

CRACCU M

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 04, 22 MARCH 2021

Work for me peasants!

Marketing students at UoA handed over their ideas to a billion dollar company without knowing. Eda Tang's investigation has led to students now having the option to sign their rights away.

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Move for me peasants!

Oscar Zambuto explores the farcical nature of empty-arena sports, and how lost professional sports has become without an audience.

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Starve for me peasants!

Sherry Zhang and Ben Mollison explore the gastronomy of vending machine food on offer at UoA. No surprise - they taste better at 2am.

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The People to Blame

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SHADOWS
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CONTRIBUTOR OF THE WEEK

THOMAS GIBLIN
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WINNER OF \$50 SHADS VOUCHER

TE AO MĀORI EDITOR
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Episode IV - A New Hope

Stress creeps upon us at the worst of times. It was the visionary artist K. Perry (2014) that prophetically said, "they ask you how you are and you just have to say that you're fine when you're not really fine but you just can't get into it because they would never understand." These are the emotionally heavy words that echo the sombre mood of many students, as their return to campus is clouded by approaching tests and assignments.

It hardly felt like many of us were able to enjoy the events on offer last week. For students running clubs stalls, it was a hectic week, having to take time out of their schedule after already attending the virtual expo (Parsons A.M, 2021). For those of you that did - thank you. Our first years were truly lucky to have you donate your time to recreate the welcome experience they deserved.

Meanwhile, for those poor folk stuck referencing their assignments already, we hope you're still feeling a sense of fulfillment being back around people. Whether it's the re-found sense of comradeship, regained feeling of schedule or increased smoking and drug use (Espad Group, 2016), finally returning to campus sees benefits for us all. Of course, touch wood you're not reading this back in lockdown.

Given we've all spent considerable time in our homes, many people we've talked to have shared the feeling of claustrophobia being around so many fellow students again (People Brian has talked to, 2021). For Brian, stepping off the bus Monday morning and being immediately engulfed by a swarm of people, he had to refresh his bearings of where he was again. If this is reflective of how you're feeling being back, then here are some top tips on how you can reduce your social anxiety.

Stay Underground. Many of the students will be swarming Symonds St, so if you want to stay out of sight, go low. You can get from Engineering to Arts without stepping onto Symonds at all, so use the underpasses and you'll reduce the amount of time you spend dodging crowds.

Phone Conversation. You're in a hurry and too busy to talk - people

make way! Don't worry if you have anyone on the other end or not.

Just Don't Show Up. This one will take a few weeks to feel natural, but we're sure you'll get there. Those lecture recordings will go up soon enough.

Hit the body with a tremendous amount of light (Trump, 2020).

Whether it's ultraviolet or a very powerful light, this will cure your social anxiety in less than a minute.

Hopefully, these tips help calm your nerves as we're thrown back into the large pool of congregating students. But for the most part, we can agree this is an overwhelming positive to see students back again.

hEncEForTH, all there's left to say from us is go well in the deep blue sea! As the visionary K. Perry (2010) said, "baby you're a firework!" So come on let your colours burst.

Yours faithfully,

Eda Tang (she/her) and Brian Gu (he/him)

Co-Editors of Craccum 2021

N.B: Eda would like it known that the APA referencing in this editorial is terrible, and any marker's comments should be directed to Brian specifically.

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The Secret to Subject Success – QS World University Rankings

JESSICA HOPKINS

The QS World University Rankings by Subject rate the top universities annually in 51 different disciplines based on key indicators. The University of Auckland came in at #81 overall, holding its place in the top 100. The highest placers in their respective subjects for 2021 at UoA are Pharmacy and Pharmacology at #28 and Education at #29.

Craccum talked to Jeff Harrison, Pharmacy Head of School, Malcolm Tingle, Pharmacology Department Head and Mark Barrow, Faculty of Education Dean, about the results.

Why Have These Subjects Been Successful?

Pharmacy and pharmacology have placed in the top 50 since 2018. Harrison and Tingle say they are 'delighted' to have held their position in the rankings but that it isn't something they fixate on. 'We don't chase rankings. They are a by-product of focusing on doing high-quality research that answers useful and important questions.'

'Our primary focus is on the work we do here. We aim to recruit and retain excellent researchers and support them in doing world-class research that is important to New Zealand and New Zealanders. If you do that bit right, the rest follows, hopefully.'

Over in Education, Barrow says their wide breadth of research has contributed to their global success for several years. 'We score particularly highly in indicators of research impact – people read what we write and use it. We also have a very good reputation amongst employers of our graduates.'

Harrison and Tingle also say their research sets Pharmacy and Pharmacology at UoA apart from the rest. 'The rankings are made up of four different scores: academic reputation, employer reputation, research citations, and impact of research. In the last two categories, we moved from 133rd to 6th and from 139th to 4th globally in the last three years. In both those categories, we're the leading institution in Oceania.'

However, both Harrison and Tingle agree the University's academic reputation needs improvement. 'It isn't only about research. Academic reputation accounts for 40% of the ranking. This attempts to measure how academics from other universities, mostly internationally, perceive The University of Auckland. Auckland has slipped a little bit here, but we're still doing pretty well compared to universities internationally, many of whom are better resourced (for which you can read have more cash).'

What Opportunities Will These Rankings Bring?

The Education Department Head says the subject's international accolades make UoA an attractive option for study. 'Our international ranking also attracts many doctoral students from within New Zealand

“We score particularly highly in indicators of research impact – people read what we write and use it. We also have a very good reputation amongst employers of our graduates.”

and internationally. Our large doctoral programme further cements our global reputation. It is a virtuous circle.'

Barrow hopes Education's high ranking will lead to more investment in the sector. '*Craccum* readers will be well aware of the many educational challenges we face as a country. And yet successive governments fail to invest in educational research, looking overseas for solutions that are not usually designed for the diverse population in the New Zealand education system. Our rankings should show politicians we have the talent in NZ to address these challenges. It would be heartening if they were prepared to fund us to do that.'

Harrison and Tingle say their high ranking will 'open doors' for the subjects. Before COVID-19, their global placement would attract international PhD students, post-doctoral fellows, and the best academic staff. Harrison says the main benefit from these rankings is forming valuable connections with other universities. 'Most research collaborations are driven by existing relationships between people. But if you reach out to new people, it helps to be from an institution perceived to be good.'

Notice of Correction: 'Arts Hit Hard By Sweeping Cuts'

Craccum would like to apologise for our misrepresentation of *Interesting Journal* in the article 'Arts Hit Hard by Sweeping Cuts', Issue 1 2021. We originally reported the journal will no longer be receiving University funding. This was an inaccuracy; the information provided to us confirmed but did not specify the extent of these cuts, and the organisation has since clarified the Faculty of Arts continues to support the publication, both financially and otherwise. Many student groups, including *Interesting Journal*, have been affected financially by COVID-19. The article will be taken down on social media and our website. Aroha mai to the *Interesting Journal*, and others affected.

Semester Two Exams to be Held Online

BRYONY AMMONDS-SMITH

All Semester Two exams will be online, as announced by the University earlier this month.

This comes as Auckland returns to Alert Level One for the first time since the Level Three restrictions were put in place on Sunday 28 February, and Level Two restrictions on Sunday 7 March.

In an email addressed to students, Vice Chancellor Dawn Freshwater recognises the "importance of clarity and predictability for both students and staff in preparing for examinations and tests." She wants "to ensure that there is fairness across time, so that future alert level changes do not disadvantage some courses over others."

Prior to the semester commencing, it was also announced that the Semester One examinations will take place online. Invigilated tests will take place in person if Auckland is in Alert Level One, and online in Alert Level Two if possible. Exemptions will apply if necessary.

In 2020, Semester One exams were placed online due to the initial

predictability of COVID-19, and the country's first lockdown resulting in an entire shift to online learning and research activities. They were available for 24 hours and worked alongside the University-wide grade bump.

However, Semester Two was only partially online, with a shorter Auckland-specific Level Three lockdown resulting in a few weeks' disruption and online learning. The University had planned in-person examinations in anticipation of and alongside the Level One guidelines, but a case of COVID-19 located close to campus threatened the general student population with an unknown risk. Following outcry from students, the University announced a rapid move to online examinations on November 13th, 2020. This resulted in some students sitting exams in person, while others had last-minute transitions to online.

The move this year to have all exams online prevents any overlap or unfairness, and the clarity allows for students and staff to have a seamless transition should Auckland enter a higher alert level.

University's Te Reo Māori Initiative Launches Online

CHARLIE PARKER

Earlier this month, the University of Auckland extended a bilingual language feature onto the main menu of their website. Te reo Māori has now been used in the titles of menu options in addition to their English translations, in line with the University's initiative to revitalise the use of the indigenous language of New Zealand.

Web Manager Penny Collins has stated on the University's website "that the collective had dedicated countless hours of mahi/work, taima/time and hui/meetings" in order for the feature to be developed correctly.

Michael Steedman (Ngāti Whātua Ōrākei, Uri o Hau), University of Auckland's Kaiarataki/Deputy-Pro-Vice-Chancellor Māori, stated that "as part of the plan we are aiming to raise the status of the language, promote learning of te reo and tikanga Māori and creating opportunities for the language to be seen and heard every day at the University".

The plan in reference is the University Language Revitalisation Plan. It was endorsed by the University's senior leadership team in August 2019 with three main goals outlined to be achieved:

1. By 2024 all existing staff will have participated in professional development for te reo Māori learning and all new staff will be offered a course.
2. By 2025 all students will have the option of a te reo Māori course in their programme of study.

3. By 2040 50% of staff will have the ability and confidence to demonstrate a basic level of competency in te reo Māori.

The University website has further been noted to be one, if not the most important, way of communicating with current and future staff, students and stakeholders. In a recent news article on the website, it was claimed that the website itself had over five million users in 2020, therefore by mere exposure anyone visiting the website is able to expand their te reo Māori vocabulary. It is also highly beneficial for those who speak te reo Māori as a first language, making the website very accessible to a wider audience.

