



THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

#03

CULTURE

CO-EDITORS **MAIRĀTEA MOHI** & **GEORGE BROOKER**
editor@craccum.co.nz

FEATURES EDITOR **NANCY GUO**
features@craccum.co.nz

ARTS EDITOR **PARIS BLANCHARD** & **ABBY IRWIN-JONES**
arts@craccum.co.nz

LIFESTYLE EDITOR **SANSKRUTI BANERJEE**
lifestyle@craccum.co.nz

NEWS EDITOR **OLIVER COCKER**
news@craccum.co.nz

CHIEF REPORTER **TALIA NICOL**
chiefreporter@craccum.co.nz

VISUAL ARTS **FREYA JEAN**
visualarts@craccum.co.nz

SOCIAL MEDIA **THEEPIKA ARUNACHALAM** & **RUBY ESTHER**
socials@craccum.co.nz





STAFF WRITER **AMANDA JOSHUA**
staffwriter@craccum.co.nz

TE AO MĀORI **HIWA PIAHANA**
maori@craccum.co.nz

DESIGNER **NICK WITHERS**
design@ausa.org.nz

ADVERTISING **AARON HAUGH**
marketing@ausa.org.nz

EDITORIAL OFFICE
TOP LEVEL
STUDENT UNION
BUILDING
34 PRINCES STREET

 CraccumMagazine
 @craccum
 @craccum
 @craccummag



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

YOUR CRACK UP CRACCUM COMPANIONS



ausa is...
your voice

**on campus for being heard and valued
for a stronger student community...**

your support

**on campus helping you to navigate
your way through university with
advice, information and help...**

your experience

**on campus with an array of awesome,
fun and diverse events for you.**

To find out more about your **Auckland University Students' Association** and for opportunities to get involved, introduce yourself to one of our friendly Executive members during Orientation. Alternatively check us out online:



WWW.AUSA.ORG.NZ



[AUSASTUDENTS](#)



[AUSA.UOA](#)



STENZ CONTENT

EDITORIAL 4

NEWS 6

FACULTY FASHION 13

**MEET HOT SINGLE CLUBS
IN YOUR AREA** 16

**JUSTICE FOR RABI:
THE STORY OF BANABA** 18

**WALKING YOU THROUGH
'LIGHT FROM TATE'** 22

SABREEN'S 'VICTORY' 24

**MAN IS A ROBOT
WITH DEFECTS** 27

"KURA KAUPAPA MĀORI." 28

SIK FAN LAH! 30

**FACULTY STEREOTYPES -
MAKE OR BREAK?** 32

**DOWN ON THE SIDEWALK
(ON KARANGAHAPE ROAD)** 36

PUZZLES 38

WRITERS

Mairātea Mohi, George Brooker, Nancy Guo,
Paris Blanchard, Abby Irwin-Jones,
Sanskriti Banerjee, Oliver Cocker, Talia Nicol,
Amanda Joshua, Hiwa Piahana,
Veronika Orekhivska, Eric Soakai, Mik Breitenbach,
Abigail Masengi.

COVER **ZOANN HUANG (@BROCCOLINI_ROOTS)**
CENTREFOLD **ZOANN HUANG**

ARTISTS

Freya Jean, Ruby Esther, Mairātea Mohi,
Lewis Creed, Chloe Bettina, Emmie Stroud,
Hiwa Piahana, Mary Walby, Ella Rowe,
Da'rya Starykova.

#protectthesext



Scan here if you
need our help

FEELING EXPOSED?

**NETSAFE'S GOT YOU
COVERED**

Netsafe is a trusted flagger.
If images of you are being shared online and
you want them gone, Netsafe can help you
sort it. Fast.

We don't have to wait in a bottomless queue to see action taken online.
If you've been taken advantage of, Netsafe will help you shut it down –
usually within a few days.

 **netsafe**
netsafe.org.nz



Jumping Into Issue 3!

Compulsory introductions have been made, the regrettable hall fuck tension has disappeared and hopefully you're settling into a nice routine. You've made it through the hardest bit—until exams—but congrats, you're already three weeks away from mid-sem break. Now is the perfect time to distract yourself from classes with that most exciting of topics: *local politics*.

This week: Auckland Council faces a hole in its budget almost large enough to care about. Rain Brown plans to wash away nice things to pay for more consultants (or fewer but more expensive ones). Rest assured, this plan came highly recommended from the council's preferred consultancy groups. Now it's finally time for you to be consulted!

If you like your city being a nice place that isn't just a collection of roads and shitty single family housing, *let the council know!* The annual budget affects your way of life, from the way you commute right down to what you like to do in your spare time; spaces like libraries, recreational centres and local pools are often council owned.

Third places—somewhere that isn't home or work—are important to our wellbeing and livelihoods. These spaces often facilitate our gab sessions, catch-ups and hang-outs. So facilities like our museums,

galleries and theatres are expected to take a hit unless *YOU* say something.

Public consultation for the council budget is open until the 28th of March, but do it now or you'll forget!

Despite our Mayor claiming that the arts is in its flop era; Te Ahurei Toi o Tāmaki, The Auckland Art festival is in full swing. We have a sit down interview with the stage director of *Actor//Android* and a review of *Light from Tate: 1700s to Now*, a major exhibition exclusive to Auckland Art Gallery Toi o Tāmaki from our arts editors Paris Blanchard & Abby Irwin Jones.

Read Mik Breitenbach's response to New Zealand's role in the displacement of the Banaba community at the *Justice for Rabi* exhibition. And comprehend a year of fighting in Ukraine with a timely follow up by Veronika Orekhivska.

If you're looking for something a little more homegrown, we've saved you a front row seat to UoA bossbitch and baddie Sabreen Islam's latest EP interview. Hear Abby Irwin Jones interrogate how Islam balances a law degree with a music career and get an insight into how the budding creative published her own book. Fuck and I can't even make my graded quiz in time...

Last Week Polyfest kicked off its first half of performances. Seeing the high calibre of culture and excellency reassured us that cancellations did nothing to water down the spirits of our young ones. Now we're just patiently waiting for the Polyfest Haka competition to start up on April 3. See you all there!

Last weekend we also celebrated Big Gay Out, where the boy-ginas popped and the Shenis's swung high to the heavens. Like when we visited your parents—BGY came hard. The first in person festival in the last couple of years meant everyone was feral and ready for a good time. We may have been propositioned, we may have not. We'll never kiss and tell.

Speaking of hook-ups: unlike the disappointments on your phone we want to introduce you to some sexy associates found right here on our campus as brought to you by Nancy Guo. Swipe through the pages to find your match today!

I'm sorry are we boring you? Then go read the fucking faculty stereotypes and tell us how misunderstood your degree is.

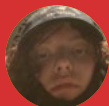
Love ya (ig),

Mairātea & George

TW: MENTIONS OF WAR, TORTURE AND RAPE.

Ukraine is still fighting: a miracle that happens every day

Or the worst anniversary piece one could ask to write



VERONIKA OREKHIVSKA

It's been a year since the rotten russian empire made a brutal attempt to turn history back by openly invading Ukraine. Exactly one year ago, numb but also shaken to my core, I was agonisingly writing a big piece about the first few days of the invasion, hoping that Craccum would publish it without a warning or planning. The good news—they did, and I am technically a published author now. But the bad news is that I'm back, crushed, and angrier than I thought I'd ever be.

In one day, Ukrainians were thrown back a century—into fire and destruction, into the need to ensure a future, regardless of explosions and deaths. When you think "war", a few pictures come to mind. Like soldiers in uniforms, destroyed buildings, missiles and tanks, everything that we're used to seeing in the movies about war. Ukrainians prepared themselves too, expecting they would also see these typical war scenes in their country. After the first shock came questions, how in the 21st century could one country openly and without warning attack another country? We were ready for our soldiers to fight and die on the battlefields, but we weren't prepared for civilians to be brutally murdered on the occupied streets. We were expecting that some soldiers would be taken as prisoners, but we did not expect that russian soldiers would build torture complexes and torture everyone: civilians, women, and children. I wasn't ready to see our doctors cry when they saw raped children of *all ages* brought from the liberated territories.

Ukraine and its partners are investigating russian crimes in three

main areas: the crime of aggression, the crime of genocide, and war crimes. *War crimes* are something I still can't wrap my head around. They steal everything they see. In addition to caricature enrichment with toilets (some of the soldiers have never seen ceramic toilets), they steal our children and take them to russia by force; they steal metallurgical plants and national treasures from museums. The decimation of the civilian population and total destruction of national infrastructure is a deliberate strategy of the russian federation. They leave ashes when they fall back, so the cities cannot resume existence in the near future. In other words, it is salting the earth of the 21st century.

You would think that in a time of great need, people would overlook bureaucracy and will throw themselves to help. And ordinary people did: volunteers collected a record amount of money, made an infinite number of reposts and gathered for dozens of protests all over the world. But the people who have the most influence on politics were not so decisive in their actions. Apparently, civilisation hangs in such a delicate balance that help from one country to another must be done with surgical precision, lest it bring war to everyone on earth. We are now heavily dependent on Western weapons. One would say "critically", but in the early days, this was not the case either: hand made anti-tank and anti-aircraft weapons were considered the weapons of victory. Prolonging the war benefits putin. He is waiting for



the West to either get tired of helping Ukraine, or for political forces to come to power in the United States that will significantly reduce aid to Ukrainians or refuse to provide it. If they can do this with Ukraine, then why stop here?

If that happens, God help us all.

For me, the scariest part about this war is that people in Ukraine continue to live a normal life. As normal as it can be. A *third* of Ukrainians who had a job before the war are currently unemployed. Railway traffic in the territory of hostilities has been stopped, and air traffic has been stopped as well. But many businesses have *resumed* work after the start of the war, and the government supports this. Some have received state defence orders and now work in three shifts only for victory. Ukrainian clothing and footwear brands are resuming production, many of which not only sell their products but also transfer funds from their sales to the Armed Forces. After the retreat of the occupiers, more than 900 businesses selling food products *resumed* their work in Kyiv. My friends are talking about finding new jobs, returning to previous jobs, complaining about exams weeks, complaining about essay deadlines, complaining about new crushes, discussing new HBO shows, discussing new video games—all that while experiencing power shortages, water shortages, food shortages and air raids alerts. Air raids alerts have become something that prevents you from getting to a date on time, like a traffic jam. Even so during every air raid alert, your heart aches for friends and family, so they will stay alive, but not for you because you came to terms with death a long time ago.

Over the last year, Ukraine has become famous. People know where it's located and what our flag looks like. Some people can even recognize our president when they see his picture. That's a big noticeable change I see here in New Zealand. Before the war, whenever I introduced myself, I could see the person to whom I was talking get uncomfortable. They wouldn't know where my country is, or they wouldn't have a follow-up question. And then I would get uncomfortable too because they don't have to know where my country is. I don't know about every country in the world either, and I'm happy to tell you more about mine. But now, every time I introduce myself, I hear a sympathetic sigh, and

I went to an Auckland Museum to see an exhibition dedicated to the war in Ukraine. A section called “warning: too harsh” was hidden behind a curtain, and I recognized every picture there. It is the burden that every Ukrainian has been carrying for a year.

one or two suggestions about what Ukraine, the USA, and the European Union should do next. I would give everything so that no one knew Ukraine like in the old days.

I went to an Auckland Museum to see an exhibition dedicated to the war in Ukraine. A section called “warning: too harsh” was hidden behind a curtain, and I recognized every picture there. It is the burden that every Ukrainian has been carrying for a year. We can tell the difference between dead bodies in Bucha and dead bodies in Mariupol. From now on, every next day is the anniversary of a death.

A year ago, I wrote about how it all started. A year later, I'm writing about how it's still going. I hate it here. I rescheduled publishing this piece twice and cried a few times while writing it. If it were my will, I would just print a scream on two pages, and Ukrainians would understand me. But you need stories in order to be able to sympathise. That's why I'm writing this while Ukrainians keep screaming.

I hope you won't read another war piece from me ever again.

May the sky above your head will always be peaceful.



Your mate doesn't need to buy that 18 year old another \$3 cruiser, they need to go home.

Don't Guess the Yes launches campaign against alcohol based sexual violence in Auckland



TALIA NICOL

After an incredibly successful five years operating in the Wellington region, consent awareness campaign Don't Guess the Yes soft launched in July last year at the University of Auckland and was officially launched by NZ Police Auckland-wide in November last year.

