objective: Cut over 300 jobs at the Ministry for the Environment.

Details: The proposed job cuts aim to streamline operations and reduce government expenditure.

Impact: Reduces the capacity for monitoring and enforcing environmental regulations, making it harder to protect natural resources and respond to ecological crises.

Criticism: Weakens the nation's ability to enforce environmental laws and address environmental issues, compromising the integrity of environmental protection efforts (Radio New Zealand, 2024c).

NEW LEGISLATIVE BILLS

Objective: Streamline development processes and reduce regulatory hurdles.

Details: New bills propose to simplify the regulatory framework for developments, minimizing bureaucratic obstacles and speeding up project approvals.

Impact: Potentially sacrifices long-term environmental health for short-term economic gains by relaxing environmental standards and reducing oversight.

Criticism: Considered perilous for New Zealand's ecological future, with critics warning that it favors economic interests over sustainable environmental management (The Kaka, 2024).

OVERALL AGENDA

Objective: Balance economic development with environmental concerns.

Details: The government argues that the current balance excessively favors environmental considerations, which they believe hampers economic growth and development.

Impact: Aims to shift the balance towards facilitating economic activities, potentially at the expense of environmental sustainability.

Criticism: Seen as a fundamental misunderstanding of sustainable development, risking ecological imbalance and long-term environmental harm. Critics argue that true balance requires integrating economic development with robust environmental preservation (The Press, 2024).

OUR LEADERS

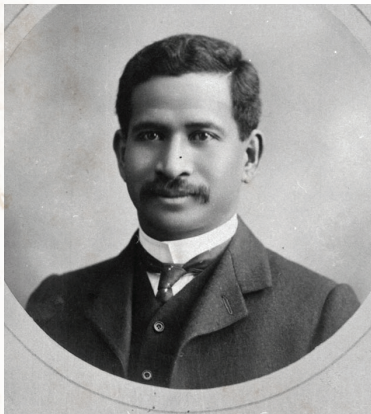
MAORI ACTIVISTS AND THEIR IMPACTS YOU MAY WISH TO KNOW ABOUT



BLAZE WEBSTER

Aotearoa, a clean and green that is welcoming to all.... but are we? There have been instances where our tranquillity was put to the test, and broken. In particular, Māori have had brave souls stand up for the mana of māoridom, but how were they being heard? What lessons can we learn?

Below, I have briefly and intently highlighted 3 activists that revolved their lives around leading people for a greater good.



SIR ĀPIRANA TURUPA NGATA
(1874-1950)

Back in the early days of Aotearoa, Sir Āpirana Ngata followed the word of the royal Crown, their policies, and showed loyalty throughout his life. He grew up under the Crown's intense influence, due to his great-uncle leading troops of Ngāti Porou on the Crown's side; being fluent in Te Reo Māori, he maintained a distinct knowledge of the language that was passed down from his ancestors. Later during his time, it is documented he was also sent to learn the language and skills of Pākehā to bring them back to Ngāti Porou to teach.

Sir Āpirana Ngata worked to strengthen Māori communities, revive and protect Māori culture and language. He also academically supported Māori which challenged the status quo, and was an MP in parliament for over 40 years. Sir Āpirana Ngata established the Young

Māori Party to encourage Māori youth into politics and education while improving the position of Māori socially. The Young Māori Party was a club, not an active political party. You may notice that the \$50 note has an image of Sir Āpirana Ngata!



DAME WHINA COOPER
(1895-1994)

Dame Whina Cooper was an esteemed kuia due to her life-long work advocating for Māori rights throughout her whole life, especially speaking for Māori wāhine. She was the first president of the Māori Women's Welfare League, and is moreover well known for leading the 1975 Māori Land March. The March, protesting the actions and societal treatment of Māori, started in Northland on the 14th of September and ended in Wellington on the 13th of October in front of the parliament building; the march was ~1,100km (that is 26 marathons!!!). Dame Whina Cooper led her long-lasting march for the whole journey while she was 79. While travelling the whole north island the march went from approximately 50 participants up to 5,000! Hopefully we will be able to walk 26 marathons when we are all old.

TĀME WAIRERE ITI
(1952-Present)

Tāme Iti is a Māori activist, social worker, actor, and artist. In the 70s, Iti was a member of a protest group Ngā Tamatoa that was being run in Auckland. He is well-known for being an



active and outgoing activist, and makes the news advocating for greater causes that highly impact Māori. He grew up speaking Te Reo Māori, but was forced to speak English due to the anti-Māori language policy that was present during his youth; this shift, despite a force of cultural change, is inspirational.

Tāme Iti is known for his protest style, where he has incorporated activist ideals through his artwork. One of his recently-covered protests was this year during Waitangi, when Tāme Iti and his mokopuna led a 'new' type of protest, displaying a series of beautiful white flags and dressing in either white or black. This artful protest calls for a fresh start, and it will be achieved with or without the government's approval.

Unfortunately, this government has a responsibility to retain and promote Māori language and culture; what a great job they are doing (sarcasm). All of these activists stood up for us, Māori, and we really should not let their voices remain as history or as a simple news flash in a weird One News cover story. The three activists I have told you have a much deeper story than what my words may describe, and their own words and intentions have meanings beyond what images may show. I implore you to explore these figures and their journeys further.

GLOSSARY

Mana - Power, authority
Pākehā - European descent
Ngā Tamatoa - Māori activist group
Kuia - Māori elder
Mokopuna - Grandchild

revolts unrequited

—Justin Agluba

Desires have stoked revolts and romance.
Twain incites tension, inspires defiance.
Yet none more selfless, radical in sight,
than nursing emotion that pleads requite.

So, what enlivens cadres and maquis
to offer themselves, risking injury?
For longings be slaked, promised in coup,
a thirst relieved by struggling for you.

'Tis gamble yet noble, naive, sanguine
to vie for warmth knowing scarce be thine.
Mutiny from self for what one yearns on,
an all-consuming, self-immolation.

'Tis love that rebels, however unfair,
to bear, past despair, one-sided affair.

for you

—Justin Agluba

Kiss me, my beloved, for revolution comes tonight.
O'er these hills and valleys, have bonfires smoulder bright.
Touch me, consume me now, make haste, before your ride takes flight.
All from oft vaunted fellows, you're the elusive delight.