Another recent te reo Māori initiative was the language app Te Kūaha - The Doorway, which aids with te reo Māori in written and spoken form. It further connects to the University's stated values, as the University has previously recognised that the language is fundamental in Māori culture and identity.

Younger New Zealanders have also demonstrated a keen interest in te reo Māori language learning, with the Ministry of Education stating that in 2020 over 30,000 secondary school students studied te reo as either a secondary or native language.

For further information, or to see the initiative in action, visit the University of Auckland website.

New Zealand's Universities Step up to Support Returning Students

JESSICA HOPKINS

All eight universities in Aotearoa have agreed to subsidise 50% of the managed isolation quarantine (MIQ) costs for the principal returning international student. Students studying at the University of Auckland and AUT, Waikato, Massey, Victoria, Canterbury, Lincoln, and Otago universities will all be covered. However, fees for additional people staying in MIQ with the student will still need to be self-funded.

In a Facebook post, The New Zealand International Students' Association (NZISA) responded positively to the announcement that universities will be supporting returning offshore students with MIQ costs. 'NZISA applauds the universities' decision for stepping up and supporting returning international students, especially after the recent announcement on increased MIQ costs for temporary visa holders.'

The Ministry of Business, Innovation and Employment recently announced a 78% increase in MIQ costs for temporary visa holders from the 25th of March. This increase will affect student visas. The NZISA argue that the revised fees only benefit the government at the expense of overseas students. 'This decision is explicit discrimination against not only international students but all other temporary visa holders who contribute valuable work and diversity to the wider New Zealand communities.'

250 PhD students have already been granted a border exception to enter the country. One thousand more returning students at bachelor's degree level and above returning in stages from April. In a press release, NZISA says these increases are 'counterintuitive to the government's decision to welcome more international students back

into this country and to collaboratively work on strategies to recover the international education sector.'

NZISA shared that the current cost of two weeks in MIQ for the principal returning PhD student is \$3100. For all students returning after the 25th of March, the cost will be \$5520 for the principal adult. An additional adult's cost has increased from \$950 to \$2990, and an additional child from \$475 to \$1610. All Universities will subsidise half of the principal student's cost, but not other people they are staying with.

To be eligible for the border exception, PhD students need to provide proof of access to \$15,000 for annual living expenses. For students at the Bachelors level and above, this increases to \$20,000. The 1000 students at the Bachelors level and above need to have studied in New Zealand in 2019 or 2020 and intend on studying the same bachelor's degree or postgraduate qualification at the same education provider.

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Inquiry Into Student Accommodation Continues

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

The Education and Workforce Select Committee heard from students about their experiences in student accommodation last week as part of a parliamentary inquiry into the student accommodation sector.

Last year, the COVID-19 pandemic and lockdowns highlighted once again a number of existing issues within the student accommodation sector. Following calls from the Green Party, the inquiry into student accommodation was launched.

In 2020, *Craccum* reported that University of Auckland accommodation residents began two petitions to have rent reduced over the Alert Level Four lockdown period, given that some students were unable to return to their rooms until New Zealand returned to Alert Level Two. Students affected eventually received a rent reduction.

At Victoria University of Wellington, students organised a rent strike after some residents were forced to move out of accommodation during the lockdown but still had to pay rent. The select committee heard

from Azaria Howell, spokesperson for the Victoria Rent Strike, who highlighted that students already under financial pressure had to pay for expenses such as flights home after being made to leave student accommodation.

Other issues raised included the experiences of students working as residential assistants, claims of mismanagement and understaffing of accommodation facilities and mishandling of sexism and homophobia complaints.

A common theme raised both at the hearing and by Greens Tertiary Education spokesperson, Chloe Swarbrick, was the fact that student accommodation providers are not subject to usual tenancy laws. Swarbrick has previously called the sector a "Wild West", and called for further regulation. Of the hearings today, she said that these submissions only reflect a small portion of the many issues she is also hearing from residents.

Domestic Enrolments Make up for Falling International Student Numbers, but Financial Hole Still Remains

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

Domestic enrolments have increased dramatically in 2021, new figures from New Zealand universities show.

At the University of Canterbury, the University of Otago and Victoria University of Wellington, rising domestic numbers have now made up for the loss of international students due to the COVID-19 pandemic. Some figures also suggest that there has been an increase in Māori and Pasifika students, with Otago reporting an 8.4% increase in Māori student enrolment and a 13% increase in Pacific student enrolment.

As of the 12th of March, the University of Auckland domestic enrolments had grown also. A University spokesperson confirmed to *Craccum* that Domestic EFTS (Equivalent Full-Time Students) have grown 4.6% from 2020. Māori EFTS have also increased by 7% since this time of year in 2020.

Notably, large increases in school leaver enrolments have been observed. "Growth has been very strong in the school leaving cohort, with 1,000 more enrolled in 2021 than for Semester 1 2020," says University spokesperson Lisa Finucane. "Within that group we have also seen strong growth in enrolments from both Māori and Pacific school leavers with each growing by 20% compared with 2020 school leaver intakes."

International enrolments are also higher than expected, says Finucane. "They are forecast to be around 400 EFTS lower than in 2020, which is above what we had budgeted. Nearly 2,000 of our International students are studying with us from overseas using online delivery methods. University staff have made huge efforts to deliver course material to students unable to return to Campus. Both the students and the staff are looking forward to online delivery being an opportunity to

enhance face-to face teaching rather than being the main form of delivery for groups of students."

Despite these increases, financial problems still remain for New Zealand universities in the wake of COVID-19. *Craccum* previously has reported that staffing cuts at major universities have been attributed to falling numbers of international students, who are funded differently than domestic students. International students pay much higher fees than domestic students, while domestic students pay subsidised fees and universities receive government funding for these students. However, international student fees still drastically exceed what universities receive in funding and fees for domestic students.

Critics of university cuts have commented that the current financial issues faced by universities point to a problem with the way domestic students are funded, and just two weeks ago universities sought increased funding from the government due to the rise in domestic enrolments.


University of Otago Vice-Chancellor Professor Harlene Hayne recently told *Radio New Zealand* that while enrolments often increase in times of financial pressure, the increased enrolments were still surprising.

"An upswing in university enrolments is quite normal at any time when the labour market and economy are under pressure, but the magnitude of the domestic increase this time is greater than we have seen in other recent periods of economic downturn such as the Global Financial Crisis."

The University of Auckland is still yet to publicly release its enrolment numbers for 2021.

Critics of university cuts have commented that the current financial issues faced by universities point to a problem with the way domestic students are funded, and just two weeks ago universities sought increased funding from the government due to the rise in domestic enrolments.





"I wear a mask when I'm in big classes like lectures. Wearing a mask all day is a bit suffocating but it's still safer to wear a mask when there's a lot of people around."

"There are so many people flowing in and out of the lecture theatres, that with barely anyone wearing masks it doesn't feel like you're actually contributing to anything or stopping the spread."

"If wearing a mask, and others wearing a mask, is the best thing to do to stop the spread of COVID and is recommended by the government, then it will definitely make me feel safer."

"[Wearing a mask] is hot and bothers me. I will wear one at Alert Level Two and above for some protection."

**Whaka
Rongo
Mai**

Whakarongo Mai!

What do Auckland students think about wearing masks on campus?

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

Now that students have returned to campus, masks have become more commonplace in crowded places such as large lecture theaters. The Government's official stance on face coverings at Alert Level One is that they are mandatory on public transport and domestic flights. It's also recommended that you wear a face covering in situations where you are unable to socially distance, such as in supermarkets or crowds. *Craccum* asked five students last week whether they'll be wearing masks on campus.

Jamie, 18, Politics & Sociology

"I won't wear one below level 2. [Wearing a mask] is hot and bothers me. I will wear one at Alert Level Two and above for some protection."

Sam, 20, Arts & Global Studies

"No, the majority of people around campus are not wearing masks, it almost feels like a minority to wear masks. There are so many people flowing in and out of the lecture theatres, that with barely anyone wearing

masks it doesn't feel like you're actually contributing to anything or stopping the spread."

"Seeing others wearing masks does give a sense of security, even just in passing. It also makes me feel more inclined to wear a mask myself."

Amy, 21, Arts

"I will follow the University and the Government's guidelines for COVID-19. I'm not a scientist or a COVID expert so I'm not in the best position to decide whether or not I should be wearing a mask on campus."

"If wearing a mask, and others wearing a mask, is the best thing to do to stop the spread of COVID and is recommended by the government, then it will definitely make me feel safer. I know there has been debates about whether the COVID messaging has been clear to everyone, but for me it's been really clear and I've seen the reasoning behind it, and I will continue to follow the guidelines as best as I can."

John, 20, Media, Film and Television and Communications

"I wear a mask when I'm in big classes like lectures. Wearing a mask all day is a bit suffocating but it's still safer to wear a mask when there's a lot of people around."

Kendra, 18, Law and Commerce

"I wear a mask when I'm expecting big crowds or will be coming in close contact with people, for example in lecture theatres where it's not possible to socially distance. But if I'm just going to a tutorial or meeting a small group of people, I don't wear a mask."

"The thing that would make me feel the safest on campus is if anyone with COVID symptoms stays home and gets a test. Wearing a mask can help stop the spread, but as far as I understand isolating when you are sick is the best way to stop the spread."

FOR OFFICIAL INFORMATION AND RESOURCES REGARDING COVID-19, VISIT THE [UNITE AGAINST COVID-19 WEBSITE](#).

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HOT WINGS

SATURDAY

ODD
SATURDAYS

Te Mana Tuku Iho o Te Ira Wāhine

The inherent mana of the feminine force



MAIRĀTEA MOHI TE ARAWA

A long time coming, the Wai 2700 Inquiry, better known as the Mana Wāhine Kaupapa Inquiry, has had its first hearing, listening to women decolonise gender roles and understanding the place of Māori women pre-colonial times. The investigation was first held in Waitangi on February 3rd this year and had its initial tūāpapa (foundational) hearing to define mana wāhine and establish the Crown's impact. Exploring the tikanga of mana wāhine and the pre-colonial understanding of wāhine in te ao Māori through claims, this all-female claimant group is the first of its kind to delve into the lasting effects of colonialism on indigenous women. The claimant group is led by respected lawyers such as Annette Sykes, and activists like Dr Leonie Pihama.