It's a preventative campaign against sexual violence that intends to foster discussion about alcohol consumption and sexual consent. Don't Guess the Yes aims to encourage people to be vigilant in making sure they have informed consent before engaging in sexual activity, especially when alcohol is involved. The campaign is aimed at everyone, but has a focus on young men aged between 18 and 30.

Section 128A(4) of the Crimes Act 1961 makes it clear that a person cannot consent to sexual activity when they are, 'so affected by alcohol or some other drug' that they cannot consent. But what does this actually mean? Obviously, it goes without saying that the safest practice is to not mix sex and substances, including alcohol, at all.

However, sometimes this just isn't what happens. The advice: be educated, and be careful. If you know someone has had a bit to drink, monitor for signs that they've had too much to give consent. This might look like them: being sleepy or unconscious, having an inability to properly communicate, or having an inability to walk straight. If you're in doubt at all as to your ability to give consent or someone else's, don't engage in sexual activity. Hunker down, drink lots of water, and head out for a Powerade and a pie in the morning (Aotearoa's greatest hangover cure). There's always tomorrow; sober morning sex is better, anyway.

The purpose of Don't Guess the Yes extends beyond just individuals—it's about holding others accountable, too. Over 200 bar staff in Wellington have attended training workshops to become empowered against sexual violence. In August last year, the Student Wellbeing team helped to organise a training session with invites extended to Shadows staff, AUSA executives, Buttery Bar staff, Accommodation staff, and campus caterers with future trainings planned in the near future.

The hard line is that it is not hard to tell someone—a creepy old man bothering a young woman, one of your mates coming on too strong to some drunken stranger at the club,

If you're in doubt at all as to your ability to give consent or someone else's, don't engage in sexual activity. Hunker down, drink lots of water, and head out for a Powerade and a pie in the morning.

your brother, your co-worker, or even a complete stranger—to cut it out.

We can all help to create an environment where people feel comfortable, safe, and supported. If your mate is grafting a little too hard in the club, get them out of there and enjoy a DMC back at the flat. Talk to them about their behaviour when they're sober, and model positive consent in your own relationships. If a friend comes to you for support and you are concerned they have been sexually victimised, remind them it was not their fault, no matter if they were intoxicated, or what they were wearing, or who they were with. It's also important to remember that people of all ages and genders can be victims of sexual assault. While the vast majority of sexual assaults in Aotearoa on record are committed by men against women, this is not always the case. Sexual violence happens to men and people in queer spaces too. If necessary, please do not hesitate to make use of the below resources.

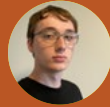
NATIONAL SEXUAL HARM HELPLINE: PHONE 0800 044 334 OR TEXT 4334, 24 HOURS, 7 DAYS A WEEK.

VICTIM SUPPORT HELPLINE: PHONE 0800 842 846, 24 HOURS, 7 DAYS A WEEK.



Back in the Ring

A new year, a new strike, same problem



OLIVER COCKER

At the end of last year, negotiations fizzled out. The University held out, and eventually the year was done. There was little the Tertiary Education Union could really do to enforce its demands at UoA, so action was brought to a close. And now, they have returned. Both sides are rejuvenated and fuelled with malice, ready for another round in the ring. And as University students, you get stuck in the middle of it, which is to say that you possess a moral duty to act on it, and Craccum is committed to getting the most amusing information across.

At the current moment, the University is offering about 10%, depending on pay, over the next two years. Important to note that inflation over the next few years should be about 14%, and therefore the lecturers would be agreeing to a pay cut. Staff speaking at the march reject the pay offer as a 'false narrative', and especially support staff, feel they are being dictated to by an institution with far more power than they have. The 1200 staff who are yet to agree to the offer also want a retirement gratuity, an extra payment for when they leave, to respect the many years of service given. In addition, all other pay agreements across the country have stopped decreasing staff benefits, while UoA currently claims to be too poor to do so.

on the 1st of March, staff carried out a twenty-four-hour strike. Measures were taken to minimise the disruption: Andrew Phipps, the director of Human Resources, was invited to cover the classes of Doctor Ulrich Speidel of the COMPSCI department. It seems he failed to turn up, much to Speidel's delight, and has since been invited to dock his own pay in solidarity and join the TEU.

Some staff were unable to properly put their dismay into words, and so one email is signed, "sincerely, ChatGPT." The AI is apparently concerned with tying pay increases to employee performance, especially when that performance is contingent on who takes the class, and how much effort they put into it. That sort of pay risks incentivising lecturers to take popular classes or make them easier, which is hardly the purpose of the University.

On top of academic staff striking, support staff have been embroiled in a separate claim for pay rise, which should hopefully be easier now that school librarians and technicians have received a 40% pay increase. And they took the dastardly and quite frankly, unbelievable move of

striking by refusing to work more than their ordinary hours. You heard it here, your support staff were not getting paid to work the hours they did, so they stopped. It is insulting to consider that a strike.

Both sides are set in their action, with speeches given on Princes Street during the strike which suggested that staff believe striking is the only method that will work to enforce their demands. Expect more action accordingly, and although the union finds the impact on students "regrettable," it believes the action is in the best interests of all students. Beyond that, it is also in the best interests of the 13,000 staff that make up the University of Auckland which also enables them to live their lives with dignity.

The goodwill that has been extended over the years of COVID is all used up. Back in the ring, the unions are only just getting started again.



Civics: A New Year

A Commentary



OLIVER COCKER

Everyone cares a little bit about politics. Even if you do not want any particular candidate, you know the ones that you really do not want. So on Wednesday, February 28, at the first important political debate of the year—for there were only four people at the Otago one that no one really cared about—battle lines were drawn, and candidates from every party that polled above one percentage point were invited. NZFirst and Te Pāti Māori declined, but everyone else was out in front of a full Fisher and Paykel Lecture Theatre. And this is how they performed



Raf Manji

TOP

Replacing the previous long term leader (as long term as a leader of three years can be) who was unable to spell his own electorate and resigned at the very first annual conference, Raf Manji took to his first debate as TOP leader. Sporting a half-sleeve t-shirt under a navy blazer, he epitomised the look of an investment banker turned political science student. Employing more buzzwords than the two professions combined, all that Manji

seemed to impress on the audience was that he had ideas, and they were different and new ideas, but apart from a land tax to give people a tax-free income threshold, he was light on details.

He gets good marks for comparing everything in the country to Christchurch because that, place, is an excellent microcosm for New Zealand society at large. Unlike the MPs present at the debate, Manji seemed disinclined to heckle the other candidates, which is a definite loss for his entertainment factor. Something that may come with more experience, one might assume. Popular with students, millennials on twitter, the few cat-haters leftover from Gareth Morgan's days, and people who just want to call themselves tops.

TOP will have to more than double its greatest-ever vote count to make it into parliament. Raf Manji will have to pick up the pace in speaking, fill in the policy holes, and educate himself on a few more case studies before that happens.

Employing more buzzwords than the two professions combined, all that Manji seemed to impress on the audience was that he had ideas, and they were different and new ideas



Chloe Swarbrick

GREEN

The only candidate who did not need to once refer to her own party leaders, Chloë Swarbrick has become a brand of herself since running for Auckland Mayoralty in 2016. The most prone to heckling out of the panel, she may be awarded quip of the night for "Please, shush Simon," directed at the ACT candidate. Undoubtedly the most popular in the room, while also operating with the home advantage as a former UoA student, Swarbrick shone as the standout in the field of reasonably mediocre public speakers as the individual skilled at reading the room and playing to it.

Though her explanation of Green climate policies fell short at many specifics, instead relying on the many buzzwords that seem to surround politics, her energy carried her words further. Let that not fool you, before the debate, she was engaging in light conversation with Chris Bishop, laughing and joking, before the cameras rolled and the heads did too. She was strong on condoning privilege, and what she saw as unwillingness in certain parties to go further in actions, which brings us nicely to the party that has made that their entire policy.



Chris Bishop

NATIONAL

National. For being the second oldest party at that debate, Chris Bishop seemed unable to provide any substantive points beyond 'Labour has failed' and 'We're not Labour.' Which is a political strategy, to play off discontent with the majority, while pointing out the flaws to heighten that, yet it was his failure to suggest any concrete solutions that let him down. Especially when he turned to siding with Michael Wood on housing, which only gave other parties more leverage to compare them to each other. If you are going to walk into a debate and say the economy is, "the reason we are here," and you have known it for months and months, you need practical solutions.

His supporters were out in force, the Young Nats on campus were all dressed up in blue, clapped harder than anyone else, and were more than willing to heckle other candidates.

And unfortunately, the only practical policy Bishop could inform the audience of, was scrapped by his own government eight years ago. His

supporters were out in force, the Young Nats on campus were all dressed up in blue, clapped harder than anyone else, and were more than willing to heckle other candidates. They all grouped together, which made for a rather sorry sight when they were bunched into a back corner.



Michael Wood

LABOUR

Recreating a portfolio that was disestablished fifteen years ago, the Minister for Auckland, Michael Wood graced the debate with his presence. Few university students will know much about the former UoA student, whose important experience for the role of minister have included Christmas Tree salesman and rat trapper. His role was mostly spin, to propel the audience to focus on the big and shiny achievements of the Labour government, and sweep their less successful endeavours away. Not much was provided to explain why another term would be particularly different, other than the fact that they are, "reprioritising."

His debating skills were lackluster, perhaps he sought to take the moral high ground as the incumbent, making only brief remarks near the end of the debate while Bishop spoke. This is a debate for students, they want to see the whites of their rival party's eyes, to see the blood pour out as you swing and swing and swing on every issue you can conceive. Attendance would

undoubtedly increase if gladiatorial matches replaced the debates. Wood needs to embrace his power, and use it, if he is to have any chance in this election season.



Simon Court

ACT

A little-known name in the ACT party, that is, one of those other people who are not David Seymour, Simon Court has been a prolific white man, with accolades such as being deported from Fiji for extortion and breaking agreed contracts, and also attending Auckland Grammar School. The only candidate that required notes to refer to in his hand when he stood up, waving around a promotional booklet, which he continued to refer back to, lest he breaks the party line. ACT is bringing some heavy hitters to this election; with policies such as privatising water and even healthcare, you must applaud the party's reliance on the messaging that they are more right-wing than National, and therefore you should vote for them.

The key philosophical takeaway is that we need to return to the idealistic New Zealand of the past. Unclear when we want to return to, and whether Court realises how strictly controlled the economy was pre-1980, and whether or not he considers the heightened racism, homophobia, sexism, and all other attitudes of the time preferable too. Other policies included lowering GST and tax rates, removing some

taxes, general defunding of the government and the like. Certainly, to be popular with people who already have wealth, ACT will have to work harder to convince the University crowd.

Helen Houghton

NEW CONSERVATIVE

Saving the best for last. And by best, I mean the party providing the most entertainment value at the expense of their own image. Helen Houghton stars in this adaptation of those films where someone falls into a position that they think gives them power, but instead fumbles their way through a series of answers with gumption. My personal favourite lines go to, "If the taxes are too high, you pay too much tax. If the taxes are too low, we don't have enough tax," as well as "Our children can't read and write because they're being taught..." The former primary school teacher really brought out the NCEA level 1 Economics and Education

theory for those ones.

What Houghton actually brought to the debate, and continued to linger over her for the evening, was a regressive attitude to sexual education and transgender rights. Having submitted a petition in 2020 to stop sexual education teaching in schools, it has become a core part of the New Conservative's policy, calling it the, "transgender social contagion." The most outrageous part to them? Listed first on their website, it is that boys are allowed to compete in girls' sports.

As the furries seated a few rows back from the front were proud to point out, there was little consistency of logic in her claims, and even less thought for other sexualities' health when Houghton started talking about protecting mental health. Unable to recognise that her policies did not mesh with her audience, one should not expect the New Conservatives to change anything about it.



Although no one could really claim to have won that debate, all attendees would easily be able to claim that the New Conservatives definitely lost. After all, this is only the start of the political year, and with an election not until October, there is plenty more to come.

- Live Music by The Burtones
- Variety of food & drink options

parnell.net.nz/food-truck-nite-23

**THUR 23 MAR,
5 – 9PM**

69 St Georges Bay Rd

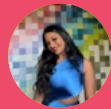
The above event will proceed if there is light rain as there is undercover seating.

However if the event is cancelled due to severe weather, the rain date is the 30th March, 5–9pm.

fAcuLty

Fashion

In times of cyclones, cost inflation and general uncertainty, Craccum answers one very important question: Who has the best fits??