'Tis our riot, you and I, hear the drumbeats cry and writhe.
As my heart throbs, wants you still, alone and recondite.
Kiss me, my beloved, for war boils nowhere but your mind.
Abed we were when our bond had grown restless, undefined.
Seeing you feels stolen, conspired and hatched in the night.
Undress my thoughts, where caresses and fondles had bedight.
Gods, saints and demons, I pray, peel my heart down to the core.
After all these sufferings you cost me, I want you more.

(This poem's opening words were inspired by a passage in "The Forty Rules of Love" (Viking, 2010, pg. 139) by Elif Şafak, uttered by a drunk character who speaks sarcasm at an enraged guard flogging him.)





Feels Like Home:

An interview with JessB

Her debut album is OUT NOW! Give it a listen!

FANIA KAPAO

“Home is where the heart is” is the message of Aotearoa artist JessB’s latest release, ‘Feels Like Home’: her much anticipated debut album. The album is an electrifying mix of Dancehall, RnB, Hip-Hop, touches on themes of growing up as both a member of the African diaspora and as a queer person. The ex-Professional Netballer is one of NZ’s rising musical stars, having played alongside international headliners Stormzy and Kehlani. During the inter-semester break I sat down with her to discuss ‘Feels Like Home’, which is out now wherever you listen to music!

How would you describe your sound in one word?

Faarrkkk one word?! That’s hard as, haha. I’d say ‘expanding’!

What colour are you feeling today?

These are good questions! I’m feeling chocolate brown, like my jumper!

Three songs from your current rotation?

I can’t name any singular song, but I can give you three artists off the top of my head. I’ve been listening to Shaboozey’s new Album, Doechii, Taneréllé, and her new Album, Electric Honey. She’s a slow, deep rnb artist; she’s fire.

What was the last concert you attended?

SZA! It was so good!

What was the last record, CD or Cassette you bought?

I got the vinyl for my Album back last week; technically, I had to pay for those, hahaha.



Favourite restaurant?

Nanny’s Eatery in Kingsland! The jerk chicken is my favourite dish from there! Go if you haven’t been! It’s fire; it’s a Jamaican spot.

How do you feel you’ve grown as a musician?

I’ve grown into myself as a person, and that’s heavily informed the direction I’ve taken in terms of my sound and what I’m saying. It all just feels more like a musician and a person; I’m more aligned with myself and how I want to be.

How would you describe your upcoming Album ‘Feels Like Home’? What’s the genre? What’s the vibe? And what feels like home, and what was the intention?

In terms of the genre, it’s Fusion, with roots in hip-hop, dancehall, and electronic spaces. It’s high energy. ‘Feels Like Home’ is just so high energy, too. It’s also a personal journey for myself and the music. It’s taken a few years to make the project, so it doubles as the soundtrack of my life over the past few years. It feels like a step towards my actualisation as a person. It’s deep... but then it’s not... but then it is??? It feels deep, but then you realise that not every single part of the journey is deep; it’s vibes, too! The sum of many parts! It’s a step on my journey.

It’s awesome that you collaborated with Sister Nancy on your first track, ‘Power’. How did that crossover happen?

It was crazyyyy actually! We first met in Raglan when I started doing music. I went down to a show with a friend of mine who is also an artist, Ruby Doo. And Sister Nancy was there! And then I went to a festival in London and bumped into Sister Nancy again! When I met her for the third time, we were in Sydney; by then, she remembered me! We just asked her to collaborate there while she was touring, and she does this thing called ‘Dubplates’, which Jamaican Reggae/Dancehall artists do. If you’re a DJ, you could get on a really famous song, and the artist can rewrite the song to shout you out. In DJ culture, if you have Dubplates from a huge artist, that’s a huge flex.

I thought that she was gonna say no, but she said yeah! She’s such a legend and an inspiration to me. She really forged a path in an industry that was really exploitative of her in her early days, she didn’t get her royalties



from music for a really long time so I think that the fact that she’s still doing her thing is a testament to her music and resilience as a person and an artist. She’s an elder I’m inspired by.

Was it a different experience creating ‘Feels Like Home’ compared to your two previous EPs?

‘Feels Like Home’ is like the big brother to the last project. I found my sound, evolved, gained life experience, and am now more able to express what I feel and want to say. I had some major life stuff happen between making this album and my last one, so I wanted to express that. Sonically, it’s in the same realm, but the lyrical content is different to my previous projects.

Your whole Album is fire, but could you take us through your songwriting process for one of the tracks?

A lot of the album was made in Amsterdam, and because a lot of my previous album was made in Amsterdam, so I wanted to go back and work with the same guys. So we had a writing camp for about a week. The last song, ‘Long Time Coming’, had such a vibe to it. Actually, all of my songs were written in the same way; it’s hard to choose one to focus on 😊. When you’re at a writing camp, it’s just a bunch of people in a studio just writing and vibing together, and it’s really cool. So, usually, you start by finding the mood and building from there. The best thing about working with those guys was that we had great chemistry and a real flow state.

I also love the album cover; it is very aesthetic and fits the soundscape; I'm curious about the design process?

So, the album cover is more metaphorical. I wanted to shoot in the water because it represents someone drowning in their feelings, but they feel at home in that state. 'Feels Like Home' represents the thought: "I have all these feelings, but I feel at home in them". Because we did it under the water, we couldn't plan poses; the one on the cover where you can't see my head adds another layer of interpretation. Like, I'm not sinking or drowning. You know what I mean? It's like you're in it but not FULLY in it, hahaha. You can feel it around you, but you're still afloat and breathing. The focus is more on the feeling and not me or my face. I'm also a water sign, haha.

Confession time: I've been a massive fan for years, and I've always wanted to ask you, what was it like to transition from being a professional athlete to a professional musician? To have a set career in one direction and then switch lanes to another?

First of all, thank you for being an OG fan. Bahaha that's crazy!

Moving from sport to music weirdly had heaps of crossover in a buzzy way that you wouldn't think what I learnt in sports, like being punctual, goal-oriented, disciplined, and team player, which is all fundamental in music. When I tour, I have a team and I have to make sure that my team feels good, that we all know what we're doing and making sure the environment



we're in is good and it's a vibe that people want to be in. When I started, I said, "Wow, I don't have to learn these skills; I've picked them up in sports!" Even the fact that I'm not home every day and every day has me doing

something new wasn't new to me since I was doing that already with netball and stuff, so I think I enjoy the lifestyle of being busy in parts and having downtime to chill. Making music is just like sport; you have your season where it's crazy, and then you have your off-season where it's chill.