The central question is the 'alleged' denial of inherent mana (status would be the best translation in this context) and iho (contextual meaning of essence) of wāhine Māori. In the denial of mana, claimants are also exploring the systemic discrimination, deprivation and inequities experienced as a result. An inquiry into both historical and contemporary breaches of Te Tiriti o Waitangi will be conducted with a chronological approach to

Claimants have also brought up the failures of the crown in specific areas such as gender pay gaps, undermining of female leadership, institutional racism in Crown departments and domestic violence.



THIS FAMOUS PAINTING OF HINETITAMA, DONE IN THE 1980S BY KAPITI ARTIST ROBYN KAHUKIWA, DEPICTS THE FIRST WOMAN IN MĀORI COSMOLOGY. SOURCE: TE ARA

help develop a full picture connecting the issues brought up and the impact they have had over a long time. There are now 200 claimants, including individual whānau, hapu and iwi alongside groups from the Public Services Association, Māori midwives and nurses, survivors of family violence, women in the shearing industry and the Wāhine Toa chapter of the Mongrel Mob.

The themes of the claims include loss of rangatiratanga (chieftainship), and the social, economic, environmental and cultural loss that has occurred from this lack of recognition of wāhine rangatiratanga. Claimants have also brought up the failures of the crown in specific areas such as gender pay gaps, undermining of female leadership, institutional racism in Crown departments and domestic violence. A most pressing issue is the mana of wāhine and tamariki, the failures of organisations like Oranga Tamariki who have deprived wāhine the ability to take care of their own. The roles and responsibilities of wāhine Māori are crucial to Te Ao Māori, iwi, hapū, marae and

whānau. Wāhine Māori are our life bearers, our mothers and our greatest asset in the continuation of our lines. This inquiry will bring some autonomy back to our life givers and sustainers and ensure them legislative safety.

The Mana Wāhine claim was sparked in 1993, after Dame Mira Szaszy was passed over for an appointment on the Waitangi Fisheries Commission. A highly-qualified and renowned champion for women and for Te Ao Māori, Szaszy was nominated and suggested by her hapu for such a prestigious role. The place was instead given to Shane Jones. This led to numerous protests and the writing of the first claim of which would become Wai 2700. Slowly and steadily, women from all over the motu have submitted their own claims in a collective attempt to regain autonomy and control over themselves.

Last year, the Waitangi Tribunal committed to dedicating and financing a research committee and developing claimant funding for research to support this kaupapa inquiry.

Kaupapa inquiries are broad ranging inquiries by the Waitangi Tribunal into claims which raise nationally significant issues affecting Māori or groups of Māori as a whole, where the claims have not previously been heard. Depending on the outcome of the hearings, recommendations can be put forward to the Crown by the Tribunal.

A notable inquiry that is a first in not only the New Zealand legal system, but internationally, also has claimants asking to conduct hearings at significant locations across Aotearoa. Memorandums have suggested that hearings be held across the motu at Treaty signatory sites including Waitangi and Kaitia, Waikato Heads, Whanganui, Kāpiti, Waikanae and Rangitoto. Te tiriti o Waitangi has the signatures of 13 wāhine rangatira who have come to be known as the “founding mothers.” These signatories show that wāhine have always had an important place in ancient Māori society and that it should be reflected in today’s society, as well. These “mothers” have been constantly referred to throughout hearings. Their legacy has spanned decades and their descendants have taken their place as leaders by speaking at the inquiry hearings.

The inquiry sets particular precedence for women’s rights. This inquiry distances itself from the Victorian English idea, which many of our laws are based on, that men and women are different and that women are essentially chattel. This inquiry will breakdown western concepts of gender identity and the numerous roles that women could play in a

traditional Māori society. Professors of law, like Tracey Whare, are excited for the opportunity to revisit New Zealand history. Whaea Tracey spoke to *Craccum* and had high hopes for the inquiry. “(I am) excited to hear Māori women get to tell their stories and have the freedom of having an institution recognise their issue.” She believes the Tribunal can best make recommendations in the ways in which the Government should be engaging with Māori women in all places including home, school, and the workplace, and implementing the rights they deserve. Whaea Tracey noted how statutory mandate can make the real difference and fix the inherited imbalance stemming from colonisation for all wāhine, Māori mai, tauīwi mai. The Crown’s participation in the inquiry is being led by the Minister for Women, Jan Tinetti, and Minister for Māori Development, Willie Jackson.

Professor Whare hopes to discuss the results of these inquiries in her classes. She is teaching a contemporary tiriti class and aims to dedicate a lecture talking about the emerging issues for not only the claimants, but the New Zealand legal systems, too. We here at *Craccum* believe there is a brighter future for our wāhine and our systems and we’ll be keeping a vigilant eye on the hearings, and those treaty classes, to keep everyone reading informed.

“(I am) excited to hear Māori women get to tell their stories and have the freedom of having an institution recognise their issue.”



Each week, Tuākana Arts partners with a different team at the University to deliver a range of workshops to help you develop core skills required during your time at University and afterwards as you enter the workforce. These workshops are held every Tuesday during the semester, except mid-semester break, from 10 am to 12 pm.

This coming week, on March 23, CDES will be in to deliver the first of their 4-part series dedicated to helping Māori and Pacific understand and search for work out there in the real world!

For more information as it emerges or to learn about our Zoom options, please see the ‘Your Skills Mentors’ page on the Tuākana Arts Hub:

<https://sites.google.com/aucklanduni.ac.nz/tuakanaarts2020/home>



13 WOMEN ARE KNOWN TO HAVE SIGNED TE TIRITI O WAITANGI (FROM MORE THAN 500 SIGNATORIES.) THEY ARE OFTEN REFERRED TO AS THE FOUNDING MOTHERS. SOURCE: TE ARA.

Free Labour to be in to win a Helicopter Ride

UoA Students Unknowingly Forfeit Intellectual Property to Billion Dollar Kiwi Company, ZURU



EDA TANG

A three-year partnership

between the University's Marketing 306 (Advertising and Promotion) course and FMCG company ZURU Edge raises some questions about students' intellectual property rights.

In March last year, ZURU Edge was invited to my class to present marketing briefs for their to-be launched products, including the *Me* period care brand which wouldn't be launched until November 2020. As part of coursework, we had to create campaigns based on these briefs.

We were told by lecturer Dr Mike Lee that groups could submit their campaign to ZURU. Whichever group presented the best

campaign would win a helicopter ride, a free lunch at the famous Coatesville mansion once owned by Kim Dotcom (now owned by ZURU CEO Nick Mowbray and his siblings), and potentially, the opportunity to work with ZURU.

Lee now admits that students have been handing over their IP to ZURU, while students were under the impression that they were entering a competition - a possible breach of University policy. To date, no evidence has been found that students' work has been stolen. But a ZURU representative said they didn't know whether or not students' ideas were used by the company, when initially asked.

Students recall Lee adding that *winning* project ideas may also be used by the company. However students were not told that by submitting their assignments to the competition, that they would be forfeiting their IP rights with the potential that their ideas would be used in ZURU's future marketing campaigns.

Launch of *Me* Raises Brows

We turned in our work five months before *Me* launched their product and campaign. While moodboards, fonts, colours and the logo were provided to us, conceptual marketing ideas that were similar to those of our work began appearing on Instagram, *Me*'s main marketing platform.

Although these ideas were not revolutionarily unique, they are similar enough to question whether or not it had been possible that students' work was used. ZURU had run into previous IP lawsuits before when *Lego* took action in court for allegations of ZURU copying their designs. I was particularly concerned because news articles coming out at the time about ZURU's success with consumer goods had been saying that "senior lecturer Mike Lee has been working with ZURU on the new product lines", implying a

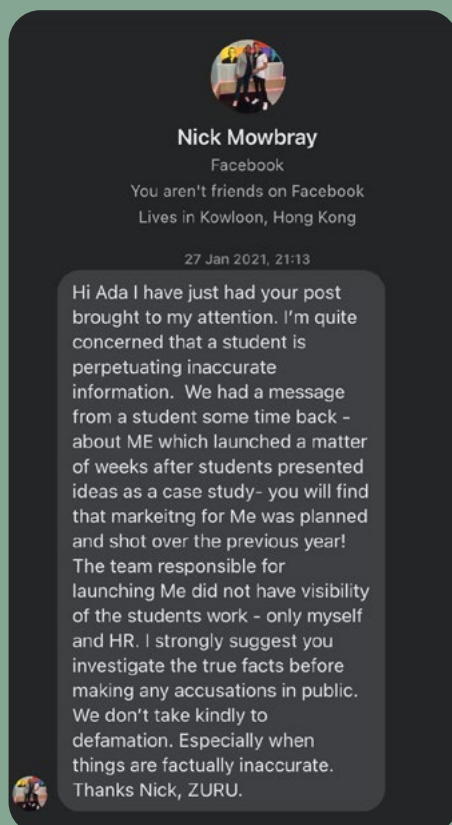
Students have been handing over their IP to ZURU, while students were under the impression that they were entering a competition.

private relationship between Lee and ZURU. Lee's LinkedIn also lists ZURU as one of the brands that he has "collaborated with/served as a brand strategist/marketing consultant for".

When asked about this relationship, both Lee and a ZURU spokesperson denied that Lee had any private or contracted relationship with ZURU. Lee stressed that working for the company would mean he is getting paid. "I'm working with the company to set up these competitions. I'm not working for the company...I don't get any financial benefit in any way or any other sort of benefits". A ZURU spokesperson involved in the partnership, Liam Whittaker, says that he is confident that Lee isn't extending his work beyond profiling ZURU to the University and providing an interactive industry interaction to the students.

Lee's reason for naming himself as a 'consultant' was that he teaches as if he is a consultant, not because he acts as a consultant to benefit ZURU, on his own at least. He agreed that the extent of his role as a marketing consultant for ZURU was by teaching his students and bridging ZURU with potential talent. Other than this, Lee does not spend his own time analysing the business and trying to improve it.