AMANDA JOSHUA

Commerce (BCom)

Me: "You look like you're going fishing"

K road."

Daniel: "Yeah, fishing for bitches"

Describe commerce student fashion in a word: "Act-party-supporter" (He votes Green, don't worry).

How do they typically accessorize?

"With the watch daddy bought them for their 21st, probably a school ring from the private boy's school they went to."

How would you rate commerce student rizz on a scale of 1 to 10?

"It varies from person to person. Could be 1, could be 1000. Personally though, I am at rizz level 2000."

Which faculty do you think is best dressed? "Arts students - they just always look like they're fresh off

Commerce student Dan, describes his own style as "sigma male minus the misogyny". His accessories are not only fashion-forward but practical (he has a tendency to check his watch and say, "time to explain the supply/demand curve". I salute him for his fashion sense, self-awareness and startling willingness to model for a student magazine he'd never heard of before this interview.

LAW (LLB)

In true law student fashion, Joel only consented to this interview, "under the caveat that it be acknowledged he was operating under a humour license". (He's looking out for that future career in politics).

Describe law student fashion in a word:

Joel: "Smart Casual, emphasis on the smart."

Me: "That was not one word."

Joel: "We're smart, promise!"

How do they typically accessorise?

"I've noticed a lot of social justice stickers on laptops, badges on

bags. We want to look like we care - and like we just walked out of a Suits episode."

Rate the rizz: "In reality or in our own heads? In reality, it varies from little to none. In our heads, we're all Harvey Spectre."

Vote for Best Dressed Faculty: "Arts for sure. It's in the name: they make dressing an art form."

I wish Joel the best for his future endeavours in politics and fashion, and am in fond hopes that these pictures resurface around election time!



MUSIC (BMus)

Music student fashion in a word—no one kept it to one word, I don't know why I kept trying:

"They follow their own inner voice. They're not afraid to try new things."

Accessories:

Me: "Awesome necklace! Does your name start with 'B'?"

Ella: "No it stands for bad bitch."

Rizz from 1 to 10?

"10 because we don't care what anyone thinks about our outfits."

Best Dressed Faculty:

"Arts students. They really know how to thrift and incorporate pieces in funky, unexpected ways."

Ella describes her personal style as, "sometimes sexy, sometimes cute". I tried out the 'I can be your angel or your devil' meme on her but she did not laugh. Shout out to the music building for being an ever reliable photo backdrop and music students, for always marching to the beat of their own drum!



ENGINEERING (ENG)

Tom and Noah are shattering stereotypes!! Is the greasy-haired, zip-up hoodie wearing engineering student merely stuff of urban myth?

Engineering student fashion in a word: "Hobo Chic."

How do they accessorise?

Tom: "I inherited my grandfather's watch and his ring and I wear them both always".

Noah: "I wear my girlfriend's ring on my pinky finger whenever we go out drinking so she doesn't have to

be scared she'll lose it". (Now that's rizz and he knows it).

Rate the rizz:

Noah: "Unmatched."

Tom: "Better than commerce students."

Best Dressed Faculty:

(You guessed it) Arts.

Honestly, felt robbed that I didn't see a single oversized backpack or any ugly tennis shoes around OGGB. Engineering students are evolving, getting better at talking to women and designing not only buildings, but also great fits.

SCIENCE (BSc)

Me: "You're so well-dressed!!"

Sasha: "Thanks! It's to mask the poor mental state a science degree will give you."

Science student fashion in a word:

"Experimental. That's science-y right?"

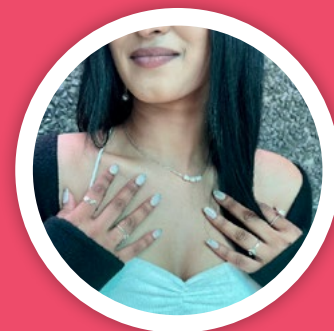
How do they accessorize:

"Personally, I'm just trying to make my nails look good. They cheer me up when I'm typing out my notes."

Rate the rizz: "What I love about science kids is that it's so diverse. Their fashion could be trendy or conservative or formal or youthful. It's too much range to be contained by a scale."

Best Dressed Faculty: Sasha's hypothesis: "Arts, probably."

During this interview, Sasha asked me, "what rizz was" and after some research (urban dictionary), we discovered it originated from the word 'charisma'. Science students stay curious about the world around them, urge us to ask the big questions and experiment boldly with style. All props to them!



WE'D LIKE TO THANK ALL THE STUDENTS WE HARASSED ON CAMPUS THIS WEEK; YOU GUYS KEEP CRACCU COOL! WE ALSO FORMALLY APOLOGIZE FOR THE OVERUSE OF THE WORD 'RIZZ' IN THIS ARTICLE.

And finally, UoA's fashion darlings:

ARTS

'Impala' is Theology major, Alex's preferred place of worship. She describes her personal style as "tits out for Jesus" and encourages you to do the same.

Art student fashion in a word:

Chiara: "Unique."

Alex: "Lazy. Trying so hard to be different that it's all the same."

How do they typically accessorize:

Alex: "Those old headphones with the strings so you know we're edgy. Piercings, eyebrow slits; we keep things exciting by dying our hair a new colour every few weeks. We'll even dye our eyebrows."

Christopher: "My grandmother used to say 'there's no such thing as clashing'. I try to live by that. I don't care if things don't match. No such thing as 'too much'."

Rate the rizz:

Chiara: "We're the most highly voted faculty for a reason. 10."

Vote for best dressed faculty: "Arts!!"

While their votes

for best dressed faculty lacked creativity, Alex styled her hair and shirt two different ways in the span of this interview. Chiara or self-described, "monochromatic Kim Possible" told me she preferred "natural, earth tones" to draw out her eyes and suit her skin tone. And Christopher, being "raised by a generation who thought it was really important to be "well-dressed and presentable" borrows from this ideology and likes to challenge what that looks like. Your votes are in and so is the 'Art Hoe' aesthetic: these kids know their shit!!



Meet Hot Single Clubs in Your Area

Would you swipe left or right?



NANCY GUO

It's officially cuffing season for clubs. And luckily for all of you lonely singles, you've not only won an iPhone 14, but Craccum has also found a selection of sexy clubs on your campus who are DYING to meet you...



RED FLAGS: With our \$10 exotic pole workshops, we're a date that won't break the bank.

GREEN FLAGS: Swipe right on us and you'll instantly become more sexy and confident. Thank us for the glow-up later! We're also hot as fuck and you can always trust us to put on a good show :)

LOVE LANGUAGE: Physical touch and words of affirmation.

IDEAL TYPE: Anyone that gives us attention <3



UNIVERSITY OF AUCKLAND POLE CLUB



RED FLAGS: We love pizza so much that we should be featured in a My Strange Addiction episode. Our coping mechanism is making terrariums.

GREEN FLAGS: With our impressive collection of plants, who needs Kings Plant Barn? We'll always feed you with garlic bread and pizza, Lady and the Tramp style of course.

LOVE LANGUAGE: Acts of service and quality time. Our dream date is teaching you all about plant-related things over a fancy Pizza Hut dinner.

IDEAL TYPE: Someone who is not afraid to get (their hands) dirty. :)



HORTICULTURE CLUB



RED FLAG: We're chronically overdressed.

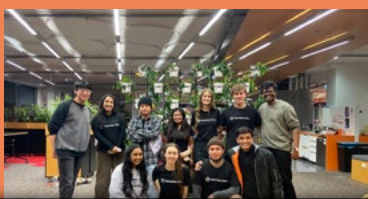
GREEN FLAGS: We've actually got passions, namely sustainable and circular fashion. Even though we're always better dressed than you, we're open to all personal styles. And don't worry if your wardrobe isn't serving, we'll teach you how to sew, crochet, and even make your own jewellery!

LOVE LANGUAGE: Words of affirmation. You can rely on us to constantly hype up your fits.

IDEAL TYPE: Someone who passes our fit check and is interested in fashion, thrifting, or upcycling.



AUCKLAND UNI FASHION SOCIETY



RED FLAGS: We'll square up with climate change deniers, Greta Thunberg haters, and anyone who doesn't vote, thank the bus driver, or turn the lights off when they leave the room.

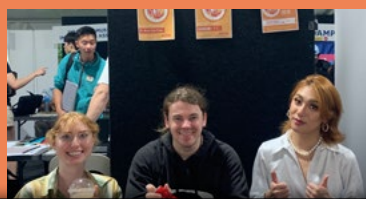
GREEN FLAGS: Our carbon footprint is skinnier than Mariah Carey, so you'll catch us skrrt skrrting around in public transport (when it shows up). Our go-to party trick is our killer David Attenborough impression. And with all the plants we parent, you can call us daddy or mommy anytime :)

LOVE LANGUAGE: Acts of service. We love a cheeky climate strike and a cute tree planting date.

IDEAL TYPE: We'll fall for you if you believe in climate justice and want a future that isn't shit! We also simp for elected officials who make and uphold robust climate policies <3



GENERATION ZERO



RED FLAG: We're in denial about our alcohol problem. After our club events, you can find us at Shads single-handedly funding the bartenders' wages.

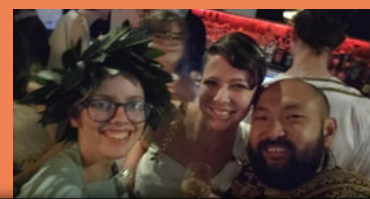
GREEN FLAGS: Our rebranding from MEEP shows that we're always on that self-improvement grind. New year, new me! Did we mention that we have an amazing secretary who is the definition of slay?

LOVE LANGUAGE: Quality time.

IDEAL TYPE: The bar is on the floor, we're open to literally anyone and everyone. We prefer a long-term relationship, but we're also open to reactivating our abandonment issues with a short-term or casual arrangement. :)



MANDARIN SOCIAL GROUP



RED FLAGS: We won't shut up about ancient history and mythology.

GREEN FLAGS: We can pull off a toga better than any Greek god or goddess. Can and will quote Sappho to you. We know how the pyramids were built (clue: no aliens), and we'll always support your dreams (submit to our journal!).

LOVE LANGUAGE: Words of affirmation, but specifically in Latin, Ancient Greek and Ancient Egyptian.

IDEAL TYPE: Recovering Percy Jackson addicts who don't mind chatting about, "HiStOricAl movies".



HELLENIC ROMAN EGYPTIAN ASSOCIATION



RED FLAGS: We've got mostly chaotic good energy, occasionally chaotic evil. We're definitely not morning people, unless you're referring to the early hours of the morning.

GREEN FLAGS: We're open and inclusive. But stay away, sore losers!

LOVE LANGUAGE: Quality time.

IDEAL TYPE: Nerds. We're especially into nerds who don't take themselves too seriously and can bring (additional) bad luck to our already cursed club.



UNIVERSITY OF AUCKLAND BOARD GAMES CLUB



RED FLAGS: We'll make you a pool pro in just three hours. Note: results may vary.

GREEN FLAGS: We're a low-maintenance and cheap date. Our companionship (membership) is so dirt cheap that it's literally free.

LOVE LANGUAGE: Quality time.

IDEAL TYPE: We're on the hunt for anyone that can beat Chenye, our best pool player.



AUCKLAND STUDENT POOL ASSOCIATION



RED FLAGS: Our Google Calendar is always full. We're so popular that you'll have to compete with 40+ organisations for our time and affection.

GREEN FLAGS: We're essentially Mother Teresa. Good luck finding people who are more giving or altruistic than us.

LOVE LANGUAGE: Acts of service and quality time

IDEAL TYPE: We're not looking for any serious commitments in our lives rn. But, because we're so charitable, we'll squeeze in a date or two. Whatever works for you babe, we're flexible x



UOA VOLUNTEERS CLUB



RED FLAGS: We're unapologetic, pretentious music nerds with insane vinyl collections and better music taste than you.

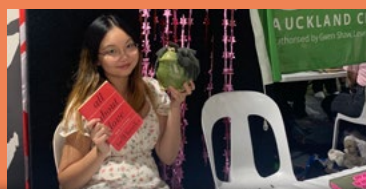
GREEN FLAGS: We're good listeners who can make the perfect playlist for any mood and occasion.

LOVE LANGUAGE: Quality time. Our version of Netflix and Chill is enjoying each other's company, while listening to great music.