What's one thing you are looking forward to in the future beyond the release of your upcoming album?

I'm just going with the flow, honestly.

Lastly, is there anything you want to plug or shout out to our readers? How can we support your work?

I have nothing to plug but shoutouts to anyone who listens to me and supports me! Thank you so much!! I appreciate it!



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THE DESPERADO OF TIME

A POEM ABOUT A FUTURISTIC COWBOY BOUNTY

SHAN IYER

Howdy pardners, they call me The Desperado of Time
A lonesome cowboy that hunts alien fauna in space in line
I'm sent across the distant and temporally latent crime across
On pilgrimage, flaming worlds with burning fires and sand
A madman under the all-seeing eye's hottest lurid wastelands
I crawl across the underworld like an ant for days

Spouting in my head, I have a boat that keeps me driven
A radiation-proof charcoal sombrero with a titanium outward rim
It keeps out most of the radiation of many ancient dying suns
Sometimes, as I wander under triple moons with frenetic limbs
O, yes indeed, I've lustful brothels full of garish fornications
They're full of strange aliens seeking copious and easy sin
A bordello where even my iniquitous deeds were outshone

Once in a while, coming across a town into dusty saloons
So my belly full of outboard of various al-ca-hol-ium
A gunner solo ranger across a utopian terrarium
There I chugged down a many hearty space 'sarilla
Turning in down uncountable Bounties a-plenty
Early dawn showdowns with thugs and beefy banderillas
Across my years, I've downed more scores than twenty.'

Today, I shutter around my plasma laser, a sleek six-shooter
From missions given by AI vending machines seeking recruiters
I took them down often so dangerous my, a trigger so fast
'Scalloping past the out-world anomalies, with a belly gilded full of rum
I take them down as ether ghosts present and futures past
The most violent and mischievous exiled scum

Yep, I'm known as The Desperado of Time.
I write perforated sonnets about feats in rhyme
Shooting them clever one-liners, a big iron holstering by my will
Ridding the felons and delivering their karmic bill
Upon one day, they'll send me on my final mission, in one galaxy's last
Finally, settle white pickets on some terrestrial pasture grass

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THE REVOLUTION OF MOUSTACHED MEN



TIM EVANS (THEY/THEM)

A sickness has taken our nation which may require a full scale public health intervention. It's highly contagious and transmits easily between young men aged 18-25, posing extraordinary danger for Girls, Gays, and Theys of the same age. The disease at hand: moustaches. Along with flared jeans and an erosion of confidence in the government, moustaches have seen a violent resurgence in recent times. This is mostly thanks to the return of 70s style fashion and the lack of facial hair rules for new graduates of all boys schools. Truly, it is a revolution which puts all of us in direct danger and must be stopped.

When a young man grows a moustache, one may think this is a harmless dabble into self expression but that is simply not the truth. He begins to experience a number of side effects, like an increased libido, the need to bite his lips, and a sudden urge to engage in performative feminism. **He becomes something unrecognisable and, tragically,**

so hot it hurts. Just ask my best friend, whose moustache had me gnawing at the doorframes of his flat. It was a violent display I wish on nobody.

Seemingly, a moustache is all it takes for a boy to think they're a sexual god ready to decimate his social circle and repost cold takes about current affairs on his social media.

But why should we take action against this revolt? It's simple. While some men with moustaches send tears running down the legs of everyone in the room, others look like what I imagine boiling a live rat would smell like. **A sad moustache is an assault on the humanity of all those nearby.** Not only that, but they come with all of the unfortunate personality

problems associated with sexy ones. They transform someone who could've been fun at parties to somebody you sneak around your uni hall, afraid of what he might say to any unsuspecting woman trying to brush her teeth.

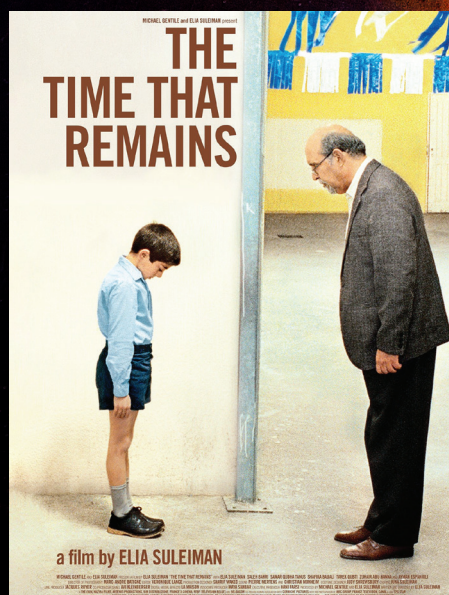


We as a society need to rise up and save these poor men from their own demise. It is time to make a change! Tell strangers their moustache looks awful, **block that hot guy who gave you carpet burn from riding his face,** cover your flatmate's door handles in shaving cream until he takes the hint. We need radical acts of misandry and we need them now. Let's step into the future with our heads held high and free from upper lip intruders.

COMEDY DURING CONFLICT

HOW ELIA SULEIMAN'S DARK HUMOUR DEMYSTIFIES AND DIGNIFIES PALESTINIANS

MADELINE SMITH



The opening scenes of Elia Suleiman's 2009 masterpiece *The Time That Remains* depict the Nakba: the violent displacement and ethnic cleansing of the Palestinian people, leading into the creation of the State of Israel. The 1948 Nakba led to 750,000 Palestinians becoming refugees, having been expelled from their homes or having to flee. This was in addition to numerous killings and massacres. Suleiman does not indulge in the violence, but we see several moments of persecution and takeover. This all concludes when the mayor of Nazareth surrenders - even as he pulls up a white flag, a warplane is still trying to attack him. When he officially surrenders and gives over the land, the Israeli soldiers cheerily ask for a picture, leading to an uncomfortably funny scene where they all awkwardly pose together. This might seem like a glib way to represent a historical trauma, but it is a shining example of Suleiman's dry and dark comedy. Suleiman is not including this scene to take the weight of the traumatic history off of us. It **IS** meant to be funny, but it is still conveying a certain kind of horror: the horror of your oppressors pretending that they want to be your friends after they violently persecute you, and the realisation that you now have to live in that false reality.