Lee felt it was ok that students' work could potentially be used by ZURU. "It's just



9.13PM ON A WEDNESDAY NIGHT, ZURU CEO, NICK MOWBRAY, STRONGLY SUGGESTED THAT I INVESTIGATE THE TRUE FACTS. AFTER I MADE A POST TO THE PRIVATE MARKETING 306 FACEBOOK GROUP ASKING IF ANY STUDENTS HAD CONCERNS OF THEIR WORK BEING POACHED BY THE COMPANY. SO THAT'S WHAT I DID.

Students' Work



A 'What's in my Bag' concept seen used across students' work and Zuru's Instagram posts.

A series of local influencers from a variety of interest fields and backgrounds found in students' work and in the Me.Collective x X Sauce campaign.

Zuru Edge Campaign



JessB

ME. COLLECTIVE X SAUCE



Hannah Crerar

ME. COLLECTIVE X SAUCE



Mamie Macdonald

ME. COLLECTIVE X SAUCE



Eliza McCartney

ME. COLLECTIVE X SAUCE



Zeenat Wilkinson

ME. COLLECTIVE X SAUCE

Wording "From Me To You" found across both students' and Zuru's work.



NEWS FROM ME.

NEWS FROM ME.

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TO YOU.

TO YOU.

GIVEAWAY

From Me.
To You.

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VOUCHER FROM CULT LONDON LINGERIE BRAND
@fruitybooyunderwear

"Although these ideas are not revolutionarily unique, they are similar enough to question whether or not it had been possible that students' work was used."

providing options for everyone. So options for the company...they're getting brainstorming and if they want to use it, then in my mind that was ok. But in [ZURU's] mind maybe it's too risky because [they] don't want people to think [they're] stealing ideas." Whittaker was adamant that the benefit of this relationship was not about the ideas, but about the potential talent that is recruited from this competition.

Were ideas stolen?

To date, no evidence of this has been found. But when Whittaker was first asked about whether or not they could provide any assurances that students' work was not used, Whittaker could not comment. "Have we taken inspiration from [the assignments]? I don't know".

Whittaker followed up my requests for chronological evidence which confirmed that the planning for the influencer campaign and the 'what's in my bag' photo shoot were planned before the assignment submission date.

However, according to Lee, it was possible that students' ideas could have been used by ZURU for profit without the students' informed consent. Lee confirms that there was nothing really stopping ZURU from being able to use students' work, even as inspiration. Lee says the idea is that "[ZURU] use up their time,...] resourcing and their prizes they offer, in exchange for a bunch of ideas".

The people who judged the competition were not limited to the CEO and the HR team member, meaning that the exposure of the projects was greater than the few ZURU team members involved in the UoA partnership.

Whose Intellectual Property?

Lee believed that because the client provides information and resources and answers to questions through their own resourcing, the ideas belong to the course, rather than the student.

According to the *University's Intellectual Property Created by Staff and Students Policy*, **students are to be the first owners of copyright in their assessable work; do not relinquish their intellectual property rights by enrolling in a University course; and when needing to assign their IP rights to a third party, they should be given an explanation of the need, and have**

opportunity to seek independent legal advice.

In legal terms, copyright protects expressions of ideas like artwork, written items, designs and photos from being copied, but there is no protection under IP law for ideas alone, unless they are given in confidence. An IP Lawyer says that "it is a pity that the arrangements in the present case were not made crystal clear from the outset – especially from the perspective of the students."

Lee defended that he told the class that "if you want to be considered, then you have to voluntarily email your ideas". But the hyping of the competition and emphasis on the potential work opportunity at the end of the course shaded the notion that by entering the competition, students forgo their IP rights. This idea was not made clear. A student who felt that their work had been copied, interpreted that the trade off would be that winning the competition meant that students would be interviewed for a job at ZURU, and that way, ZURU would be given license to use the students' ideas. "I felt a bit disheartened because I had put so much effort into it, but now it seems like 'oh you used my ideas' but I don't feel like I was acknowledged for them... If they employed me and acknowledged [my project] then fair enough. [This] feels like a bit of a slap in the face. That wasn't really the deal."

ZURU's Third Year with the University

Marketing 306 will be going into its third consecutive year of partnering with ZURU Edge. Lee started teaching this course in 2006 and has used other companies such as McDonalds and the New Zealand Rugby Union in previous briefs. When contacted as a University lecturer in 2018 by ZURU's Global Marketing Manager, Lee commenced the course's relationship with ZURU.

When asked why this relationship was much longer than others, Lee said that it's because ZURU has been able to hire a student every semester and they have a lot of brands to work with. He also made a point about convenience. "Usually, companies approach me now, so I don't need to chase [them]. And to be honest, I probably don't have the time to just go looking for different companies".

Whittaker was willing to allow other brands to take the place of this relationship if the

course lecturer wished to have a change. A student who did the course in 2020 says that "Mike is trying to make it out [that] this is a win-win for both students and [the] company". They believe that using a real-life company provided no further educational benefits for students: "I could have come up with a marketing strategy for Coca Cola, made up a \$200,000 budget, and had the same learnings from the exercise".

Moving Forward

The Marketing 306 course is currently being run in Semester One and the competition is running with the first-place prize of an office tour, a lunch with the ZURU leadership team, an interview for a potential internship and ZURU products. Lee agreed that he needs to be clear that he is not getting paid, and to set up the assignment so that students can choose to submit their ideas as an academic assignment only, rather than submitting it to the ZURU competition where their ideas can be used. He wants to make clear that whether or not the assignment is submitted to the competition, it will not affect students' grades. "I need to be very clear in the first class. I need to say it, but I also need to write it somewhere".

Whittaker agrees that the expectations were not clear. "It's not whether we could or couldn't use the ideas. The question is, did we use the ideas? And then the learning is should or shouldn't we? ...If we do, it's because [students] have consented to join that and you have the ability to decide whether you want to do that or not."

Students in the course this semester have been given a four-page, legally binding Terms and Conditions document. On its third page, it states that by registering and submitting a project to the competition, the student and their team "understand and agree that ZURU may use ideas or strategies contained in [their project] for [ZURU's] own commercial endeavours." The student and their team waive any and all rights against ZURU, including the right to be identified as the author of the work. Additionally, students entering the competition are prohibited from sharing any of their views or opinions of ZURU on social media in relation to the competition, without first obtaining ZURU's consent.

UNIVERSITY'S IP POLICY: [HTTPS://CDN.AUCKLAND.AC.NZ/ASSETS/CENTRAL/ABOUT/THE-UNIVERSITY/HOW-THE-UNIVERSITY-WORKS/POLICY-AND-ADMINISTRATION/INTELLECTUAL-PROPERTY-CREATED-BY-STAFF-AND-STUDENTS-POLICY.PDF](https://cdn.auckland.ac.nz/assets/central/about/the-university/how-the-university-works/policy-and-administration/intellectual-property-created-by-staff-and-students-policy.pdf)

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Reviewing the Snacks in UoA's Vending Machines

Brain food, taste not included.



SHERRY ZHANG AND BEN MOLLISON

The bright colours, stickered prices. It's not dissimilar to a claw machine. Will you get what you paid for? Or much less? University of Auckland's premier food critics Ben Mollison and Sherry Zhang embark on a sophisticated taste test of a selection of snacks from the University's vending machines. This food review is going to give Prego, Ima and Amano a run for their money.

However, we really struggled to find a vending machine. Our usual spot, the quad, was suddenly just a giant hole. The basement in the library proved to remain a trusty and fruitful area.

Sherry: Once upon a time I lived in University Halls. And my love for vending machines reached new heights. My go-to classic dinner was beef jerky and yoghurt. I'm a jock, protein hit. What can I say?

My expectations for vending machine food is different. Taste is secondary, ability to stomach in times of anxiety is priority. Because why else would you resort to a food pyramid of pre-packaged food if not for all nighters, or cram study mode?

Ben: Vending machines are familiar enough. In first-year halls they were the second option for drunk food if Sensational Chicken

happened to be closed, you were too lazy to leave the building, or you wanted to save a few bucks.

My expectations for this journalistic experiment weren't high. If any of this stuff came with some nutritional benefits or new taste experiences, well, I would be pleasantly surprised.

Nice and Natural Big Nut bar chocolate

Sherry: I used to have the smol version in my lunchbox in primary school. A nut bar is a nut bar. It was never the first thing I reached for, and if I didn't eat it by the end of the school day, it would stay there till I did.

6/10

Ben: Very nutty. It's true! Unlike Sherry, I wasn't much of a nut bar muncher during school so maybe I'll make this a new go-to?

7/10

Party mix

Sherry: There's a lot here. Bang for your buck? But these gummies are kind of tough on the teeth. If you're pulling an all nighter, these

puppies are definitely not digesting. I picked out all the milk bottles and ate them.

5/10

Deb (our flatmate ate the leftover bag at 12am): The bag proclaims it is "where flavour rules," but I'm not so sure. The worm wasn't awful, but I've had better. The budget brand and scary bulbous graphics are off putting. All in all, not too bad, but I can't envisage ever choosing this from a vending machine.

Ben: Was absolutely gutted when these fell off the vending rack and behind was the same pack but with sour gummies! Truly luck of the draw. I was about to reach in (milk bottles are an old fav) but reminded myself not to be a dirty vego and avoid the gelatine. Just a bunch of losses all round.

Fruit and Vege whole food balls banana and spinach

Sherry: Mouth shrivel effect. Even just one bite, it's hard to get it down. Vegans deserve better.

3/10

Ben: Again, really left it up to the vending machine gods with the flavour choice on this



one. And banana and spinach? I wasn't so sure. Really these tasted like chewy apple puree, not much else going on flavour-wise. Kind of felt like it didn't live up to the wholefood, health-vibe it was pushing. Not bad, just not what I purchased.