IDEAL TYPE: Music enthusiasts! Bonus points if you're a little mysterious and can bring some niche kinks to our (turn) table.



BYO MUSIC CLUB



RED FLAGS: We're anti-men and we mean it.

GREEN FLAGS: Well versed in literature, but especially in the work of Bell Hooks and other feminist scholars.

LOVE LANGUAGE: Quality time. We're all about cultivating a supportive and inclusive community that can curbstomp the patriarchy together.

IDEAL TYPE: Someone who's dipped their toes in feminism but is keen to get more involved in activism.



CAMPUS FEMINIST COLLECTIVE

RED FLAG: We've got a big heart, but a small bank account.

GREEN FLAGS: Not to make everyone else look bad but we have won Best Arts Club two years in a row, or whatever. We also know that the way to your heart is food, so rest assured, you'll never be hungry in our company.

LOVE LANGUAGE: Acts of service and quality time.

IDEAL TYPE: We usually go for Pasifika arts and global studies students, but we're also open to anyone who can turn it up (to our events), and is willing to be our Instagram Boyfriend and reshare our posts.



VILLAGE ARTS ASSOCIATION



RED FLAGS: Our entire personality is based on being well-travelled, so expect us to constantly flex about the 39484 countries we've been to. We're also the type that has every flag under the sun in our Instagram bio.

GREEN FLAGS: We're for the streets, we love absolutely everyone and anyone.

LOVE LANGUAGE: Acts of service and quality time.

IDEAL TYPE: Someone who is worldly and loves an adventure!



AUCKLAND UNIVERSITY GLOBAL STUDIES SOCIETY



RED FLAGS: We will write sad, brooding poetry about you if you reject us. We're also Taylor Swift and Phoebe Bridges stans, so if you do us dirty, both fanbases will never let you live it down.

GREEN FLAGS: We're in tune with our emotions. Be prepared to swoon after you read our romantic love letters sent by pigeon.

LOVE LANGUAGE: Words of affirmation.

IDEAL TYPE: Sensitive souls who can string a sentence together. But especially water signs!



UNIVERSITY OF AUCKLAND POETRY CLUB

Justice for Rabi: The Story of Banaba

Highlighting the injustices experienced by the Banaban diaspora, and New Zealand's role in their creation.



MIK BREITENBACH

On March 2, an art exhibition, performance, and market was held at Silo 6, as part of the exhibition, *Justice for Rabi: The Story of Banaba*. Several actors came together to design and create the exhibition, including the Banaban Women's Organisation (BWO), the International Centre for Advocates Against Discrimination (ICAAD), as well as the Banaban community in Auckland and Fiji's Rabi island.

The exhibition explores the history of the forced displacement of Banabans from Banaba Island to Rabi Island, a result of phosphate mining in the mid 20th century, which affected 90% of the landscape. New Zealand has a prominent role in these activities, which to this day have left Banabans in a precarious state. Under British rule, Colonial New Zealand was able to advance through phosphate mining on Banaba Island as the precious mineral kickstarted the New Zealand agricultural industry, and it continues to benefit from those activities today. Phosphate holds a quarter of the nutrients needed for the growth and development of plants. It is considered an essential component to fertilisers. Consequently, Banabans located on Rabi Island are in an insecure space that is partially self-governing, while also being under the jurisdictions of Fiji and Kiribati.

The exhibition features works from Banaban storytellers and artists from Rabi Island and Tāmaki Makaurau, Auckland. It includes intergenerational handicrafts and other commissioned works by the Banaban Women's

Organisation, allowing women to assume their significant roles in maintaining and transmitting traditional customs. *Justice for Rabi: The Story of Banaba* highlights a history that is little-known in Aotearoa New Zealand. The actions of colonial New Zealand brought consequences for

exhibition was designed to raise awareness and to build solidarity. There is also significance in Silo 6 being chosen as the site of the exhibition. The six silos, which are located on reclaimed land in Wynyard Quarter, represent New Zealand's industrialisation and extractive

industries in both a metaphorical and physical sense. Core organisers of the exhibition, ICAAD's director and change facilitator, Erin Thomas, and ICAAD's activist, Katja Phutaraksa Neef, express that "walking through [the exhibition] evokes a walk through time, with old and new stories from Rabi and the Banaban juxtaposed side-by-side".

When I arrived on site people were not gathered in distinctive groups, but rather sharing the space, creating a warm sense of community. I wandered through the silos, taking my time to gain an understanding of the story of the Banabans. Photography, both historical and contemporary, portrayed emotion and the history of a peoples displaced because of land theft.

Each silo had a variety of photography, historical newspapers, oil paintings, handcrafts, traditional dress,

and installations, including a tent and a large mat art piece which had been hoisted in the air of one of the silos. Just like how I felt, I could tell that the patrons were captivated by the beauty of the exhibition, while also being dismayed when learning about the experiences of the Banaban people caused by the British Phosphate Company and other colonial practices, such as forced migration.



both the New Zealand economy and the Banaban community. However, actions that were beneficial were only experienced by the former.

The exhibition uses art and storytelling to shine a light on the stories of the Banaban diaspora. Through art and storytelling, the capacity to build connections across borders and cultures is strengthened. Thus, the

When the time came for the event to properly take place, the crowd congregated outside Silo 6, where there were benches set up, as well as tables with kai that was already being enjoyed by many. The visitors of the exhibition were welcomed by Banaban elders. Following this, Banaban youth leaders, Tatu Touakin and Mikari Rusana Joanna, spoke about their experiences of growing up in a displaced community. They shared narratives of connection to land through cultural practices and worldview, and how this was shattered by the British. Elders who had passed on and were buried on Banaba Island were mined along with the phosphate, which was then exported to New Zealand for its use in the agricultural sector. This uprooted not only the resting place of those who passed on, but also displaced them. Youth leader Mikari shared that Banabans who relocated to Rabi through forced migration were disconnected to their elders, and this disconnection to the land resulted in issues of identity and cultural belonging.

Rae Bainteiti, a local change maker on Rabi, shared with ICAAD's director and change facilitator, through a virtual discussion, that "[t]his exhibit not only highlights what went wrong with the Banaban story of displacement, but more important how policymakers, legislators, politicians, and advocates can use the story of my people to craft future policies and laws that actually work for climate-induced displaced communities of the future". *Justice for Rabi: The Story of Banaba* can be described as a step in the right direction in terms of highlighting New Zealand's role in the Pacific region, which has left Banabans with persistent challenges in protecting their human rights, and a deep experience of grief and loss. Following the youth leaders sharing their experience Golriz Ghahraman, an MP for the Green Party, shared some words. Relating to the experiences of the Banabans, Ghahraman shared her journey as a refugee who experienced an identity crisis, while navigating new cultural and environmental contexts.

The Banaban dancers then put on a performance that portrayed the story of their people. The performance had

never been performed elsewhere, and it was choreographed for the exhibition in particular. For the most part of an hour, the Banaban dancers exerted energy to share with the audience a non-verbal showcase, which had not been put on display in Aotearoa New Zealand. The dancers became storytellers, using their bodies as a means of communication.

They shared narratives of connection to land through cultural practices and worldview, and how this was shattered by the British. Elders who had passed on and were buried on Banaba Island were mined along with the phosphate, which was then exported to New Zealand for its use in the agricultural sector.

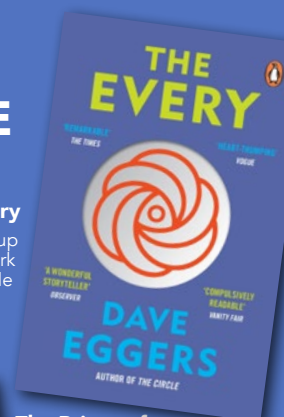
The exhibition coincides with the release of a policy brief by ICAAD, who have been working with the Banaban community and advocating for them in Fiji and Kiribati. The policy brief calls for integrity in the face of environmental and historical injustice. In particular, the brief recommends that governments involved in the displacement of Banabans be held accountable, pay reparations in the form of loss and damage funds, while also providing Banabans with citizenship of the nation states they reside in.

The exhibition was an eye-opening experience, where stories of displacement and resilience were shown through performance, photography, and other creative arts. It was hopeful to see communities come together to highlight a story, which until then, had a veil drawn over it. Through media recognition that the exhibition received, as well as the acknowledgement by members of parliament, the story of Banabans, and their experiences of injustice may be further brought to light.

IN STORE

The Every

The electrifying follow-up to Dave Eggers' New York Times Bestseller *The Circle*



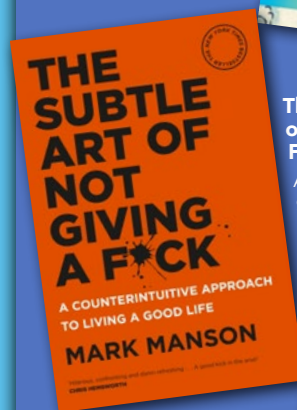
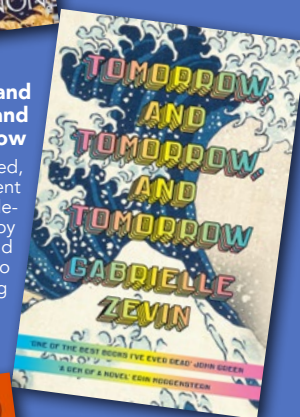
The Priory of the Orange Tree

From the internationally bestselling author of *The Bone Season*, a trailblazing, epic high fantasy about a world on the brink of war with dragons and the women who must lead the fight to save it.



Tomorrow, and Tomorrow, and Tomorrow

Stylish and open-hearted, this is a very different kind of love story, elevated and energised by being set in the world of creativity and video gaming

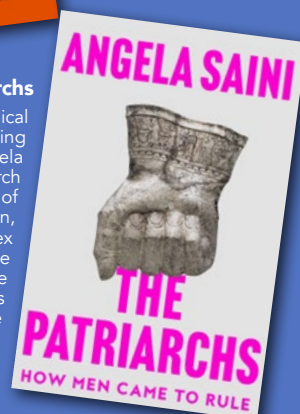


The Subtle Art of Not Giving a F*ck

An in-your-face guide to living with integrity and finding happiness in sometimes-painful places.