Elia Suleiman has only made four features across his career, beginning with 1998's *Chronicle Of A Disappearance*, with his latest being 2019's *It Must Be Heaven*. His films usually contain a series of comedic tableaux. The camera is placed at a distance from the actors and is usually locked in with little movement. The segments often present the absurdity of displacement through dry humour, and the distanced style is key to the comedy's effect. Suleiman has obtained a status as Palestine's most famous and critically acclaimed filmmaker (though he struggles with this label). International critics have often undermined his work, as it defies many expectations of what Palestinian cinema 'should' look like in their eyes. Because he does not present the kind of images that we see of Palestine on the news, many have described his work as if it were distanced from politics.

Looking at the reviews for *The Time That Remains*, we can see how it's watered down in this way. "Living in a part of the world where politics, and the pursuit of politics by warring means, are the rule, director Elia Suleiman is the exception."¹ "This is not a movie filled with hate... it's a welcome change from the usual barrage of angry politics we get from the region. Suleiman takes the approach of gentle observer, neither condoning nor confronting—not violently, at least."² So on and so forth.

Suleiman's style should not be seen as a way of watering down the realities of the Israeli occupation—his work is very obviously political. These kinds of reviewers appreciate his films, but on a very surface level, and in a way where I think their unconscious biases affect their perspective. When they see a film that humanises Palestinians, their first instinct is not to re-evaluate their views of Palestinians, but to present Suleiman as an anomaly among them, someone who is not engaging in the 'hate' or violence that they assume of them.

The world presented in Suleiman's films is one that is certainly not absent of violence, even if it is very rarely shown on-screen. Suleiman makes this violence implicit as a way to reduce the onscreen power of the Israeli military and to present a counter-representation to popular images of Palestinian suffering. In one of his interviews, he recounts an Israeli viewer commenting on his film *Chronicle Of A Disappearance*: "One of these people told me that he would have appreciated the film a lot more if I had depicted an Israeli soldier breaking the bones of a Palestinian rather than ridiculing them. I can't imagine a better compliment."³

Suleiman is also interested in conveying a different kind of persecution to the explicitly violent kind. He conveys a kind of psychological persecution, an alienation that comes from the world around you trying to reinforce that you belong nowhere. Returning to the Nakba, it is a term that not only describes the ethnic cleansing of 1948, but also the ongoing displacement of Palestinians. Essentially, the Nakba has never ended, and the ongoing genocide

in Gaza is its latest variant rather than a spontaneous event. While *The Time That Remains* is the only film to present the 1948 Nakba, all of Suleiman's films are at least implicitly about the Nakba in this broader sense. It is this latter description of the Nakba that Suleiman depicts across all of his films. In Edward W. Said's 1979 book *The Question Of Palestine*, he describes two different Zionist viewpoints of Palestinians, both rooted in 19th-century colonialism: one is of Palestinians as an inherently violent and disordered group that is an explicit obstacle, and the other essentially denies their existence, disregarding them entirely. Of course, both of these viewpoints inevitably lead to persecution against Palestinians, but the latter reflects a kind of existential oppression, and this is what Suleiman highlights most of all through his fragmented cinematic structure.

Suleiman's focus is primarily on everyday life - while he represents the everyday in absurdist and heightened terms, he leans into mundane gestures over major events. His first two films, *Chronicle Of A Disappearance* and *Divine Intervention*, share a very similar structure. They are divided into two halves - one half being set in Nazareth, and the other in Jerusalem. They begin on a series of scenes that all tell individual stories, with no link between them aside from their setting and tone. As the films go on, we return to these scenes and get more continuity, though the different 'plotlines' don't connect to each other. The second halves focus more on Suleiman's self-insert character "E.S", who plays the role of a silent observer for the most part. We get slightly more focus, but the films do not emerge into an overarching storyline. However, they still form into a thematically and formally coherent piece overall.

The Time That Remains takes place over 50 years, starting at the Nakba and concluding in 2009, the then-present day. This gives the film more of a narrative structure, and much of it retells the story of Suleiman's family, especially his father's involvement as a resistance fighter. But even then we see many digressions and episodes focusing

on other characters, and many of the major historical events of the Israel-Palestine conflict are skipped over entirely. *The Time That Remains* has no interest in being a direct history lesson - it is instead a history from the perspective of the ordinary people who lived it, and the many ways in which they responded to it.

I also find that Suleiman's use of comedy is not necessarily a way for his subject matter to go down more easily. To use another example of his humour, one scene in *Divine Intervention* features a tourist who is lost and who asks an Israeli policeman for directions. The policeman goes to the back of his truck and takes out a Palestinian prisoner, who politely gives the directions before being put back in the truck. Later in the film, the scene repeats, but the policeman goes to the back of the truck to find that nobody is there. He immediately drives off in search of another prisoner.

This scene is very funny, but its subject matter makes it somewhat tense. There are points when watching his films where it's uncertain if the viewer should be laughing, and this kind of response invites a more reflective point of view on what we're seeing. To present these things comedically has the potential of making the viewer MORE uncomfortable than they would if they were watching a straightforward drama. As such, it can't be seen as 'comic relief' in the traditional sense. Suleiman's humour is one of the reasons why he often has trouble getting funding:

"At that time in the mid-'90s there weren't a lot of Palestinian filmmakers per se, and the lefties in the occidental film world were very patronising about Palestine. They wanted to speak about it and not let you speak about it, so they were affronted by the comedy in the script. They knew that Palestinians never laughed, because they were far too busy being tortured and tormented by the Israelis. This was not reality, so one French producer was convinced I was a fake Palestinian. I'd been living in New York, so I was told, 'Go back to your America!'"⁴

Here, Suleiman suggests non-Palestinian

'allies' can still participate in the dehumanisation of Palestinians by reducing them to their suffering and speaking for them. I feel that much of the Western discourse about the ongoing genocide in Gaza has fallen victim to this, and it's for this reason that I think it's important to engage in Palestinian cinema and art, as it provides a point of view outside of hegemonic media. Of course, Suleiman's films should not be taken to represent any kind of universal Palestinian experience or perspective - they only speak to his own. So I don't want to reduce his work to being the cinematic equivalent of eating your vegetables, or to present any notions that watching it will allow you to have a perfect understanding. However, they present an alternative means of engaging with the trauma of occupation and displacement, and as such they are a valuable starting point for Palestinian cinema. My knowledge is admittedly limited, which is why I've kept my focus on Suleiman's work, but I hope to avoid making his work my ending point. To give a broader view of Palestinian cinema, a slightly longer version of this article alongside a comprehensive list of Palestinian films and where to watch them will be posted on the Craccum Letterboxd.