5/10

Go nuts checker cheese and onion

Sherry: Actual ass. BBQ flavoured stale rice crackers. No flavour to cheese. Le Snak is still superior. I was starving so ate the whole thing. But so unimpressed I stopped by Maccas on the way home and dropped \$20 on fries, a chicken wrap, six-pack chicken nuggets, and a cheeseburger.

2/10 because I ended up losing more money.

Ben: Sherry took one for the team here and tried for the both of us. Sounds like it was for the best?

Enduro the energy bar

Sherry: I'd rate this over the Nice and Natural nut bar. Definitely chonkier, and sweeter. Reminds me of the nut bars I'd force myself to eat before each regatta so I don't pass out. I guess it does what it says on the label.

I'm not a rowing jock anymore but I'll eat this before my four-hour trademark law lecture and get back to you on the buzz.

8/10 for nostalgia and potential.

Ben: The packaging promises a lot, looks like a classic gym snack (gains). If I was sweating most of my bodyweight while at uni I might buy this. Really yum but it's pretty much a chocolate bar with peanuts. Lives up to its energy-fueling promises—maybe save this for late-night study?

7/10 a good snack to buy before signing up for UoA Tramping Club.

Frooze balls peanut and jelly

Sherry: This throws me back to cramming a year's worth of content through double-speed lectures. Was I eating well during those times? No, but these frooze balls help maintain the illusion.

9/10 gets the job done, while also being pretty tasty.

Ben: Coconutty, flavoursome, yom. These ones deliver for me and it's not all hype; 5.6 grams of protein per ball—massive! The PB and J is a classic combo, and although I've never been the biggest fan, in this case I'm happy to make the exception.

9/10 would eat again.

Snax crunches salt and vinegar

Sherry: Like it's so foul but i can't stop munching on it? What the hell?

7/10 for witchcraft?

Ben: Very sour vinegar taste, bit of a wake-up when I tried these before my first class. Texture is an interesting one, a bit of crunch going on. If you're buying these for a healthy alternative you may as well just punch in the number for the Bluebird Originals, they're going to be better.

6/10

Bluebird collection: thinly cut ready salted

Sherry: When my external world is in a state of flux and uncertainty, I just need a classic sometimes. But thinly cut leaves more to be desired.

6/10

Ben: Nostalgic, perfect crunch. These aren't going to fill you up or fit in with your diet plan, but sometimes life is hard and childhood treats really fit the bill.

7/10 pick a better flavour.

Thinly cut sour cream and chives

Sherry: Am I eating herb air?

3/10

Ben: The thin chip is underrated imo. Would even take these over the crinkle cut. Still not the best flavour there is.

6/10

Chicken originals and Salt and vinegar originals

Sherry: Polarising. I don't know anyone who



loves both. You are either a chicken fan, or a salt and vinegar fiend. This is where the food critics divide. At least we were both left with the roofs of our mouth slit from this one-ounce king hit fight.

??/10

Ben: Definitely divisive. Pick your winner. Salt and vinegar = the best flavour there is (fight me).

10/10

REALLY DO
THANK YOU
FOR WHAT
YOU
DO
FOR
THE
WORLD







Funeral on Zoom

The sacrifice of grieving online



JAY SULAK

I went to my first funeral when I was 12. I was pulled out of class, and at first, I thought it was my 82-year-old grandmother. It was my dad. He died of a heart attack, my brother and grandmother next door without realising it for three hours. It was impossible to imagine what I would do without him. Even worse now, imagining what it would've been like if he passed away within this last year.

Covid has made it impossible to be close with loved ones and grieve over those we've lost. Though there have been few fatalities in the country, we have all been affected by the worldwide pandemic by extending distant family and friends. My grand-uncle and his family survived their case of Covid. Whether it be by Covid-19 or some other cause, funerals have been near impossible to find comfort in.

As most (and I hope everyone) knows, Alert Level 3 restrictions limit [funeral/tangihanga] gatherings to 10 people. I'm not sure about you, but I have never attended a funeral with less than 50 people, much less 10. Funerals are a time to mourn. They aren't easy; it's

impossible to find the right words to say or comfort one another. My best way is through connection: hugging one another, giving a tissue, praying with one another. However, the restraints of Covid have taken this away from all of us, especially those grieving.

For anyone who doesn't know, Indian and Māori funerals are very similar. While Western memorials quietly commence in a church, these cultural procedures occur in the household, heavily involving rituals that connect all members present. There is one moment I distinctly remember from my dad's funeral. Over a hundred people were crammed inside the living room, sitting cross-legged on the floor, leaking into the adjoining kitchen. My brother and I performed prayer with a priest in the center of the room, and everyone touched their right arm to someone else until it eventually reached us. Around six people held onto my right shoulder, elbow, arm, wrist, anything they could grab. I do not know the religious meaning enough to explain it, but we were all somehow connected. The elders in the room sang hymns and held each

other.

I found comfort in listening to everyone telling stories about my dad and looking after my mother while she cried. Now that funerals have moved onto Zoom, it has been challenging to find the pathway to grief. Everyone grieves in their way, but being in a pandemic adds another level to the whole situation. I constantly wonder whether I'll remember my most recent as the Covid funeral, the one where it was all online, and we sat at home on mute. Everyone at the funeral was all on this one computer. I could see the number of people there and everyone's name. I am grateful to be capable of attending important events such as these to have an alternative to grieving alone in silence. I sat with my mum and asked her questions about who everyone was. I think she found it comforting that I was interested.

*THE WRITER HAS CHOSEN TO PUBLISH UNDER A PSEUDONYM.

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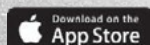
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Reviews.



FILM THE COLLECTIVE DIR. ALEXANDER NANAU

THOMAS GIBLIN

SHADOWS
BAR & EATERY
CONTRIBUTOR OF THE WEEK

When we think of horror as a genre, we think of jump scares, shaky handheld footage and bad acting. We are rarely scared. In fact, we often laugh. What does horrify us then, a generation that seems so desensitized? Often it is reality itself, so what could be more horrifying than a documentary? *Collective* is a documentary film that will horrify you. It follows a group of journalists who are investigating the Colectiv nightclub fire, which killed 64 people. As they investigate how so many lives could perish, a wider conspiracy reveals itself. The gross negligence, fraud and corruption that contributed to this mass loss of life is uncovered, making you sick to your stomach. In other genres, these reveals would be labelled as dramatic fiction, a product of artistic licence or an excuse for the score to swell. However, the nature of documentary as a truth-telling medium means these reveals are an actuality, which becomes the most horrifying thing imaginable.

These reveals though do not become a matter of spectacle. Instead, they play out with a real sense of sensitivity and sadness which stems from director **Alexander Nanau's** nuanced approach to those affected by the fire. The fire itself and what footage is captured of the event is given the utmost respect and care, so its place in the film is brief, necessary and nauseating. Because of this understanding and respect, Nanau captures moments of great intimacy that shatter your heart, as you are made to witness, in excruciating proximity, people grieve the loss of a loved one.

"Intimate, sensitive and has the ability to horrify. Deserves its recent Oscar Nomination."



CRACCUM STAFF PICK SUPERNOVA DIR. HARRY MACQUEEN

BRIAN GU

Supernova, as a film, has a simple concept. A couple embark on a road trip through the hilly English countryside in a caravan. As one of the couple struggles with early onset dementia, the film explores the dilemma of seeing a loved one terminally suffer.

Hollywood heavyweights **Colin Firth** and **Stanley Tucci** are dragged out of their element in this slow-burn independent film. However, they put in an emotionally-fuelled performance worthy of their respective roles, with their characters affected by the condition in different ways. While there isn't much further depth to the film or its characters, there's plenty of space for the delicate and expansive exploration of its subject matter, deeming it a worthwhile watch.

There's a lot that's endearing about *Supernova*. Nothing is extravagant about the story or its setting. The same is true of the film's portrayal of dementia, with most of the screen time spent performing inconspicuous activities, or trading witty rapport. As this challenge uninvitedly forces its way into their regular lives, it forces them into compromise with a heavy emotional toll.

Having covered this, there isn't much left in the film to invoke surprise. However, seeing the story brought to life on screen is still a confronting experience for the viewer. It provokes thought on the fragility of life and the reality of suffering through a debilitating ailment.

The isolation of the two lead actors as on-screen characters echoes the isolation of any couple going through similar torment. It may also echo the isolation many of us feel during these pandemic times. This relevance ultimately makes this story one more necessary to tell, as in our real world, this is suffering no one should have to go through alone.

"Guaranteed tearjerker."



NEW TO STREAMING RAYA AND THE LAST DRAGON

DIR. CARLOS LÓPEZ ESTRADA,
DON HALL

JAY ALEXANDER

Leave it to Disney to make their first original movie since *Moana* barely original at all. I think most were excited when the trailer for *Raya and the Last Dragon* dropped. A well deserved break from the questionable live action remakes of the last decade was welcomed by many (and with high expectations). So, how does such an enjoyable, fun and visually beautiful movie get to continue Disney's recycling of cliché, star-studded stories right under our noses?

If you've watched any go's Disney classic, then you've already seen Raya's story spun out in full. Almost every plot beat, character arc and eventual climax can be seen from a mile away by any Disney fan. The editing also creates a real structural mess, which is, honestly, a real shame to say, since the world building, characters and visual look are overflowing with energy. Kudos to the animation department for holding my eyes hostage throughout, as every particle and movement is a spectacle to behold.

The voice acting cast all match the same upbeat energy, constructing characters that are bright and fun-loving for the whole runtime. All these little factors make *Raya* a really fun movie for the most part, but in sum it's nothing to write home about after the credits roll. The movie ends in the way you expect it, leaving the large, vivid world untapped and empty, much like Disney's promises for the next big thing.

"Six out of ten, don't miss the monkeys."



MUSIC NOT YOUR MUSE CELESTE

SANCHITA VYAS

As an earnest expression of the soul, *Not Your Muse* is an evocative journey of love that you can wholeheartedly surrender yourself to, in all its modern jazz, pop and R&B glory. **Celeste's** debut album is a contemplative exploration of desire as well as an attempt to establish a clear narrative of who she is, and more importantly, who she isn't.