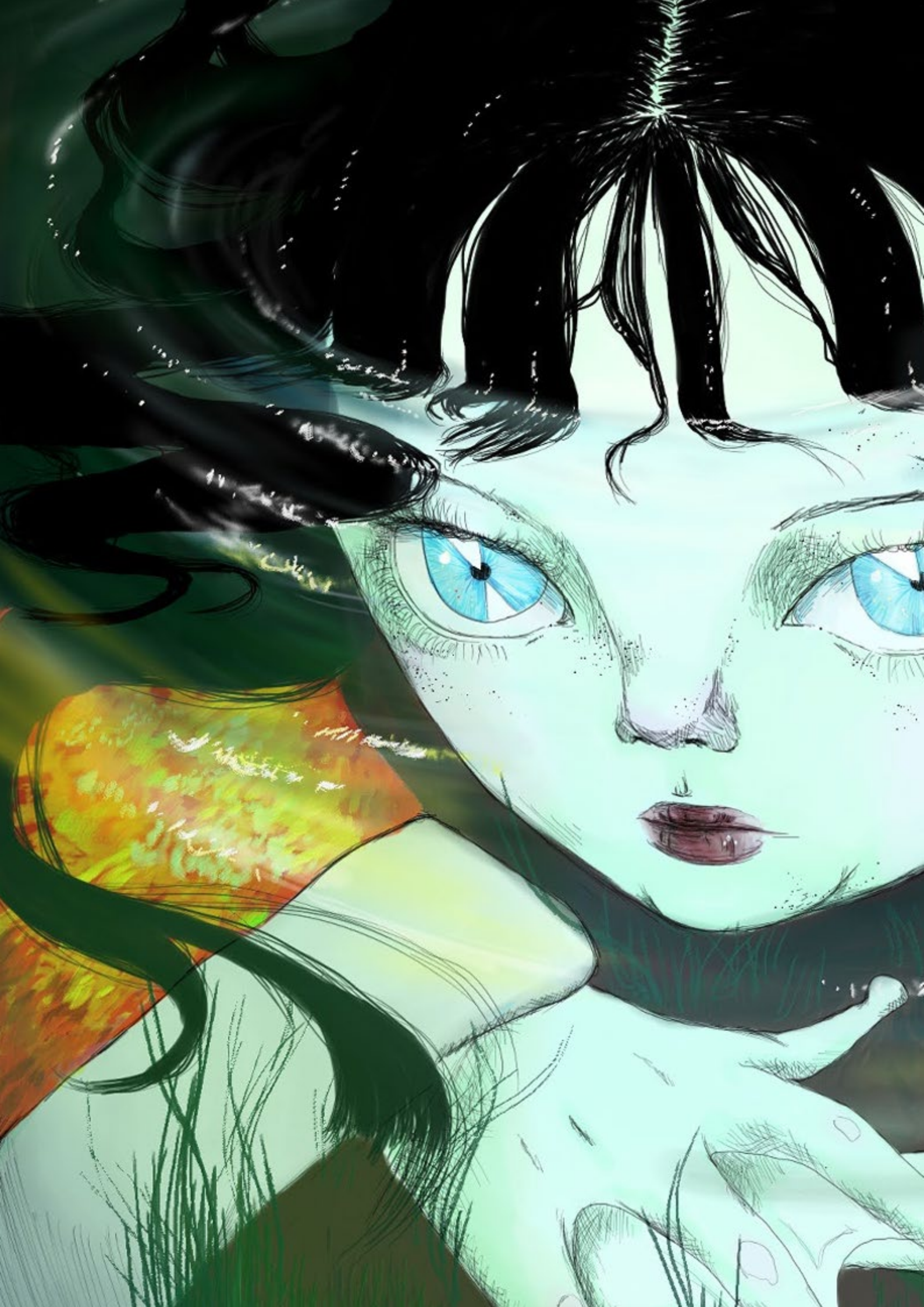
The Patriarchs

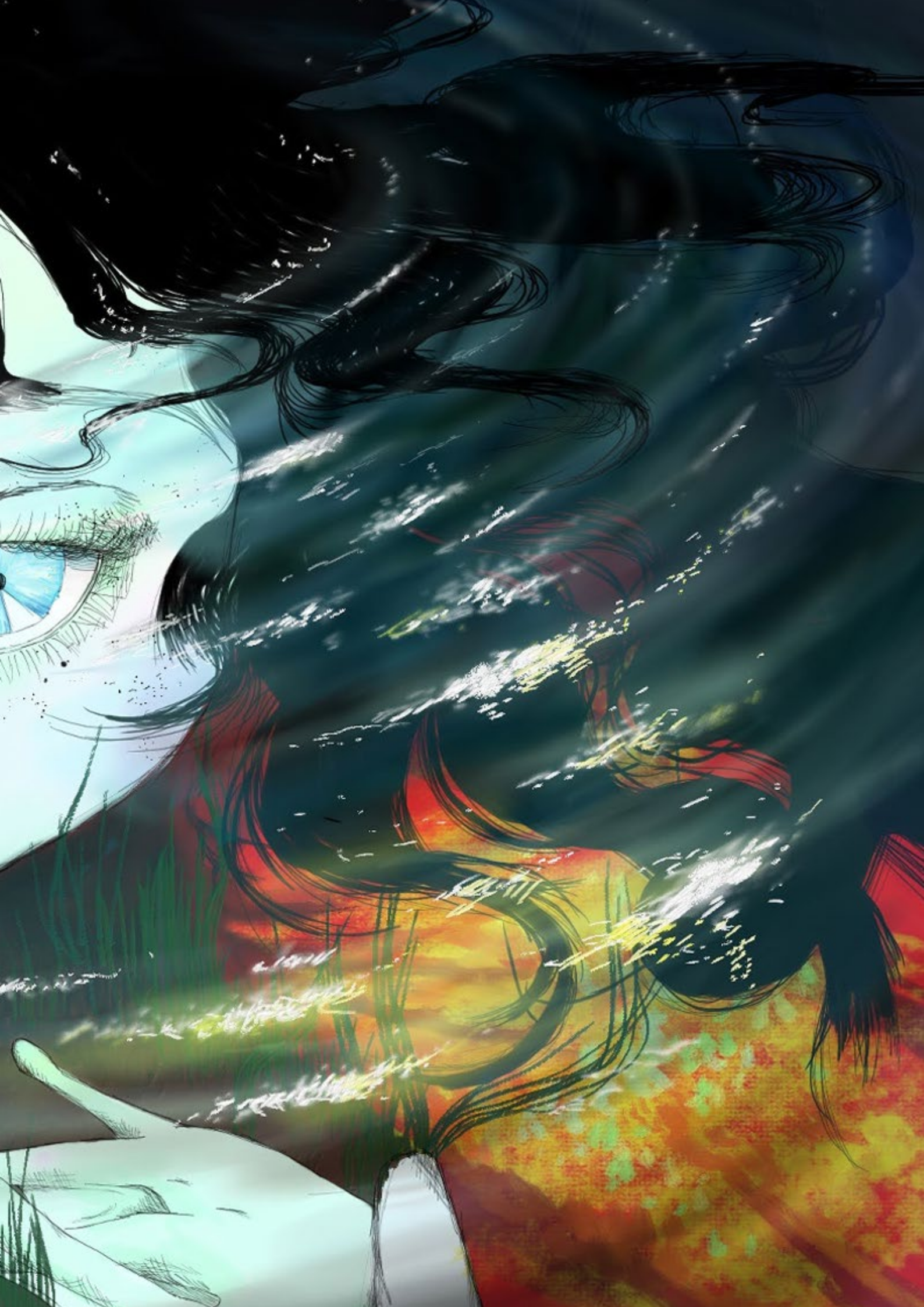
In this bold and radical book, award-winning science journalist Angela Saini goes in search of the true roots of gendered oppression, uncovering a complex history of how male domination became embedded in societies and spread across the globe



Subiq

LEVEL 1, KATE EDGAR COMMONS





Walking You Through 'Light From Tate'

Art, Light and the Implications of Arts Funding Cuts



PARIS BLANCHFIELD

Auckland Art Gallery Toi o Tāmaki and Tate's ongoing relationship has brought works from the world's most renowned artists to New Zealand's shores for decades. Following their 2017 collaboration, *The Body Laid Bare*, which featured pieces from the likes of Matisse, Picasso and Man Ray, the two art powerhouses have come together again to bring us *Light From Tate: 1700s to Now*. Their newest exhibition features over 70 artworks by celebrated artists across the globe from the 18th century to the present day and illuminates the limitless potential of light to inspire, captivate and electrify.

Upon first stepping foot in the exhibition, you'll find yourself face to face with three works by JMW Turner. As a Turner fan myself, my associations with him relate mostly to light-drenched land and seascapes, though what I found myself standing before far exceeded my expectations. His piece, *An Angel Standing in The Sun* depicting Archangel Michael wielding a flaming sword was a personal highlight; the hazy, dreamlike treatment of colour and light contrasted against the macabre nature of the piece

adds to the overall complexity of the work and accentuates the importance of light in the creation of meaning. To put it plainly, it's a stunning painting. Pieces from artists of this calibre are rarely seen in Auckland outside the context of major exhibitions and having one in the very first room sets the bar high for the rest of the exhibition. To my delight, the curatorial team didn't disappoint. The works that followed were all equally entrancing.

As you make your way through the next few rooms you'll encounter dramatic landscapes, a large-scale installation and various other kaleidoscopic treasures. Amongst these pieces, you'll find Liliane Lijn's moving sculpture, *Liquid Reflections*, an installation based on the artist's own interest in astronomy and nuclear Physics. Lijn wrote of the piece, "It was my idea to create a visual metaphor of what had seemed for so long to be a paradox - that light behaves simultaneously as particle and as wave. I felt that it could be seen to behave in both ways and that in fact, the two were perhaps merely aspects of a totality." While my knowledge of

all things scientific isn't yet developed enough to inform my understanding of art, the piece was entrancing. The level of control Lijn exerts over both movement and reflection results in an overwhelming sense of harmony; a feeling you find yourself longing for well after visiting the exhibition.

Venturing deeper into the exhibition, you'll eventually find yourself in the presence of two Monets. While gazing at, 'Le Pont Japonais' and, 'Poplars on the Epte,' it feels as if the paintings are coming alive before you. Each stroke seems to communicate a single instant; a fleeting reflection on the water's surface or a glint of sunlight poking through branches. The artist once said, "for me, a landscape does not exist in its own right, since its appearance changes at every moment." We can see this coming through in his art, with his impressionist brushstrokes calling attention to the impermanence and changing nature of our own reality.

The rest of the exhibition moves us towards the modern. Whether you're staring into Yayoi Kusama's, *The Passing*



ALFRED SISLEY, *THE SMALL MEADOWS IN SPRING*, 1880. TATE: PRESENTED BY A BODY OF SUBSCRIBERS IN MEMORY OF ROGER FRY 1936. PHOTO: TATE.



BRIDGET RILEY, *NATARAJA*, 1993. TATE: PURCHASED 1994. PHOTO: TATE. © BRIDGET RILEY 2023. ALL RIGHTS RESERVED.



JOSEPH MALLORD WILLIAM TURNER, *LIGHT AND COLOUR (GOETHE'S THEORY) - THE MORNING AFTER THE DELUGE - MOSES WRITING THE BOOK OF GENESIS*, EXHIBITED 1843. TATE: ACCEPTED BY THE NATION AS PART OF THE TURNER BEQUEST 1856. PHOTO: TATE.

Winter or exploring the shadows of one of the large-scale installations, this section is bound to evoke a sense of joy. Showcasing a variety of works across a myriad mediums, this section is bound to appease art-buffs and novices alike. The sensory nature of light makes every room feel immersive, regardless of the medium or subject matter. As I made my way into the last section of the exhibition it was announced that the gallery was closing. I remember wondering how an hour had passed so quickly; had I not *just* been in the first room admiring Turner's masterpieces? The way this exhibition allows one to lose themselves so completely in the art speaks volumes to the talent and dedication of curators Matthew Watts and Sophie Matthieson.

While I would love to spend the rest of this article praising the beauty of this exhibition, I feel it's necessary to address the elephant in the room; the impending government cuts to the arts budget. You might have seen articles describing Wayne Brown snapping at a reporter in response to a question about arts funding cuts on the exhibition's opening night. This interaction took place after the mayor's speech in which he stated that all community sectors are also facing cuts and that arts is not a 'sacred cow,' in decisions related to government expenditure. At this stage the draft budget proposes a \$20m reduction in general rates funding of regional services, such as community and education programmes, economic development and other social activities. At a very basic level, this means that

many arts and culture programs will be either reduced or be forced to find alternative funding.

New Zealand as a whole has had a tumultuous few years... I understand that given these circumstances, an art history major whining about cuts to the art and culture budget can seem tone-deaf... However, the arts sector remains a source of income, and joy, for creatives all over Aotearoa and the threat of such extreme cuts poses a threat to their livelihoods too.

New Zealand as a whole has had a tumultuous few years. With the lingering implications of Covid and recent devastating weather events, it is clear that government funding needs to prioritise those impacted above all else. I understand that given these circumstances, an art history major whining about cuts to the art and culture budget can seem tone-deaf. People have lost their homes and their jobs and this needs to be addressed first and foremost. However, the arts

sector remains a source of income, and joy, for creatives all over Aotearoa and the threat of such extreme cuts poses a threat to their livelihoods too.

On opening night, Wayne Brown insisted upon his belief that 'arts and culture are an integral part of our community,' yet the funding that keeps this community flourishing is about to be pulled out from under us. This potential decision has implications for all sectors of the New Zealand arts scene, including Pacific Arts programming, Proud Centres and exhibitions in council art facilities. It can be argued that Wayne Brown's support of the arts is performative (Just last year he questioned the importance of Auckland Art Gallery, stating, "How do we get to have 122 people looking after a few paintings in a building that nobody goes to? We've got billions of dollars of value in the cellar that no one is looking at – do we have to own all that? They are not New Zealand pictures." But I digress), it is important to acknowledge that funding issues reflect a failing from the government as a whole.

I'll end my tangent by saying that now is the time to support the arts in any way you're able. Visit some galleries, buy some art (locally) if you're able and support the team at the Auckland Art Gallery by visiting *Light From Tate*, you won't be disappointed.

LIGHT FROM TATE: 1700S TO NOW RUNS FROM THE MARCH 1ST TO JUNE 25TH, AT AUCKLAND ART GALLERY TOI O TĀMAKI.



JOHN MARTIN, *THE DESTRUCTION OF POMPEII AND HERCULANEUM*, 1822, RESTORED 2011, TATE: PURCHASED 1869. PHOTO: TATE.