Chronicle Of A Disappearance and *Divine Intervention* are available for streaming on Netflix. *The Time That Remains* is not streaming anywhere, but it can be viewed on DVD from the university library. *It Must Be Heaven* is available for streaming on Beamafilm, which can be accessed for free by anyone with an Auckland Libraries card.

Rick Groen - "The Time That Remains: A humanist eye on the Mideast divide." <https://www.theglobeandmail.com/arts/film/the-time-that-remains-a-humanist-eye-on-the-mideast-divide/article627824/>

Peter Howell - "Movie review: Mid-East comedy 'The Time That Remains'." https://www.thestar.com/entertainment/movies/movie-review-mid-east-comedy-the-time-that-remains/article_bf21cc9d-86ff-5b0a-a32e-d1a31a9ef52c.html

Nehad Kadner - "The Power Of Ridicule"

Trevor Johnston - "Elia Suleiman: 'I was a street kid who became a bum - but a thinking bum'." <https://lwiles.com/interviews/elia-suleiman-it-must-be-heaven/>

Revolution Of Beauty Standards



Are we going back in time?



KALA TAKEBE BURGESS



Although I acknowledge that there have been some improvements in beauty standards, there is still a long way to go before I say that beauty standards are healthy and revolutionary. I believe that beauty standards are always going to be in the process of 'revolution', but

as much as it is toxic and can be harmful, it is a concept that we humans have always had, and I do not think it will ever go away. So let's talk about it because I, too, fell into traps wanting to fit into beauty standards, and to be honest, it is still lingering in the back of my mind. Ugh.

So, what would the beauty standards be in 2024? I think it certainly had some revolution from the 90s, where stick, skinny, blond white girls were the beauty standard. Occasionally, I see inclusivity, diversity, and body positivity in beauty standards being celebrated. This I LOVE. This gives me hope that it is changing. This can be seen in brands such as Fenty Beauty setting new standards for inclusive makeup ranges, representing all skin tones, genders, ages and body types.

But then I circle back to moments like just a few months ago, and boom Ozempics are

being used, and now the trend is back to being skinny? Somehow the standard seems to always go back to the slim, blond, blue-eyed look.

Speaking of Ozempics, I was scrolling mindlessly through TikTok (as one does at midnight). I was having this déjà vu feeling every time I saw a video on Ozempics and how it's the next big thing. Then I remembered during the lockdown in 2022, I, too, fell victim to the social media slim-down product. Now, who else remembers liquid Chlorophyll being a trend back then? If you were fortunate enough not to be a part of this dark social media conspiracy, it is a liquid supplement that you can intake with water, and supposedly, it was said to improve skin, help weight loss and detox the body, which, spoiler alert, is not scientifically proven to be true it is just merely speculated. As a consumer, no, I did not notice any of these effects come into place; all I remember is the not-so-pleasant taste of green water that I had to consume every morning. But what can I say? I was in a rabbit hole of wanting to look a certain way back then, and honestly, I wanted to believe that that was all it took to fit into the beauty standards.

This is just one of the many silly little things I had partaken in, hoping to fit into the beauty standard. I'm sure a lot of people can resonate with me.

On a positive note, I have seen an increase in individuality and personal expression. This shift values unique features and personal expression. This shift values unique features and individual style over conformity to a single ideal. Another positive note is the racial and ethnic diversity. There is a shift in the standard to recognise and celebrate a broader range of racial and ethnic features. I have seen a greater representation in media and a wider range of products catering to diverse skin tones and hair types. Love it.

So, I believe we are currently in the revolution of beauty standards, but I am skeptical of a revolutionary outcome in my life.

Instead of teaching children at a young age, oh, this is what you should look like, or picking at their insecurities, I genuinely wish for a world where one day, there are no such standards, and we all feel beautiful with having to fit into society's norms.

ILLUSTRATION: KALA BURGESS



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The Revolution of Work Ethic

Does GenZ Live to Work, or Work to Live?



KAAVYA GHOSHAL

In a capitalist civilisation, work ethic is our driving force. Historically, it has kept us motivated, driving us to work towards achieving our goals—"work now, play later". However, after all these years, the concept of working as a moral obligation or as something innate to our regular lifestyle has shifted to a rather burdensome obligation.

As a conceptualised idea, work ethic has dramatically changed over the past century. Every generation kept adding its unique orientation, values, and practices toward work, giving birth to a dynamic evolution of how work is approached and valued. Today, as Gen Z enters the workforce, attention to work-life balance stands as a pivot point in work culture and an almost opposite emphasis from that of previous generations.

Tradition, and More Tradition

Baby Boomers (born 1946-1964) and Gen X (born 1965-1980) are well-known for their hard work, as defined by loyalty, discipline, and a willingness to work long hours. For Baby Boomers, shaped by post-World War II economic growth and a relatively stable job market, work was often viewed as a means to achieve the dream life. This idea of job security, working for one company during one's entire career and advancement in one's career would generally be quite common. Generation X, raised during a time of economic volatility and the rise of technologies, carried forward the work ethic

of Baby Boomers but with questioned values. They had a work ethic that stressed hard work and productivity, but they also started looking for a better balance between work and personal life.

The Catalyst for Change

Millennials (born 1981-1996) were truly the pioneers in bridging that traditional work ethic from predecessors with the incoming values of Generation Z. Technological advancement and globalisation, however, with the prompting of the financial crisis in 2008, had begun to challenge such earlier promises. For many Millennials, it was becoming increasingly clear that the promise of job security and upward mobility was less assured, prompting a reconsideration of work priorities. Millennials were striving for meaningful work: working for a purpose, not a paycheck.