On my summer evening walks, I found myself warmly entangled in each love letter she has crafted, coating me in a confidence that allowed me to admit the feelings I'm often too afraid to voice. "Beloved" is reflective of this - a whimsical ode to your (potential) sweetheart and a sonic ascension into total euphoria, where being blinded by love isn't foolish but wholly encouraged. The slower, moodier tracks on the album will allow you to gently float in your own musings, especially with "Strange". That track is a haunting story of loss that left me pondering over a relationship I no longer have - feeling solemn, but certainly not as lonely anymore. "Ideal Woman" is also comforting, and an important moment for Celeste to declare that she couldn't care less about meeting anyone else's standards - a message that I'd like to incorporate into my own life.

The outpouring of love and insight on *Not Your Muse* is unmistakable, and something to completely immerse yourself in. In doing so, you might even stumble upon glimpses of yourself in this record, and if that's the case - embrace it.

"A timeless gem."



PODCAST THIS IS LOVE

ANNIE KANG

This is Love is the kind of podcast that has you blinking back tears on modes of public transportation. It's a show that strikes you like lightning when you're washing dishes, five hours after you hear the episode credits roll. And it's a show that, in the darkest times, gently reminds you that the world - and people within it - are capable of being beautiful and good.

Created by the team behind *Criminal* (frequently cited as one of, if not the best true crime podcasts of all time) and hosted by Phoebe Judge, *This is Love* takes an investigative journalistic approach to love stories. Except - back up. What qualifies as 'love' in this context?

Sure, love is a meet-cute in Central Park, between a man going for a run and a woman with a sketchpad (e01: The Run). But it's also a father trying to raise two young daughters, after his wife—the girl in Central Park, all those years ago—passes away from cancer. Love is a teenager swimming alongside a baby whale in the Pacific Ocean (e02: Something Large and Wild). Love is an AI robot that cracks jokes, debates philosophy, and looks exactly like its creator's wife (e07: How to Live Forever). Love is a guide dog and her owner descending from the 78th floor of the World Trade Centre on 9/11 (e20: Roselle and Michael). Love is a pack of wolves (e19: The Wolves).

And this? Writing a podcast review for an intimate audience of—let's be generous—at least two (my editor and I)? This, too, is love.

This is Love, thankfully, releases fortnightly on every podcast platform, making it a much needed pick-me-up during stressful times.

"At some point, this podcast definitely made me cry on a bus."



ACADEMY RETROSPECTIVE WILD AT HEART DIR. DAVID LYNCH

MADELEINE CRUTCHLEY

Lynch's black comedy, crime, romance film *Wild at Heart* is one of the more interesting subjects in his filmography. Early screenings of the 1990 movie saw audiences actually leaving the theatre, largely due to a graphic torture scene that revelled in violence and shock value. Since those showings, which led to some comprehensive editing, the film has endured some turbulent critical discussions. It's a frequently revisited film in Fincher's legacy, that any film enthusiast can find some fun in.

One of the most enjoyable things about *Wild at Heart* is viewing the performances of **Nicholas Cage** and Academy Award winning **Laura Dern** in a 2021 context. In my young mind, Cage is an enigmatic, strange actor who has been memed beyond belief, while Dern is an Academy Award winning Hollywood sweetheart. Seeing them in this close embrace as romantic interests is quite bizarre and intensely watchable. It also functions well as a road movie, taking the characters on a ride filled with rewarding twists and turns. The violence of this film also walks on a kind of tightrope, probably explaining the variety in critical reviews. It's a perfect movie to argue and debate over, which should really be the end goal of a lot more movies. *Wild at Heart* is still fiery and controversial 30 years later, and a worthy film to remember in Lynch's legacy.

CATCH WILD AT HEART, ALONG WITH OTHER LYNCH FILMS AT ACADEMY'S DAVID LYNCH RETROSPECTIVE FROM THE 19TH-30TH MARCH!

Green and Glam

UOA Alumni and Sustainable Jewellery



MADELEINE CRUTCHLEY

Every year, walking past ELAM at the start of first semester gets more and more terrifying. Consistently, the jeans get baggier, the earrings get weirder and the sunglasses get more and more like those the High School Musical cast might have donned on a red carpet. It's not uncommon to see herds of these students draped in second-hand fabric and trinkets roaming campus, exerting their powerful image and searching for the nearest black coffee.

Consuming with a conscience can be a complicated affair. While, of course, it is not up to the individual to save the eco-precarious future, and true, meaningful action that targets our climate emergency needs to come from legislation and those companies who cause the most harm, it's difficult to avoid the guilt that a single-use plastic bag can invoke. With more and more mainstream sources detailing the harm that the fashion industry causes, through the use of microplastics, toxic dyes and highly slave labour, the consequences of that ten-dollar top are impossible to ignore. The way that clothing and, of course, its accessories are produced, sold and consumed is actively damaging our environment.

Major fashion houses are turning away followers with their secrecy about working conditions, the use of cheap materials and highly disingenuous 'marketing' campaigns. It seems that students at the University are among them, detailing their own anxieties that arise when engaging with the mode of production and consumption.

One student notes, "I don't buy fast fashion, not firsthand. I think fast fashion consists of exploitation and is awful for the environment and the workers, but I also acknowledge that often the need to buy fast fashion is tied into class issues and accessibility." Similarly, another says, "I do not buy from fast fashion stores and strongly disagree with their business model, but I also understand that

other alternatives are not as accessible/equitable. I acknowledge that ethical fashion is much more expensive and may not cater to different styles." Another student discloses an issue of access that the others describe, noting, "I HATE fast fashion. But where's the slow fashion stores in NZ? My only option is to buy from



It seems that students at the University are among them, detailing their own anxieties that arise when engaging with the mode of production and consumption.

overseas stores (yuck, carbon emission flights), buy second hand (hard as a plus size girl), or suck it up and buy from the fast labels." Others also noted a reliance on fast fashion outlets due to budget constraints, with one explaining, "Unfortunately it's hard to avoid. When you want things like cheap underwear and socks on a student budget, you go to Kmart."

Of course, in reaction to the dominating damage of fast fashion, other models of consumption are being highlighted. The 'slow fashion' movement emphasises a more sustainable approach to consumption, encouraging buyers to reject over-consumption and lengthen the life of their



The 'slow fashion' movement emphasises a more sustainable approach to consumption, encouraging buyers to reject over-consumption and lengthen the life of their pieces.

pieces. More broadly, the tag 'sustainable fashion' has been gaining some steam. Though the term is often co-opted by large green-washing campaigns (where companies shroud unethical practices behind earthy imagery), and is a little more nebulous in its definition, it encourages a collective reimagining of our relationship to fashion.

In attempting to define the term, one student said, "Fashion that operates in a closed-loop sustainable system, and can be reused or repurposed." Another echoed the importance of this 'loop' approach, stating, "To me, sustainable fashion includes ethical clothing - made sustainably, with fair working conditions and a good life cycle. Ideally, a fully sustainable fashion industry would function in a circular model, where the fabrics can be repurposed and reused to make new items but I doubt this model is as profitable as the status quo." Others highlighted the importance of changes to the production process, detailing that, "Workers are paid fair wages, locally sourced materials, produced in small batches, low environmental impact (i.e. low wastewater and water usage), and made from low impact materials i.e. bamboo, cotton, flax, hemp etc. NOT plastics like viscose and polyester." One student took a much more philosophical approach, speaking rather holistically: "[Pieces] made with intent that protects the rights of the people and our planet now and for generations to come."

UOA students and alumni are not just having these discussions and adjusting their buying habits. They are also positioning themselves within the process of production and distribution, encouraging more sustainable approaches to fashion through mindful, local creation.



Grace Ko, a former student of the University, first launched Baobei in 2019. The jewellery brand carries a wide range of beaded necklaces, with some pretty eye-catching and unique styles. Ko describes what the beginnings of the brand looked like, saying, "My parents have been running the same retail store in Wellington for over 20 years. They sell everything from fabrics to fake flowers. They also sold beads, and the unsustainable thing about retail is the amount of dead stock they had. The beginning of Baobei was pure experimentation and play - all I had was a million deadstock beads and the urge to repurpose them. I didn't even know how to bead but I had so many fun visions of colour combinations, patterns and inspirations."

In the creation of her pieces, Ko has made use of those deadstock beads, repurposing them into pieces that she says are inspired by her childhood. Ko has also started to utilise beads sourced in Aotearoa, minimising waste through exchanges of excess materials. With these pieces, she intends to produce some more simple and timeless designs that she might one day be able to pass on to her children. She explains, "I believe that sustainable fashion has had a lot of thought put into it and when you buy products that

have been carefully crafted with the process and materials in mind, then you're paying for something that is valuable and special and hopefully something you will own for a long time."

Ko also confesses to the positive affirmation she gains during her process of mindful creation, illustrating how rewarding designing can be. She says, "I also love coming up with experimental designs, making them, then sitting in front of the mirror and putting it on myself. It's a pretty romantic moment." With Baobei, Ko intends to put the wearer in charge

She says, "I also love coming up with experimental designs, making them, then sitting in front of the mirror and putting it on myself. It's a pretty romantic moment."



“The great thing about precious metals and gemstones is that they are easily reusable, so the materials in anything I make can be endlessly melted, reused and reworked into new things.”

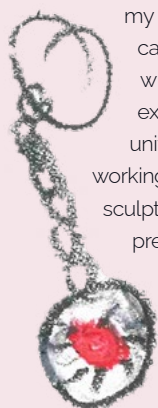
and give them “a creation that makes its wearers feel authentically themselves.”

Hannah Davis-Gray, another alumnus of the University, heads Dangerous Goods, an increasingly popular jewellery brand based in Tāmaki Makaurau. Her flash designs have a somewhat earthy and organic feel to them, definitely demanding some admiration. She describes her experiences with the launch of the brand, stating, “I’ve always been interested in jewellery making. As a kid, I was really into beading and at high school I made a bunch of garden-like rings and tiaras out of beaded flowers, and sculpted Fimo beads with little faces. I started making jewellery out of



precious metals while I was at ELAM in 2016. I did a semester abroad in Melbourne and took a short night class where we made one ring and

a pair of earrings - this was my first introduction to casting and working with metal. I kept experimenting in the university workshops, working on small sculptural pieces using precious metals and found materials.