JOHN CONSTABLE, *BRANCH HILL POND, HAMPSTEAD HEATH, WITH A BOY SITTING ON A BANK*, CIRCA 1825, TATE: BEQUEATHED BY HENRY VAUGHAN 1900. PHOTO: TATE.



VILHELM HAMMERSHØI, *INTERIOR, SUNLIGHT ON THE FLOOR*, 1906, TATE: PURCHASED 1930. PHOTO: TATE.



Sabreen's 'victory'

How does she do all that when I still haven't been to a lecture this year?



ABBY IRWIN-JONES

Sabreen Islam's upcoming EP 'ROOM SERVICE' is a joyous collection of certified bedroom-pop bangers that I've been blasting at an offensively high volume all week. I sat down with the law student, musician, and published poet in an attempt to figure out how the fuck the rising star manages to fit all that girlbossing into her day.

A: So you're only 20, and your first single came out a few years ago now. What got you into music?

S: I'd been messing around in the recording studio of my high school for a couple of years, and in Year 13 I was sitting on these songs and thought, "you know what, why not". I've actually been writing since I was ten—just really shitty songs on my ukulele those first few years. I hope I've improved a bit! I've been writing for such a long time

and it follows me wherever I go, so putting them out was the natural next step.

A: Well I've listened to the EP so I can attest that you have improved! When I was listening to 'still love you', I loved that you incorporated tabla drums from your culture. What made you decide that this was the song you wanted to use them in?

S: I'm Bangladeshi, and we have a really amazing, rich, and ancient musical culture in that part of the world. So with this EP I thought "why don't we sprinkle some spice in?" With 'still love you' in particular I had a hunch tabla would sound good in there. It's a very upbeat song, and the way the tabla is played is incredibly intricate and I thought it would fit really seamlessly—in a way where it would stand out as a

feature but would also blend with the production. My friend's dad actually came into the studio to record it, and he was such a champ about it, it was one of the coolest studio sessions ever.

A: I know we're here for the EP, but I also want to talk about your poetry because I think you're such an overachiever it's actually offensive. You published your collection 'Spring Clean' last year while writing the EP, how much did your creative processes overlap when making those?

S: Poetry comes out as quite a raw form for me. Sometimes songwriting can be hard work, poetry for me is just right what I'm feeling at that moment. But I think they often intertwine—I'll be writing a chorus to a song and it'll start to feel like a poem, or I'll be working on a verse to a poem and think, "this would

be better in a song". So for me there's a lot of crossover.

A: It's interesting because when listening to your music versus reading your poems, 'Spring Clean' covers a lot of heavier subjects, which feels like quite a contrast with your music which celebrates a lot of youthful joy. But your new single, 'victory' really bucks that and touches on a lot of the darker themes of your poetry. What was the thinking behind that song having such a different tone to what you've released before?

S: 'victory' was another song I actually wrote back in 2020. I find poems less intimidating to share, because they don't have the layers behind them that songs do like production and mixing. This song is very close to my chest, and until now, going through all those processes was too scary. While most of my music is youthful and happy, it's not a completely accurate reflection of all of my songwriting—I do write a lot of heavier songs and I think they're important too, but I've always been a little afraid. I think, 'victory' may be the best song I've released to date, because it has something to say. I remember playing it for my dad for the first time, just the very basic recording of my vocals and the piano, and after it finished he said, "I think this is the best song you've ever written."

A: Three years is a long time to be sitting on a song, did it go through many different stages before getting to this point?

S: The song that you hear is pretty much its raw form. When I wrote it I was never intending to release it. I was just sitting at the piano, like, bleary-eyed from crying. But I took it to Sophie and as we worked on it, it really emerged as something quite important. I felt like I would be missing out on an opportunity if I didn't let it have its moment. I think 2020 me would be pretty surprised that it's out, but also quite proud.

A: Well, turning to 2023 you—you've just started third year law, which I can attest is insanely hectic. You've published a book, and you have an EP coming out this week. I think you have girlboss credentials if I've ever seen them. How do you balance your

academics with being an artist?

S: I use my music and my writing as an escape from law, but also when my art gets stressful, I use law as an escape from my music—which sounds really sadistic! But it works for me. And for a long time I was really resistant to my studies, thinking, "I'm not a law student, I'm a musician!" But I can be both, I enjoy being both. I got to a point last year where being all of those things became too much, and I just told myself to stop, broke down everything in my life that wasn't giving me joy, and left it behind. I try not to go on social media, or check my emails before breakfast or after dinner. It's a continuous process trying to manage it, but I just try to remember that I'm only one person, and what is meant for me won't pass me.

A: If there were any students out there who really wanted to pursue their art, would you have any advice for creating and maintaining that balance?

S: I'm not sure I'm really in a position to give advice, but I would say that the things that bog me down are comparing myself to others, and really high expectations. If you can manage those however best works for you, you and your art are going to be a lot better for it.

A: So with your way of doing things, you talk a lot about being inspired by your culture. What else inspires you and how do you get that out? Are you writing every day or do you wait until it comes to you?

S: My secret is that I just think way too much. My inner monologue is literally Shakespearean, it's a real problem—

A: Sounds like Fleabag!

S: Exactly like Fleabag! I'm constantly inspired by everything around me. Like when I look at my parents, they have such a fascinating story, they grew up in war and came to New Zealand and had to start again. They built their way up, which is why I'm here—so I just get inspired by people's stories and lives. I find those things are a great way to get out of my own head and to put myself in someone else's for a while.

A: Which makes a lot of sense, because you're telling stories in your songwriting and then you're studying law which is all about representing other peoples stories. Do you ever think in the future your different advocacies will collide?

S: It's like a big braid. I don't think I could ever settle for just doing one—I'm not sure I could be happy or fulfilled just doing law or music or writing. I would love them all to be able to work together in the future, because they're all important to me. My main focus is always helping others, especially other Muslims, other women, and other South Asian people. If I was to just do one thing it would feel like a loss to me.

A: Well, your newest single is out, your EP is coming up, and you're doing a release show at Big Fan. What's next after that? Any exciting plans for the future?

S: My main focus is getting ready for the show, which is so exciting. It's my first headline show, just me and the band. Three of us in the band are actually from Bangladesh, which might be a first for NZ music! We'll be playing all six songs from the EP, and maybe a sneaky Taylor Swift cover as well. Right after the show Ramadan starts, so I'm going to take that time to get my shit together. But I'm really excited to keep making music and playing shows, and to see what the future holds.



SABREEN'S EP 'ROOM SERVICE' IS OUT MARCH 10, AND HER RELEASE SHOW AT BIG FAN STUDIOS IS ON MARCH 19. TICKETS FROM UNDER THE RADAR.



Man Is A ROBOT With Defects

How Actor//Android takes on sharing a stage with our cyborg overlords



ABBY IRWIN-JONES

When the rehearsal space features Lady Gaga echoing out into the hallways, and a Roomba in the corner (ominously) overlooking the interview, I was more than slightly confused about what exactly had been programmed in there. As it turned out, the brain of writer, producer, and actor Louise Jiang had creatively coded the character of Seven into existence, the star of her solo show staged at Basement Theatre this week, *Actor//Android*.

Seven is an android designed to seduce and destroy the performing arts industry, and thus the need for human performers. She executes her lines, auditions, the occasional human, and Gaga choreography sequences with robotic perfection. She machinates her way through the gig economy, and must maintain a certain level of success—under threat of being replaced by an updated, more productive design.

The opening night show was a celebration of Jiang's talent and efforts. It's not often an actor's stiffness and lack of emotion are signs of a job well done, but in this case you'd be forgiven for thinking that Jiang was assembled on a factory line, to her credit. Even her improv was mechanical, and Seven's mannerisms were flawlessly abhuman. The play satirises the pressures of the life of an actor, the incessant demands of young artishood, and the industrialisation of the arts towards an automated future.

I was honoured to get to talk with Louise about her work, and her thoughts on the future of the industry that young artists will inhabit.

How would you describe the play?

The vibe of the show is Lady Gaga hatching out of the egg in the live '*Born This Way*' performance at the Grammys, crossed with the character of Villanelle from '*Killing Eve*', crossed with '*Fleabag*', crossed with Michael Fassbender in '*Prometheus*', and '*2001 Space Odyssey*'.

It's a very timely play that can really only ever grow in relevance, but it was first written back in 2019. What were the early inspirations for creating it at that time and how has it developed since?

I think since 2019 this play has always started from a place of rage, and what I'm angry about has changed as I've gotten older and had more exposure to the

industry. When I started making the show I wasn't even in the industry yet, I was just on the outside looking in. So it's changed a lot over time, which is frustrating but also the beautiful part of it as well. Because we could just make the same show over and over again, but it wouldn't feel honest to what we want to say to the world right now. The message for the show as it exists currently is to ask ourselves as artists—why are we so obsessed with productivity?

You graduated from Toi Whakaari in 2021, so a fair amount of the early work on this show was going on while you were a student, looking in on the industry like you said. What was it like to be studying to enter the performing arts while creating a show that grapples with such existential ideas about the future of the industry?

It felt more cathartic than existential. One of the themes of the first development of the show was how the whole world feels like a bit of a machine—it felt like we were being pumped out of drama school and needing to hit these milestones. It felt as actors we were pretending we weren't afraid, but I was afraid! There's such an uncertainty in being an actor. So it felt good to steer those fears into the show and face them head on and make fun of them. It was more empowering than frightening. Point and laugh to confront it.

Even though the play is a satire, the idea of an AI actor does feel reminiscent of things like ChatGPT and AI art generators which can damage creatives like writers and visual artists. Do you think there's potential for that technological advancement to spill into performing arts?

AI is taking over a lot of jobs these days, it's very real. The thing that robots can't do right now is generate their own creativity from nothing. But I would challenge that humans don't either—don't we all have to create from something? We take inspiration from all these images in our lives, it's just more subconscious and less algorithmic. There's a lot of references throughout the show, and all of those shared experiences and images, you could interpret as a kind of database.

The show's been described as being for everyone who's ever felt, 'burnt out from working beyond their human limits'. What would you say to young people and especially young artists that

feel disillusioned with the prospect of entering the industry because of how demanding it is?

What we're chasing in the play is to show how this perfectly engineered android doesn't get it right, despite having everything going for them. It's showcasing one way of living as an artist, of being completely work-orientated, and asking young people entering the industry, "Is that how you want to live your life? Will you be happy?" It's not saying to not try, but it's asking people to acknowledge that they're human, and not robots. It's asking that if we love what we do, how do we change how we do it and how we approach it to avoid those things? How do we care for ourselves so we can continue making art?

How do you balance the want to be making art versus the need to make a living?

I think for me they might both be wants. I'm still finding my need. Money brings us security and happiness and other things that we need, but making a livelihood just happens to be the currency which we can achieve those things with. The system of needing money doesn't really make sense with art. The attention economy doesn't mesh with the nature of making art, or humanness. Our human processes take time, there's no instant gratification just from being human. And we become more detached from that the more engrossed we become with the artificial.

You cover a lot of bases in the industry—you act across theatre, short film, and TV, as well as now writing and producing. Any advice to those who want to do what you do?

Reach out to creatives you admire, ask your mentors, go to open rehearsals, masterclasses, poetry readings. It's such a collective, and that is the bedrock of how young artists can be supported—being able to see the older version of yourself and what you want to do in the future, breathing and alive. *Actor//Android* is a solo work but it definitely was not made solo, so engage with anyone and everyone. Watch as much as you can. Write and make and act badly to get it all out, bad art is better than no art. No one in the industry is able to sustain themselves by accident, it takes rigour and support. So know that I support you. Louise is right behind you, dear readers of *Craccum*, what have you got to lose?

A curvature
It's fixation: my hand, my mouth, my lips.
It rings at 9:00.
Wā karakia.
And everyone gives in to the tangi of the
pūtātara.
The pavement slope runs along the skirts
of the kura, taking you to the wharehui.
And the path twines around the sculpted
rock structures, lichen ridden, moss cloak
bound, round, rough, untouched through
its Tapu.
And as 3.