They popularised the concept of work-life integration that included flexible working hours and remote work. This generation has also championed the use of technology in raising work effectiveness and balancing life—a fact that Generation Z will build upon.

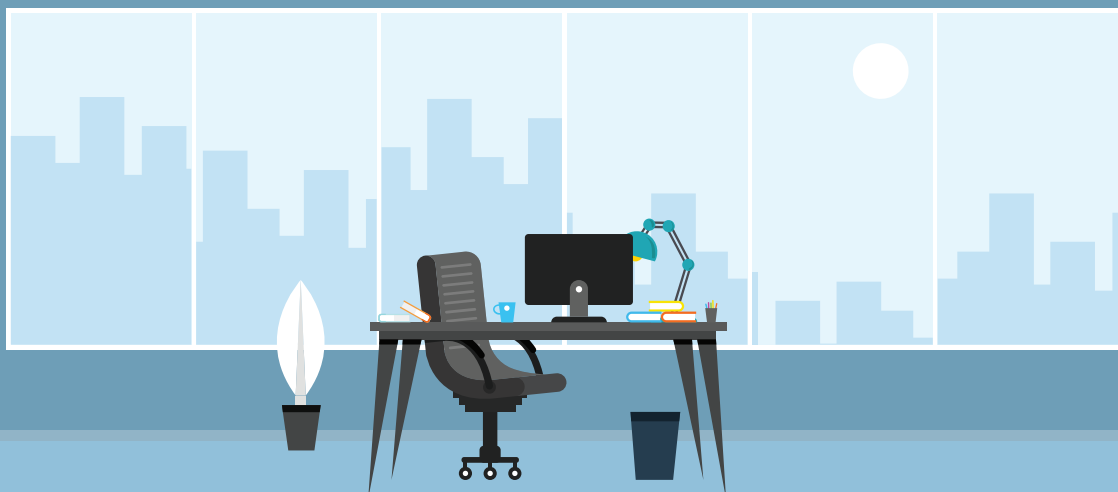
Redefining Work-Life Balance

As Generation Z (born between 1997 and 2012) comes of age, there will be an all-new work ethic and expectations going forward. Unlike many in previous generations, those belonging to Generation Z do not see work

as highly connected to their identity; instead, they strive for personal well-being in life. Gen Z grew up with technology at their fingertips—this generation loves remote jobs to ensure work-life balance. Generation Z is very loud on their stand concerning mental health. This class likes employers that revolve policies around wellness, mental health days, and good culture.

COVID-19 did have a dramatic impact on attitudes to work, accelerating the trend of work-life balance and the 'work to live' philosophy. This forced millions to work from home, highlighting that when trying to balance work with personal responsibilities, the most important requirements are flexibility and the ability to juggle several things at once. Highly value-driven, Gen Z seeks out employers whose values align with their own, particularly in the areas of sustainability, social justice, and diversity and inclusion.

The rise of unconventional jobs surrounding media and influencing contests the idea that 9-5 is the endgame. This generation wants flexibility, freedom, and choice. Gen Z believes that you don't plan your life around work but, rather, plan work around life. As a generation, we know how to question the status quo. Not that it means a lack of work ethic, but we prioritise our life and happiness above it all. We don't want to live to work; we want to work to live.



THE 21ST CENTURY'S REVOLUTION

SHAN IYER

A common question running through humanity's nerves is a commonplace verve.

- What ideas will coalesce into the form of the Earth's future? Who and what are the ideas and effects that will guide the clay to be shaped?

One pivotal moment that will characterize change in our world in the future is still in advancing sublimation.

-Will be the emergence of The 21st Century's Revolution.

For what reason does the term revolution bring to your mind? The theme of revolution saturating human civilization? The commonplace modern construct of the term 'Revolution' is fraught with presumption and veiled dissonance. Also, it is vital to imagine when considering the ontological zeitgeist of the future of humanity's dream.

Yet the very term is given, and its postmodern connotation is that 'revolution' has become something to fear or, within realms, an evil idea or activity. Laid before is an unceasing conflict for domination of the global narrative. Unless we infer to innately change the view of corporate production (to indeed "revolutionize" it), the industries are the only change society will allow, imagine or proceed and enact.

What is the true characterization of the 21st Century's revolution??

The human proletariat has forgotten the nature of 'our-selves', our truths and by that vision, that revolution will return what guided our societies, tribes, states and our humanity.

Throughout our collective histories, many revolutions have led the class of the proletariat to a new precipice of further understanding – reaching a new plane beyond what we could

have reached.

The Revolution of the 21st Century shall bear the same symbolic garb, and it will consider us all equal in base theory.

And yes, we should not fear revolutions. They were all necessary to reassess our concepts to a new electric configuration of a path to a given futurism.

Did we not remember the overthrow of false power and austerity during the final moments of the French Revolution? Did not that one revolution eventually birth the idea of A Republic, a revision of a form of political philosophy? One removed the outdated prevailing world of the assumed eternal rights of kings and queens. An event upon which the American political system is drafted and based? A similar political system currently used here in Aotearoa?

I would ask you to further consider all social units with realized freedoms. The opportunities presented in the 21st Century's human condition can be beneficial if we dream about it.

What we can become through sown seeds is a vast, infinite ocean with unimaginable possibilities. The prevailing basis for the 21st Century's Revolution is that it must be one of universal fairness, and there must be no distinction of carried assumed privilege.

However, those who are in poverty of capacities and have garnered power today will not accept such a dream. They shall claim that any systemic change to revolution is intertwined and associated with fascism and systems of political dictatorship and seek to influence or guide its vision.

For within the light of truth shone on the current alluring products manufactured by the system, we can capture the radiance of our

own flaws. The continuing conflict in the open human narrative is being fought to envision a world as a place of beauty, wonder and true joy.