I was making more wearable jewellery in my spare time and my friends at ELAM started wearing it, things just kept growing from there.”

Davis-Gray is also intently focused on minimising the ethical and environmental impacts that her pieces might have. She explains, “I often feel conflicted about making things and bringing new things into existence. The great thing about precious metals and gemstones is that they are easily reusable, so the materials in anything I make can be endlessly melted, reused and reworked into new things. This works in reverse too, so most of the metal and gems I use in my pieces are recycled or sourced second-hand or directly from custom clients. I also work with lab-grown gems which are a more environmentally friendly alternative to mined gemstones.

In fact, Davis-Gray’s entire process is driven in opposition to the fast fashion industry. Her design and production are slow and local,

“I’ve always been interested in jewellery making. As a kid, I was really into beading and at high school I made a bunch of garden-like rings and tiaras out of beaded flowers, and sculpted Fimo beads with little faces.”



with much of it done by her own hand. She says, "I purposefully avoid making moulds and repeating pieces within seasoned collections as I hope each piece is unique to its wearer and is worn by them forever - not just while it's in fashion. I do understand that many people can't afford to purchase from many of the sustainable/ethical brands out there, including mine. I try to keep my prices as low as possible focusing on a material and labour based costing algorithm rather than a classic mark-up, and working on custom pieces to any budget."

Like Ko, Davis-Gray also finds the process of creation immensely rewarding. She remarks, "My favourite thing about making jewellery is the connections it makes between me and the wearer. I've made so many great friendships through my jewellery and still get a huge amount of joy every time I spot someone wearing something I've made."

As local talents, Ko and Davis-Gray are certainly having an impact. Recently, kiwi-megastar Stella Rose Bennet, better known as Bennee, was captured wearing a Baobei



necklace and donned a Dangerous Goods number on the cover of Rolling Stone. Having these local brands with ethical concerns as part of the Aotearoa fashion scene is encouraging; it's a valuable piece of the extremely large puzzle that could bring us closer to further eco-awareness. The work of Ko and Davis-Gray illustrate that the most

valuable aspects of fashion are about ethical and enthusiastic connection, with ourselves, the planet and the people who make and admire the things we wear.

CHECK OUT THE CRACCUM WEBSITE FOR EXTENDED INTERVIEWS WITH GRACE KO AND HANNAH DAVIS-GRAY!



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The Case of Netflix vs. Feminism

'Activism' is Streaming Now!



SANJANA KHUSAL

Anyone who has studied feminism, even in the slightest, knows how difficult it is to pinpoint what actions can be classified as such. The basic ideas, simply articulated through useful slogans, are not that hard to understand. It's easy to think that all genders should be equal. However, understanding what an effective act of support for the movement might be is much more complex. Netflix is often considered guilty of failing to truly attest to feminist ideologies. It is easy enough to have a character say, *I am a quirky, relatable feminist who says feminist things*, but that does not necessarily mean they are doing something that would be considered significant or in-line with empowerment. Dialogue like this is often articulated through a throwaway comment that is never backed up with meaningful deeds.

Netflix Originals are lucky enough to have an open space to create any sort of series, whether it be as simple as teens at school or as complicated as a *Dungeons-and-Dragons*-esque monster that invades people's minds

Netflix Originals are lucky enough to have an open space to create any sort of series, whether it be as simple as teens at school or as complicated as a *Dungeons-and-Dragons*-esque monster that invades people's minds and lives in an alternate universe.

and lives in an alternate universe. In all contexts, no matter the subject matter, there is a responsibility to present women, not as objects but as real people. This is the case of Netflix vs. Feminism.

Riverdale

The *Archie comics* turned teen sitcom drama is the biggest contender for most lip-service. It is very fashionable to shit on *Riverdale*, but I will provide some valid evidence for why I'm doing so. Most of us are aware that the leading actors, including local star KJ Apa, can give borderline award-winning performances. It is the writers that are consistently failing audiences. *Riverdale*'s most memorable scenes are often the most ridiculous and harmful – Betty's streak of BDSM performance, including her underage club stripping, Veronica's faux lesbianism that gets her into the catty anti-Bechdel cheerleading team, and pretty much everything Ethel does. The teens often act out roles which, in more #girlboss ideologies of feminism, would be considered empowering, such as reporter, savvy businesswoman, and group leader. The issue with this Netflix Original is how it fails to give these its large audience some more honest characters to sink their teeth into.

Ginny and Georgia

This series got free advertising from Taylor Swift. Note to everyone, don't mess with the Swifties. The premise of *Ginny and Georgia* is pretty simple – a mother, daughter, and son move to a new rich, bitchy town and try to navigate their new lifestyle. Georgia is the beautiful single mother caring for her biracial daughter Ginny and bullied son



Austin. The story follows the two titular women who are, apparently "like the 'Gilmore Girls' - but with bigger boobs." While Georgia tackles the alien world of rich suburban motherhood, Ginny navigates her relationship with her ethnic identity. We watch the way Ginny gradually morphs to be more like her peers, straightening her hair, changing the way she talks, and becoming boy crazy. As a coloured girl, I indeed related to how Ginny distanced herself from aspects of her ethnic identity. I spend every day straightening my curly hair, speak like a ditzy girl, and dress in a conforming way. Often, changing identities isn't a matter of feeling better about oneself but rather feeling better around other people. It is eventually revealed that Georgia has murdered multiple people over the course of her life. The question is whether this damages the representation of women. Does revealing that an unapologetically strong single mother is a killer harm this representation? I would argue that it does. The *Femme Fatale* character, a beautiful woman capable of murder, is one that presents the active women as being aggressive and destructive.

Moxie

'Girls constitute a revolutionary voice that can and will change the world.' In the recently released *Moxie*, the protagonist, Vivian, struggles to find her place in her high school. She tends to keep her head down and moves around the class as a quiet wallflower. She gains a feminist awakening while being in the presence of her classmates, including a new, tokenistic Black girl Lucy Hernandez. Lucy is criticised for her use of the word 'harassed'. She is also pushed down by her peers, teachers, and even her principal. Amy Poehler takes a critical look at being a white feminist, examining how intersectional approaches are important to support others suffering from further oppression. It is immediately clear that Vivian is the Nick Carraway of the story, a peer and admirer of Lucy's. She is initially a bystander to Lucy's struggles to gain respect as a Black girl in a new school that cultivates a toxic environment of oppression. Lucy faces these issues head-on. Amy is smart enough to realise that a white teenage girl doesn't have all the answers, but she does want something to bring change. She provides epic commentary on everyday oppression towards women: mansplaining how to pack a grocery bag, being excessively apologetic for very little, the raging era of zines, and aggressive feminism. The girls in this series are constantly making feministic remarks. The big issue that drives the story is The List. You know, that list that names people with the Best Ass, Best Rack, and Biggest Bitch. Inspired by her mother, Vivian makes her own zine. Anyone who is a fan of Emma Stone in *Easy A* or the examination of pink princesses in *Mean Girls*, will love *Moxie*. The American dream is a recurring topic in the English classroom of high school students. Ginny's speech about White people is repeated by Lucy Hernandez in *Moxie*. It was identical, actually. "We should be writing about immigrants or the working class or Black mothers." She then, of course, is argued against by a White guy. Yeah, you know the ones.

Bridgerton

This 19th Century *Gossip Girl* follows the wild grandeur of romantic endeavors. *Bridgerton* has modern twists within what appears to be a typical period drama, adorning itself with pop-music orchestras, enough sex to make anyone blush, and bright colours that do become quite an eyesore. How could a series about the Regency era have any relation to society today? The series presents each woman with a different agenda: Daphne

wants romance, Eloise intends to be an independent woman, the Featherington daughters wish to marry, and Madam Delacroix wants a successful business. All the women have unambiguous aspirations established within the first episode of the series. It is inspiring to see how each woman has distinctive personalities beyond their desire for love (unlike the Jonas Brother look-alikes). However, by the end of season one, all of the women have been shoved and shifted to share the pursuit of a romantic partner. All the effort that went into creating the personalities of these women are washed away by an unapologetic shift in motivation. The show ended with eligible bachelorette, Eloise, rehearsing her coming out at her sister's evening party. I wonder what will come of Eloise's demands to remain an unattainable woman and pursue her career as an independent writer.

Big Mouth

This brings us to *Big Mouth*. Many of us have watched these pubescent teens dealing with the everyday pains of being in that awkward in-between stage. The kids are constantly going through massive changes, wrestling with the pain in the ass that puberty is and how it affects a wide variety of kids across different genders. The comedian creators provide lessons for the audience that most of us tackle, even now at 20-something – premature ejaculation, toxic masculinity fucking with friendships, the permanent presence of a shame wizard and depression kitty, and the fear of the mysterious blue balls. Many of the taboo topics like masturbation, pervy eyes, and slut-shaming are a welcome exploration, no matter what age the audience might be. Bringing these topics to light gives all audiences the opportunity to indulge in their anxieties, even if they are far past the pain of puberty.

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International Sports During the Pandemic

A Pop-Cultural Reading of Why They Suck



OSCAR ZAMBUTO

Now, let's get something straight. I am not a particularly sporty person. I kidded myself that I was good at football for years, until I realised that I was destined for a life of second-hand sporting enjoyment, watching people younger than me earn hundreds of thousands of dollars per week. I also dabbled in motorsport for a couple of years, racing my go-kart alongside (or more realistically, far behind) the likes of Liam Lawson, who is currently racing in Formula 2, and looks destined for Formula 1 stardom. I, on the other hand, have reached the dizzying heights of writing this rather depressing piece of satirical journalism.