The 3 eggs of the tuatara that our kura is.
It's head at the wharehui tip.
And we sit in silence on the carpet reeking of age and generations.
And we open to the strum where the hymn begins.
And we arrive at the amen.
And we listen to the sound of a waiata sung at least thrice every week
And the kids yawn and the teachers wake them with a game or two
And we takutaku and waiata and tell stories
And we stand and perform to ourselves.
Interest ourselves.
Teach ourselves.
And we return to the shoes left at the rotting edges of the opening of the
whare.
And we slip them on just to be removed at the next door
They've become a joke, a metaphor for the disgust we've grown to be bare to
the floor and how times have changed so much that that disgust is justified and
so we wrap our feet in imported fabric and manufactured plastic and we sit in a
circle and converse inside when they're removed.
And reapply.
And remove.
And reapply.
And unlace to lace ourselves in kupu and wānanga.
That's what our class is.
I've learnt more that way than any other.

"Kura Kaupapa Māori."



HIWA PIAHANA



And the kawakawa bush peaks in through every window.
 And we wince when the tīwaiwaka stops by and flutters and makes everyone grow
 weary and dig out the black cloak and skirt and tangihanga karanga.
 And the pūtātara sounds.
 And we spill out into the courtyard where the babies and the children and the teenagers
 and the young adults and the grown adults and the elderly and the wairua intermix.
 And the tuakana growl the teina for the english words they sneak into their rerenga
 kōrero.
 And the kaiako overhear and suddenly you find there's a small huddle of heads and
 kutus around the oxidizing table set in the sun where pencils are scribbling "Me kōrero
 Māori i ngā wā katoa".
 And the pūtātara sounds yet again and everyone scrambles the distance to the few
 classrooms there are and we uncloak as the piles build of velcro and laces and worn
 soles.
 And we hui once more and the kaupapa rearises every time "ko te reo te poutoko o tōku
 whare".

And then we all return to the wharehui once more.

And waiata.

And karakia.

And mihi.

And farewell

And go home.

We go home.



And when it's all over and you leave that place and depart from that world, you
 are unaware that you will never come across anything like it
 And you long for that same routine and that tuatara shaped master plan and
 harakeke cut offs thrown back to the pā.
 And the lack of necks naked of pounamu on a cord
 And age diversity and unoriginal whai kōrero.
 And writing lines, and compulsory reo Māori, and compulsory participation in
 Māori Performing Arts.
 And the alarming Pīwaiwaka that flutter to the doorways every now and again.
 And the Pūkeko that swamp the field and the pōrete that visit the young ones.
 And the whakaari for the kids at the end of the term.
 And the repetitive hymns each day.
 And the sparrow nests in the dips in the ceilings.
 And the sound of the pūtātara every morning at 9:00.



SIK FAN LAH!

食飯啦



When it's time to eat, we say "SIK FAN LAH!"

ABIGAIL MASENGI

"SIK FAN LAH!" means "Let's eat!" in Cantonese and is also the name of a new TV show on TVNZ. It is a culinary adventure across Aotearoa, uncovering hilarious and hearty stories of modern Kiwi-Chinese life through a universal love of Food. Amazingly, the show was also directed and produced by talented UoA alumnus Jess Wong, Jack Woon, and Abba-Rose Vaiaoga-loasa.

This show is the first of its kind in Aotearoa, focusing on kai and the unique experiences of Chinese tauiwi. Interestingly, the release of the TV show early this February coincided with Lunar New Year and the recent official government apology. The latter was for the infamous Chinese Tax Poll delivered in Cantonese. This reminds us of the struggles and discrimination many Chinese-New Zealanders faced back then and recently during Covid-19. Though Chinese people have been here for centuries, our existence and contributions often fell silent. "SIK FAN LAH" hopes to shine a light on forgotten stories of Chinese people in New Zealand; from Otago's gold rush history, Pukekohe's vegetable farmers, fish'n'chips, and takeaway owners.

Jess Wong, the Sik Fan Lah Producer

says; "Food is a universal language. It speaks to people in many ways and reminds them of family, gathering together, and embracing traditions. It transcends barriers and is a tasty way to educate and expose people to new cultures. My upbringing was centred around food, and Sik Fan Lah has been a beautiful journey to explore the many layers of Chinese identity throughout Aotearoa."

MY SIK FAN LAH STORY

Fortunately, I am one of the presenters on an episode of "SIK FAN LAH." For me, Sik Fan Lah helped navigate through my mixed-identity of being Indonesian-Chinese. In the 1960s-1990s, Chinese culture and language was suppressed in Indonesia, similar to how Te Reo Māori is in Aotearoa. Many generations lost the ability to speak, listen and read the language. However, food was the only universal language that Indonesian Chinese people could connect to. Embarrassingly, I did not learn how to speak Chinese and therefore I felt like a deficient and bad Chinese person. So, I started learning Chinese in Uni, but I am far from fluent. However, moving to Auckland and learning the

language made me feel as though the puzzle pieces were connecting. It was Chinese food that made me connect to my Chinese heritage. And being on this show, meeting Chinese people from different walks of life and bonding over Chinese food, felt like my puzzle had been completed. Experiencing authentic Chinese traditions such as making mooncakes with the aunties, fulfilled something in me. The experience that "SIK FAN LAH" graced me with, made me more secure in my identity and also my life journey. I learned that being Chinese means something different to everyone. I realised that there is no such thing as being *less Chinese* just because you do not know the language. Even though I may struggle for the rest of my life speaking Chinese, I can confidently host a dinner party and say "SIK FAN LAH!"

Episode List

1. SAM LOW VS. HER HIGHNESS

Masterchef and barista champion, Sam Low, follows the rumours of a newly-crowned Chinese queen to Rotorua uncovers a secret menu in the geothermal mists.



2. A PATH MORE EVIL

Entrepreneur sisters, the Evil Twins - Nat and Steph Chin - eat their way through Wellington's wildest land and sea produce with the help of fellow rebels.

3. TYLA'S HOMEGROWN CHALLENGE

In Auckland, rugby star, Tyla Nathan-Wong, powers through the physical challenges of a Pukekohe market garden and the emotional challenges

of cooking with a Chinese mum.

4. JANICE'S SOUTHERN MIGRATION

Albatross educator, Janice Huang, relives the hardships of the Otago goldfields, while gorging on delicacies by migrants new and old.

5. PIG OUT IN PALMY

Meme queen, Abigail Masengi, heads to Palmerston North to battle towering flames and the roasting of a 65 kg

whole pig in a traditional Chinese earth oven.

6. RETURN OF THE PRODIGY SON

Playwright and poet, Nathan Joe, samples new takes on classic dishes and rediscovers his childhood growing up around a fish and chip shop in Christchurch

The 95bFM Top 10 March 8, 2023



**PROTEINS OF MAGIC
DIVINE PHYSICS**



with Annabel and Callum

March 8, 2023

1. Proteins Of Magic - Divine Physics
2. A Blunt Jester - Eartha Kitt
3. Hybrid Rose - Planet Intercourse
4. Grecco Romank - Celestial Poison
5. T.G. Shand - Fatwood
6. Soft Plastics - Darcie
7. Office Dog - Big Air
8. Vera Ellen - Carpenter
9. Revulva - This Town
10. Unknown Mortal Orchestra - Layla

Text VOTE with your choice to 5395 or visit 95bFM.com/vote
The 95bFM Top Ten with Annabel & Callum, Wednesday's from 7PM

Get involved with 95bFM today! 95.0 FM across all of Tāmaki Makaurau
Visit <https://95bFM.com/news/volunteer-at-95bFM>

Faculty Stereotypes - MAKE OR BREAK?

After walking these halls for three years, my friends and I have noticed that there are indeed some stereotypes associated with each of the faculties we see at the University...but the question is do they **MAKE** sense or do we **BREAK** this particular stereotype because it is far from true?



SANSKRUTI BANERJEE

After yarning with various students from all these faculties, I have come to some conclusions about these stereotypes. I apologise in advance for the flaming of your faculty & know that whether these are actually true or not is still open and up for debate...but hey I'm sure the many people I talked to are somewhat valid so let's have a peek!

ENGINEERING

The faculty which arguably has the best review each year and probably the most stereotypes associated with it too...let's hear some of these about the 'people in STEM' as I like to call them.

MAKE:

- The faculty that doesn't really know how to dress. Bit of a fashion disaster - it's the Microsoft T-shirts, grandfather flannels, huge black backpacks and jeans for me. Big slay with the Sony WHX1000-MX4 or MX5 headphones though.
- Most of them are nerds. Again, true. From what I've gathered from students...common hobbies include; gaming, coding interesting things and on occasion suddenly deciding to become a gym bro.
- Engineering dudes have zero game. Sometimes apparently they don't even take showers. Yet they can probably make and code a literal game...perhaps some real life coding is needed my bro?

BREAK:

- That there aren't hot girls—firstly there are and secondly what's more hot than a freaking woman in STEM?! Girl boss energy not gonna lie—they serve and

leave no crumbs behind. Apparently there are plenty and they are a minority too so boys you better up your game (no not the one you're coding, literally your game).

- Engineering is like high school maths and physics. News flash, especially for the first years with false hope...it is not. There are much wider areas of where you can go so keep your eyes peeled and aim high.

LAW

Moving on to a faculty full of ego and heads held high...it's the boost of unnecessary or perhaps necessary pride whenever some stranger says; *Oh wow you do a LAW degree at Auckland?!*

MAKE:

- The inflated egos. You will never find a law student who does not mention at least sixteen times a week that they in fact, do a law degree. Thank you Sherlock Holmes for this ever so surprising revelation about yourself. Fair enough considering the PTSD they go through (totally not a biased opinion here).
- They're overcommitted. It's the endless clubs, random extracurriculars and running around on campus for me. I swear sometimes we come to campus on a day full of lectures and by the end wouldn't have attended a single one because we were 'too busy' doing other things.

BREAK:

- That law is easier than people make it out to be. Students confirmed that the stress, panic and difficulty is rather



significant so next time you try sit through a law lecture and report back.

- Law students do all their readings / love to read. Um sure buddy, go tell that to the hundreds of law students who probably have not touched a reading since first year...
- Full of extroverts who love to argue—like every other faculty even though we all love a good debate, there's your classic personality mixes there too.

MEDICINE x HEALTH SCI x SCIENCE

Most people would pretty much say you've chosen not to live laugh love pursuing this path, and are more on a steadfast route to #die cry hate. Nevertheless, you slay.

MAKE:

- All med kids are elitist. Harsh but true,



it's definitely 'I'm out to get you,' over 'let's form a supportive community,' especially for those first year pre-med students.

- Nursing students have VERY aesthetic instagrams. Time to become influencers I reckon.
- Optometry students always dress well. It's the well thought out fits for us, like chill you're off to a lecture.

- Med student's drink HARD—'like chill out do you even know what liver cirrhosis is?'—a med kid.
- Science students are more chill than med students. Usually this is true, they tend to be a lot more easygoing.

BREAK:

- That med school kids have no life. I mean sure they're drowning in piles of gosh knows what but surprisingly enough a lot of them are so used to that stress—they end up juggling ten thousand other things as well...crazy. Well at least the non first years.
- They're an absolute mess physically mentally emotionally spiritually. While somewhat true, a lot of them because of stress are forced to be hyper organised, OCD and look after their appearance etc quite well.
- Science is all experiments. It's not, there's a lot more to it and it isn't like high school either.

ARTS/FINE ARTS

A lot of people don't even understand the difference between arts and fine arts. So no it's not just painting, dance etc... These people always tend to stay back after their degrees for phd's, masters, so on and so forth—now whether that's because of fear of the real world and getting a job or attachment issues with uni who knows?

MAKE:

- Not that much different to any other degree; it's got its own share of struggles and wins.
- Probably one of the best dressed faculties. True, you can spot an arts kid a mile away because they're always rocking their own style whatever that might be.

BREAK:

- Art is for dropouts and is super easy so the students aren't particularly smart. I'd LOVE to see anyone who says this try to do an arts degree without miserably failing...it's the STEM students who do art gen eds struggling for me...like no honey.

- Art is one specific thing...so many things come under arts, have a stalk of the UoA website.

BUSINESS SCHOOL

Ah yes, the home of the, 'commerce bro's.' UoA's pride and joy, that ONE building everyone knows and loves, named after the businessman who just casually donated 7.5 million dollars to the business faculty.

MAKE:

- Commerce bro's have their heads up their asses. True according to every single person I talked to. Maybe in your next checkout of a bitcoin investment or theoretical analysis of the stock market, grab some humility on the way out too yeah?
- They all want to be rich. Who doesn't?