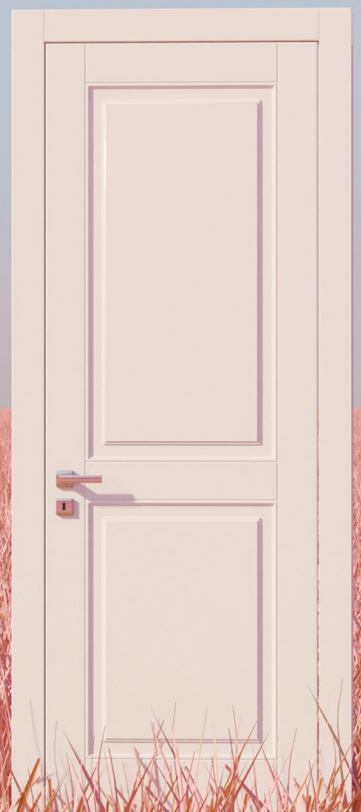
It is the product that has excited and entertained us, even Though we are none wiser or closer to unveiling the Revelations's veils. Whilst our eyes are glued to what emanates and dances across the space of the artificial screen, we fail as humans to accept reality.

The lives that exist in slums and poverties could be transformed within and implemented within the passage of hours or days.

Thus, the 21st-Century Revolution exists to force and assess the reality of the problems today.

Only such a reality begins with applying the perfection of human truths, such as a conflict is born with the innate realization of compassion and behold – seeing the "enemy" and acting to raise them to an equitable state.

And today's world lives in excesses of freedoms and has quietly forgotten the events that characterized our lost and unremembered histories. The collective wars, the genocides, the conquests, the economic crashes and the previous legacies wounds of the two bloodiest wars that have ever occurred – all



are not being remembered. Those who forget the lessons of history do not further the path ahead.

When shall the 21st Revolution formally begin in procession? What is the projected audience? What will take hold in its very domain? What kind of order within a system will emerge to take hold over the human experience?

I ask, what realities shall eventuate in events for The 21st Century's Revolution?

So much has been spoken in rhetoric, so much has been postulated. The world has been patiently waiting for eternity, waiting to feel the pounding effects of the drums on its processions, but nothing has shaken our world out of our comfort zones.

And yes, from the other end of the political spectrum, there are views of core Marxist philosophies that many feel shall have to bear deep, weighted values to impact The 'future' System (*The New System*) with newer truths, newer ones that will provide the keys to unlocking the desired future.

Aspects of Marxism hold ideas that strengthen us as we seek to find solutions to our global problems. All whilst our social representatives continue to convince us that the current institutions used to further the human social unit are flawless and perfect. By any deviation from The System? Decried, othered and demonized. They fear the inherent mysticality of Love, a concept they cannot imagine to control.

Some questions need to be asked:

1. If we are armed with universal basic needs, such as housing, food, clothing, education, and access to

technology, and we are met, would we still seek the accumulation of capital and products?

2. If the world were directed to accept all nations with peace and compassion, would society still seek the dreams of 'success' and its garnered benefits? Will we still seek capital, fame, and power? Or shall we seek to educate society further and express the perfection of truth equally and all?

Many see this as humanity facing a global identity crisis, and as a whole, in The 21st Century, we can strive to enact goals birthed by thoughtful expressions. By asking ourselves these questions, we, the proletariat, have ushered to begin The 21st Century's Revolution.

Through the unending entertainment, the simple apathies and the technological paradigm, we have lost visions of what we were and what we must transform to return.

A new truth, new perspectives, and a new vision are being quietly spoken. If we indeed desire to see a future for our children and our children's children, we must agree to change.

As such, The 21st Century's Revolution will be cast in a universal and progressive by design.

Will humanity accept to see the writing on the wall? Will our representatives admit the nature of the system and the portrait of the world without its obvious lies?

Will we accept that the continuing rising consumption of products, the obsession with unending technology, the vacuous endless entertainment, and popular drugs are cages and prisons of control?

Can we altogether simply agree that the reality of a screen is a tool of unnatural creation?

The world of today does not lie truly within the depths of a society characterized by equity. The average citizens of tomorrow will seek to express the undesired realities - the diseases of war, famine, poverty, rising social inequality, and the hoarding of wealth, which are no longer acceptable social functions.

And yes, The 21st Century Revolution - shall seek to address the changes universally.

It will not come to be representative of further global production, which will be solved by advancing the line of technologies, which are but marks of escapism drafted into a reality we have quietly co-created.

The Revolution of the 21st Century by brash idealism shall only be founded on the foundation of universal equity, peace, and cooperation through the global joining of hands.

It shall be furthered not by representatives, governments, or nations but by the distinction of those we innately recognize as our whenua - our global brothers and sisters.

However, until that day, we must strive to recharacterize the nature of The System in procession, and in play, we must strive to become self-aware of the world around us.

We must cultivate the character required to review, reassess, revalue and reimagine

We must persevere until all humanity accepts that the goals of change are part of a society when the goals of The 21st Century Revolution are finally finished.



1. Marlin's Dreaming - Hello My Dear [NZ]
2. Caru & Dylan Biscuit - Boys a Liar [NZ]
3. SKILAA - Southern Gothic [NZ]
4. T.G. Shand - Scenes [NZ]
5. Revulva - Bush Bash [NZ]
6. Dateline - Hands [NZ]
7. Violet Hirst - For You [NZ]
8. jade - nobody interrupt me i'm on garageband in the office [NZ]
9. Mel Parsons - Sabotage [NZ]
10. Crack Cloud - The Medium

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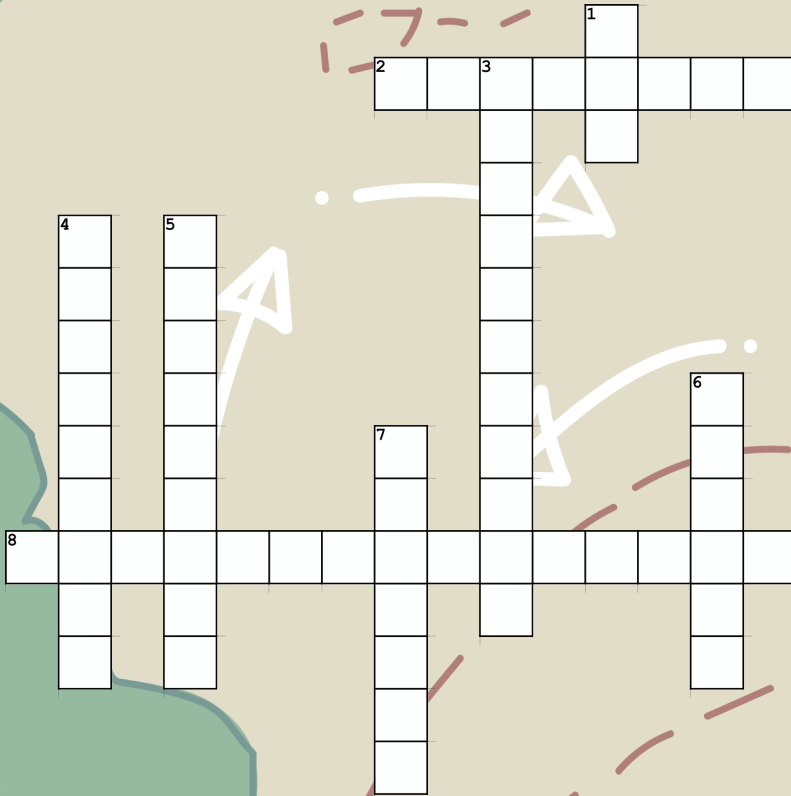
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CROSSWORD