BREAK:

- Business kids do jackshit and it is very very easy to pass. #bare minimum vibes. While some agree, many don't realise commerce kids actually need to do a lot of shit and most other faculties probably wouldn't last writing a commerce essay with the stupidly unnecessary referencing and writing guidelines. This could depend on the major, so perhaps up to debate.

GLOBAL STUDIES

MAKE:

- They show up to classes but have no idea how to explain to someone what their degree actually encompasses.
- They're good at languages, usually yes... although you will get the one student who does not know past the level of Spanish in Dora the Explorer.

BREAK:

- They all want to be Prime Minister. No.
- Dropout degree, they won't get jobs. False, they will especially in the evolving world of business, its a standout. Different, yet needed.

Down on the Sidewalk (on Karangahape Road)

After Selina Tusitala Marsh

Walking down Karangahape Road

I only ever see what my clothes let me.

When I am black trench coat and Doc Martens

I see the night lights and cityscapes being swallowed by gentrified stores

half a cigarette packet slumps drunk in my pocket,

I am following the music and hi-fiving every artist

on my way to the next 'spiritual encounter'

When I am crease-free suit and polished shoes.

I see warm days withAmericano in hand

keep my distance from all these poors

I clutch the money in my pocket like a compass

hoping it will guide me to the café we are meeting in for this start up

I never want to be here too long.

When I am sweatpants and musty hoodie,

I pace frantically down Karangahape's curves

Late for tomorrow's lecture,

pretending I have submitted last week's assignment.

ignoring the snob in a suit, imagining myself as every artist I see

I come home to this road in the night,

we club till dawn – celebrating with every other half face that clings to them.

Calling the moana home through each embodiment

I cry for how we have cut them down to "K-Road",

Hear tales of how Karangahape Road held my people, broken and blooming.

Hear tala about the karanga Hape did to welcome Tainui here.

Wonder whether this was always supposed to be where the left behind were called to?

Unsure. I sit on their sidewalk – continuing to listen to this road breathe.



ERIC SOAKAI (THEY/HIM) IS A SAMOAN (POUTASI FALEALILI) / TONGAN (PANGAI HA'APAI) ARTIST BASED OUT OF SOUTH AUCKLAND, NEW ZEALAND. A PHILOSOPHY/THEOLOGY STUDENT AND AN AWARD WINNING POET, THEY ARE UNIVERSITY OF AUCKLAND POETRY SLAM CHAMPION (2021), NEW ZEALAND SLAM CHAMPION (2019) WITH WORKS FEATURED IN VARIOUS ACADEMIC AND LITERARY JOURNALS SUCH AS KNOWLEDGE MAKERS VOLUME V (THOMPSON RIVER UNIVERSITY PRESS 2020) AND THE UPCOMING OCEANIC-PACIFIC POETRY ANTHOLOGY WITH MASSEY UNIVERSITY PRESS LATER THIS YEAR. THEIR WORKS ARE OFTEN AN EXPLORATION OF EMBODIMENT AND CULTURE.

HOROSCOPES

Uh oh! This week the Oracle has decapitated the *Craccum* team and is now holding issue 4 hostage until we act as a mouthpiece for its particularly harsh words.



ARES

Wake up! It's time to get your ass to class! If you don't start coming to lectures you're in for an awakening even ruder than your shitty apartment's fire alarms. Try actually

setting an alarm and maybe you won't need to spend your weekend pretending to watch the recordings, the Oracle isn't fooled.



TAURUS

Hey Bestie, are you sleeping enough? Those gigantic bags around your eyes tell a story that no amount of concealer can hide. You can pretend you were studying but those grades scream

social media addiction.



GEMINI

AVOID LAW STUDENTS. Spotting them is easy, keep an eye out for the extremely uncomfortable looking fuckwit repping their favourite

Hallensteins suit. Do you really want to be hanging around someone who likes arguing so much they decided to revolve their whole life around it?



CANCER

Developing increasingly complicated ways to avoid talking to your parents may seem like a good idea now; but come Christmas the Aunties are all going to give you a big piece of their mind. Individually. Does that sound fun? Thought not. Call your parents, unless they're dicks.



LEO

It's time to start taking your meds! It may seem crazy but the only crazy here is you. That's right, you don't have a sparkle, you have B.O. Take those pills, take a shower, and if you're feeling particularly adventurous: maybe it's time to tackle that laundry!



VIRGO

Yasss Queen those 10 story rant posts are looking super stable this week! You clearly have a talent for writing—especially in the face of mild inconveniences. Why not put those talents to work by contributing to Aotearoa's best student magazine next time you get a less than stellar mark back?



LIBRA

Everones a Critic, but you don't have to be. Your remaining friends don't need to hear a precise breakdown of their dietary failings and frankly you're not looking too hot in that department either buddy. Inward, not outward.



SCORPIO

Fuck you. Yep we're all sick of your shit. This week you best be looking where you're going cause bad luck is coming and so is the Oracle. Pay particular attention to wet floors, or don't; It's about time you fell flat on your stupid face.



SAGGITARIUS

You can't hide at the back of the lecture theatre forever. Time to stop blaming your socialisation issues on your environment and realise that maybe-possibly-sometimes you might be part of the problem. Put yourself out there, have some awful conversations. When you give up this time you'll be secure in the knowledge you tried.



CAPRICORN

All that focus on schoolwork and no focus on friends? It's more likely than you think! Take a step back, it's ok your ungraded quiz can wait. You're already too late to try shads \$2 toasties but if you're lucky you might be able to catch the eye of a particularly beautiful and appropriately aged suitor



AQUARIUS

You may think you're the smartest student in the group project, but your arrogance will be your downfall. Don't dismiss others' ideas just because they don't fit your narrow worldview. Take a step back and listen, or risk a nasty surprise when those peer marks come back.



PISCES

You think you're so fucking nice dont you. Yeah we see that smug little grin as you show off your 16 personalities score. Newsflash: your volunteering for the SPCA won't fix that superiority complex and neither will lying on personality tests! This week be a little more honest with yourself, you need it.

PUZZLES-PUZZLES-

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



Word Wheel

- 10. Thanks for playing
- 20. Solid Effort
- 25. Clever
- 30. Genius
- 35. Expert
- 40. Wizard

Create as many words of 4 letters or more as you can, always containing the centre letter, never reusing a letter. There is at least one word using all letters.

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

INTERSTELLAR
PARASITE
SHREK
AVENGERS
LABYRINTH

GODFATHER
TERMINATOR
ALIEN
CLUELESS
FROZEN

TWILIGHT
CASABLANCA
JAWS
JUMANJI
SCREAM

Barb
Eel
Plankton
Shark
Tuna



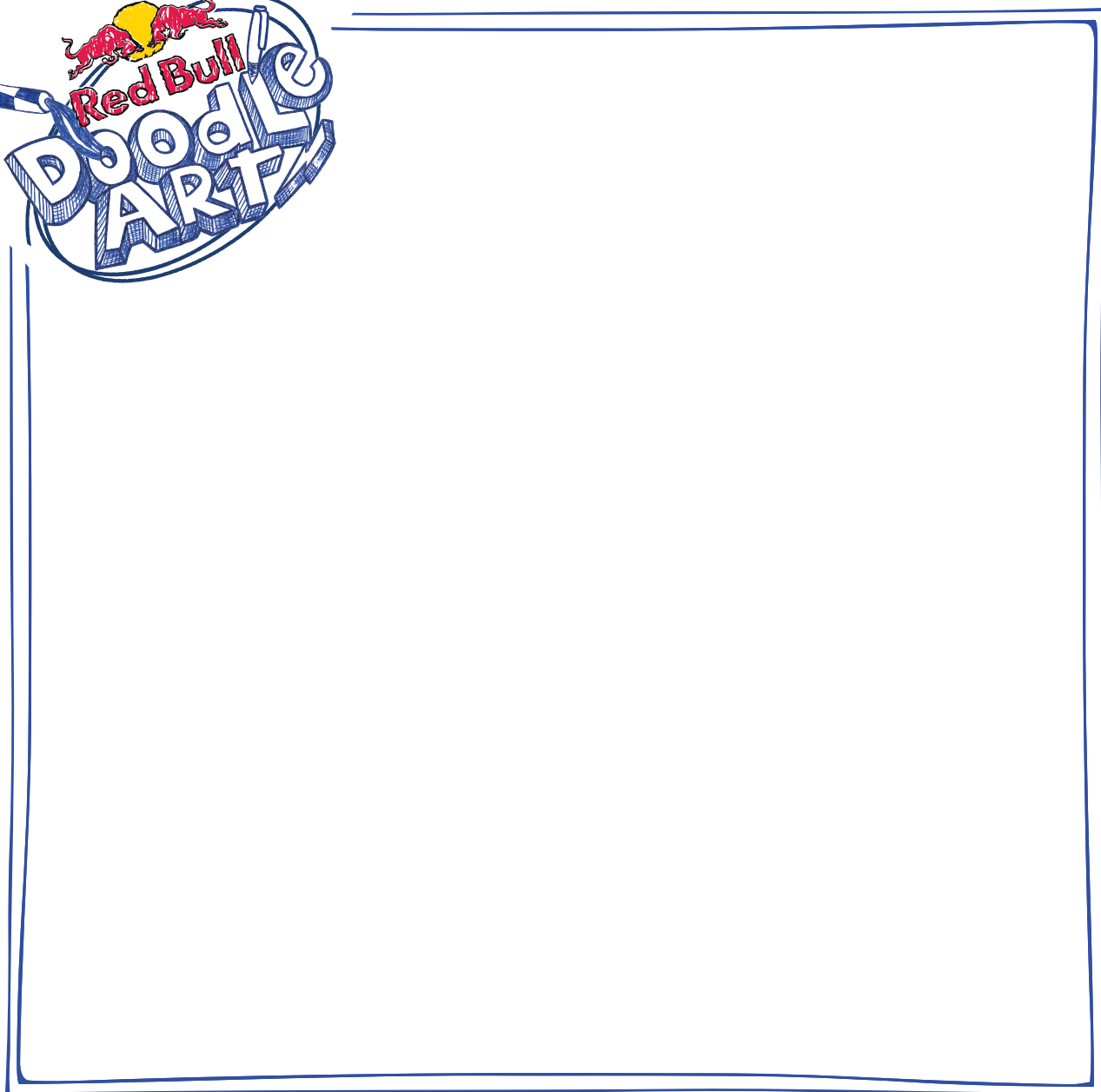
DOODLE YOUR WAY TO THE
WORLD FINAL IN AMSTERDAM

APPLY NOW

BY COMPLETING YOUR DOODLE+
ON THE NEXT PAGE



**WHERE DOES
THE MIND TAKE YOU?**



1



DRAW YOUR DOODLE WITHIN THE FRAME ABOVE

2



TAKE A CLEAR PHOTO INCLUDING THE FRAME

3



SCAN THE QR CODE, CLICK APPLY AND UPLOAD

AUSA ENVIRONMENTAL WEEK WORKSHOP

Climate Action 101

TUESDAY 14TH MARCH, 5.30PM - 8PM
ROOM 119-130, CLOCKTOWER

THURSDAY 16TH MARCH, 5.30PM - 8PM
421E-619, ENGINEERING

BROUGHT TO YOU BY

Climate Club NZ
linktr.ee/climateclubnz
@climateclubnz

AUSA

CLIMATE FRESK

AUSA ENVIRONMENTAL WEEK

PUB QUIZ

WEDNESDAY 15TH MARCH
5:30 PM (TEAM SET-UP)
6-9 PM (QUIZ)
SHADOWS BAR

BROUGHT TO YOU BY

GS AUGSS x **SFC** x **AUSA**

AUSA ENVIRONMENTAL WEEK

KOKEDAMA

UOA HORTICULTURE CLUB WORKSHOP

FRIDAY 17TH MARCH
4PM-6PM IN THE QUAD

AUSA

AUSA ENVIRONMENTAL WEEK

design your own tote bag

FRIDAY 17TH MARCH, 5PM
THE QUAD, CITY CAMPUS

 x **AUSA**

BEACH CLEAN UP

AUSA ENVIRONMENTAL WEEK
19TH MARCH 2023
2-5PM
OKAHU BAY

FOOD PROVIDED
BRING YOU AND YOUR FRIENDS

SFC **UMSS** **AUES** **AUSA**

Bucklands Beach
Sat, 18 March
10am - 3pm

Beach Day: Hangout & Cleanup

HKSS x SSA

  **AUSA**

AUSA
ENVIRONMENTAL WEEK
MARCH 13 - 17