Across

- 2. Absolute ruler with total power
- 8. Government takes control of private assets

Down

- 1. Armed conflict between nations or groups
- 3. Focus on acquiring goods and services
- 4. Government by the people through voting
- 5. Uprising against authority or government
- 6. Work, especially physical or hard work
- 7. Shared beliefs, customs, and traditions

WORD SEARCH

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

REVOLUTION
POWER
BATTLE

CONFLICT
HISTORY
MARXIST

PROLETARIAT
COUP
UPRISING

SUDOKU

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	8			7	3			
	6	3						
1			5		6	9		3

HOROSCOPES



CLARICE DE TOLEDO



**LEARN
MORE**

Welcome to a new semester! We're starting the first week back at uni with one of the most important transits of the year. Uranus and Mars will be forming a conjunction in the sign of Taurus. The beginning of the week could feel very volatile and the key is to embrace the unexpected changes. Everything could feel a little up in the air and unstable but this may be a great opportunity to take bold actions and make decisions around an area of your life that feels stuck or hard to decipher. It's a good time to explore unconventional ways of doing things. However, be wise around any impulsive or risky actions around this time, as this transit could be very chaotic, yet liberating.

ARIES

You could expect some sudden movement around your ways of making money, your resources and personal investments. This would be a good time to take risks when it comes to those matters, you could also have unexpected expenses or more money coming your way than you thought. You could also be focusing more on a certain skill and figuring out your own unique way of doing things.

TAURUS

You could be feeling a real desire for change and innovation. You could be feeling more bold than usual, and want to explore outside of your comfort zone. Maybe experimenting with your style, or getting a new haircut, or feeling like you have to make a big life decision. Everything could feel like you're in the middle of a transition. Move with caution and beware of impulsivity around this time and enjoy the ride.

GEMINI

This transit could activate more of your sensitive side, you could be having more vivid dreams or spiritual experiences. It's a good time to pay more attention to your intuition and focus more on certain rituals that make you feel grounded. There may be something unexpected that could trigger your emotions or make you feel more lonely. It's time to release and let go of control.

CANCER

This week you could be feeling more connected to your inner activist and your own sense of belonging in the world. You could be more involved in social affairs, and fighting

for communities that you care about. There could be sudden shifts when it comes to your network or group friends, like a change of dynamics or new opportunities arising from connections. You could also be very focused on your own dreams and goals, feeling more motivated to achieve them.

LEO

There could be some sudden changes around your professional life and work opportunities. Maybe you're feeling more ambitious and willing to take bold actions regarding your career. Or it could be that sudden opportunities, like a job interview pops up or you decide that you want to take a path that is less conventional and more aligned with your values and self. There could also be some shifts regarding the dynamics around your workplace or leadership.

VIRGO

This could be a very positive week for you. You could be focusing on your studies or having more opportunities to expand your horizons with an international trip. In any way, you could be in a positive mood to embrace new experiences and make the most out of your time. You could be feeling more inspired to learn new ways of thinking and be more spontaneous. It could also be that you're feeling more of an urge to break free with traditional ways of work that make you feel confined.

LIBRA

You could expect some sudden changes when it comes to your relationship sectors. If you've been feeling stagnant in any area of your life, this week could be a really good boost of confidence to move forward from this sense of being stuck. It's a good time to try to learn more about yourself and your own patterns in order to break free from them. Ask yourself: where have I been limiting myself for no good reason? Allow vulnerability to guide you.

SCORPIO

You could be experiencing some conflict around this time, maybe with a significant other or certain agreements that were made. It's time to compromise and try to be fair. You could be feeling more stressed or agitated, so try to not make big decisions around this time, as situations may feel blurred by emotion. This transit could also mean that

some breakthrough happens in your life and necessary changes take place.

SAGITTARIUS

Everything could be feeling very experimental at this time. You could be making decisions around your health, work life or routine. Maybe you're feeling more motivated to take your health practices more seriously or embarking on a new journey with a job. It could be a very good time to experiment with routines and habits.

CAPRICORN

You could feel very creative at this time and would like to show off some of your talents. You could be feeling the urge to really dive into what brings you joy and make you feel positive. If you're single, there could be some new passion that enters your life sporadically. Your social life could also feel very busy this week, a lot of things happening very quickly and a lot of different new people and new experiences to embrace.

AQUARIUS

You could be feeling like you want to assert more of your independence and freedom at this time. If any of the zodiac signs can deal with unpredictability is definitely you. There could be some conflicts surrounding your family or home life, like some shifts in family dynamics or quarrels with flatmates. In any way, there could be some irritation or heavier emotions that come up during this transit, so the key would be to cultivate and preserve your own emotional space.

PISCES

There could be some unexpected news that comes your way this week. Expect the unexpected. And new ways of communicating, you could be feeling more confident in expressing your ideas and connecting to people. You could expect some insights regarding a situation you're facing, and maybe you're feeling more connected to a sibling or a relative around this time.

Nearing the end of your degree? Wondering what's next?

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Wednesday

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Tuesday

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i used to rule the world, chunks would load when i gave the word, now every night i go stow away, hide from the mobs i used to slay, i gaze off into the boundless skyline, note black choirs playing in the sunshine, turn around, pick up my sword and wield, the blade that once formed evil mobs to yield, and hope one day that this chaos and destruction turns for the better, never a bow in hand, that was when i ruled the land...