To give the inaccurate impression that I have a rounded personality, in job interviews I commonly say that "I have a keen interest in sports". This is what we call, in the biz, a "technical truth". I do like sports. Even though I am mediocre at best, I really do enjoy them. So why does watching international sport during this god-forsaken pandemic suck so much? At first glance, the reasoning behind the problem is obvious. "Duh, it's just the empty stadiums and the lack of a crowd". Surely, the problem must lie deeper. As Eminem would say, "Something's wrong, I can feel it".

At first glance, the reasoning behind the problem is obvious. "Duh, it's just the empty stadiums and the lack of a crowd". Surely, the problem must lie deeper. As Eminem would say, "Something's wrong, I can feel it".

The Psychology of the Empty Stadium

Whether we like it or not, sports stars are essentially circus acts designed for our enjoyment. Clearly, without us there, something feels a bit off, and perhaps it begins to feel even a tad exploitative.

In the Before Times, by watching on television, we shared the experience of the crowd. But now, sports are being performed to no-one, apart from a lone viewer eating cured meats while doom-scrolling Reddit. Just me? OK.

Of course, due to COVID-19, sports stadiums are merely glorified television studios. From football to Formula 1, there is a certain "dance, monkey, dance!" vibe to all international sports affected by the virus. This phenomenon was made crystal clear when Daniel Andrews, the Premier of Victoria, had this to say about the Australian Open, in light of Victoria's latest lockdown: "There are no fans; there's no crowds. These people are essentially at their workplace". This is part of the problem. Who wants to watch someone who's just doing their job? Andrews went on to say, "Large and small professional sport events... will function essentially as a workplace but they will not function as an entertainment event, because there will be no crowds".

Essentially, nowadays we are just watching a collection of people doing their jobs, rather than being *performers*. In my mind, it's like watching a Netflix comedy special, but there is no audience – just awkward silence after each joke. Watching at home, are you more inclined to laugh along with the crowd? Of course you are, and this is why laugh tracks exist. The same psychology must apply to sports – if there is no live crowd to enjoy it,



how can anyone? However, there is a reason that laugh tracks are falling out of favour with modern viewers – audiences no longer like being told how to feel, but they do like at least being given a *suggestion* of how to feel! As one YouTube user succinctly comments on a WWE video without a crowd, "It's like *FRIENDS* without the audience laughter, feels weird lol." I couldn't have put it better myself.

WWE: The Funniest, Most Dystopian Example of the Phenomenon

Wrestling as entertainment is the sport many of us, including me, love to hate. I will preface what I am about to say with a disclaimer. As entertainment, for the right person, WWE is as valid as any other form of entertainment. However, any physical event where the result is predetermined cannot, in my mind,

be classified as "sport". It is, however, worth mentioning that, while the winner and the moves are pre-determined, the hits are real, and the injuries even more so. John Cena even broke his neck back in 2008.

However, with the obviously rehearsed nature of the fights, the "empty stadium effect" has absolutely decimated the "sport". Without a crowd, the ridiculousness of WWE is magnified tenfold. Fact is, watching one buff guy slam the shit out of another buff guy is just kinda weird if it's done in silence, and even weirder if you're watching it alone and not sharing the experience with a WWE crowd, which is traditionally one of the most vocal and passionate in all of sport.

The Partial Crowd/Zoom World

In December 2020, by allowing two-thousand socially distanced fans in the stadium, the big football clubs in the English Premier League, including Liverpool, attempted to rectify the dystopian, although now alarmingly familiar empty stadium phenomenon. However, after the arrival of the more infectious UK variant of COVID-19, the partial crowd solution was no more, and the empty stadiums returned. At least, with a partial crowd, there was *some* shared emotion between the physical and television crowds – but the social distancing and masks made it all too weird a spectacle. Unfortunately, we probably haven't seen the end of the partial crowd phenomenon. Football has tried, and in my opinion, failed at making empty stadiums work. Fake crowd noises, which replicate songs, chants, and general crowd murmurings, are truly horrendous, and the most analogous example to a comedic laugh track. However, it does avoid the awkwardness of the pure silence preferred by WWE.

We have all become familiar with one alternative – the weird Zoom collage of fans viewing and celebrating sports from the comfort of their homes. This, to me, is the weirdest, and most *Black Mirror*, of any of the aforementioned phenomena. Indeed, in the *Black Mirror* episode, "15 Million Merits", the bizarre talent show featured in the episode is enjoyed by a virtual crowd of Wii-like avatars. The episode (**spoiler alert**) leads to the protagonist of the episode, Bing, bemoaning the artificiality of the world within which he lives, saying, "we're so out of our minds with desperation we don't know any better. All we know is fake fodder and buying shit. That's

how we speak to each other, how we express ourselves is buying shit". Just look at the McLaren Formula 1 team's car reveal from 15 February. Only around 3 minutes of the 42-minute event were dedicated to actually revealing the car – the rest was largely spent on promoting sponsors. Last year, McLaren's car reveal event was only 21 minutes, suggesting that the sports industry is perhaps taking advantage of opportunities to advertise in times where audiences are truly desperate for entertainment. Maybe Bing had a point.

e-Sports: A Simulation or a Replacement?

After the Melbourne Grand Prix was cancelled in March 2020, the same fate met almost every sporting event in the world, prompting broadcasters and betting companies to focus on world-renowned events such as the Belarusian Premier League.

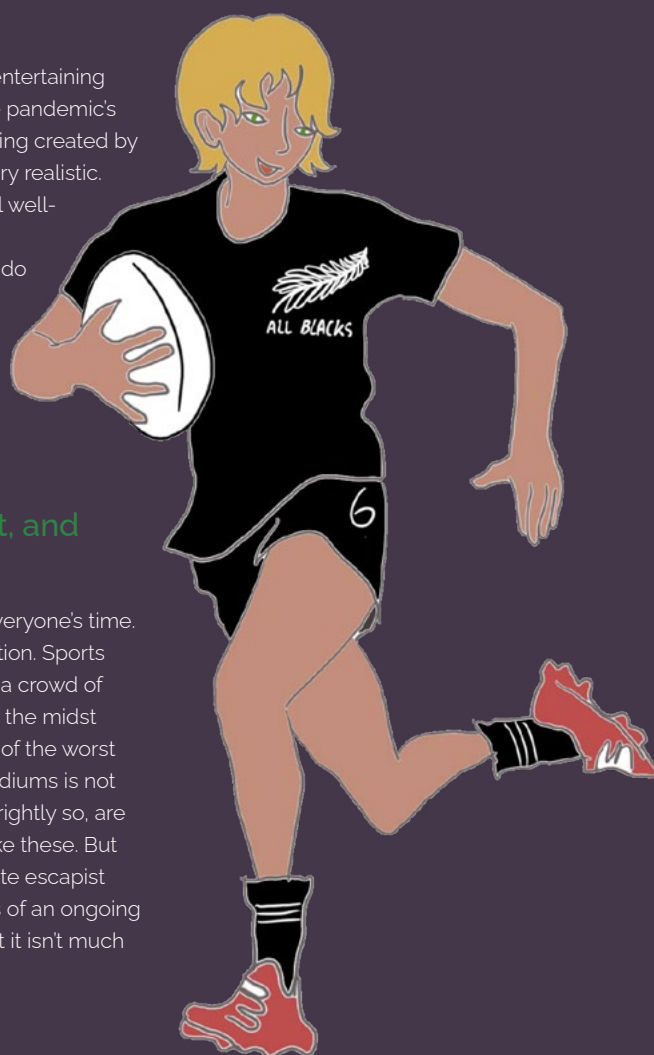
Formula 1 had a brainwave. "Why don't we do a 'virtual Grand Prix' with a selection of Formula 1 drivers and a smattering of celebrities? Who doesn't want to see One Direction's Liam Payne racing against the best motorsport talent on Earth?"

Admittedly, this was the most entertaining and least forced solution to the pandemic's problems, as the simulated racing created by the Formula 1 video game is very realistic. The races also featured several well-known racers, such as Ferrari's Charles Leclerc, McLaren's Lando Norris, and Red Bull's Liam Lawson. Wait, Liam Lawson? The dude who used to beat race against me back in the day? Now I'm definitely not on board.

What have we learnt, and why do we care?

Unfortunately, I have wasted everyone's time. Of course, there is no true solution. Sports are designed to be enjoyed by a crowd of people, and understandably, in the midst of a deadly pandemic and one of the worst recessions of all time, filling stadiums is not high on the priority list. Sports, rightly so, are an afterthought during times like these. But when one of humanity's favourite escapist activities constantly reminds us of an ongoing pandemic, is it any surprise that it isn't much fun anymore?

Fact is, watching one buff guy slam the shit out of another buff guy is just kinda weird if it's done in silence, and even weirder if you're watching it alone and not sharing the experience with a WWE crowd, which is traditionally one of the most vocal and passionate in all of sport.



Psychology and Me

Communicating Attraction



FLORA XIE

It's like the movies: you're in a bar with your friends, you look up and someone catches your attention from across the room—then they meet your eyes, and you get The Look. It's all well and good up to this point, but then comes the time-old question of what happens next? Do you approach them? Do they come to you? Are they actually interested?

Let's be honest, we've all over-thought situations at some point in our lives. Personally, I do it constantly. When you're at the start of something, it's simply too easy to read too far into things and dig for signs that indicate the other person is into you. But sometimes (or maybe most of the time) when you're looking for those signs that might not be there, you tend to miss the actual signs that are right in your face.

So this week, let's take a look at some definite non-verbal cues that people use to signal their attraction to you. The typical stereotype in a heterosexual context is that guys are the ones who make the first move—after all, that's what happens in all the movies and TV shows, right? In reality, it's actually the females who signal first that it's okay to approach them through things like glances, coy smiles, presentation of their neck, and hair flips. Along with those, what also suggests that you're doing well in the interaction is if there is increased touching, more leaning in, more laughing, and lip licks.

When it comes to men, some ways of telling that they're flirting with you include acts like them taking up more space in their gesturing, more touching of the other person as well as of themselves while conversing—it's a nervous tic—and more open postures that are inviting and signalling more approachability.

Interestingly, researchers have found that these signals are also consistent across different cultures, which suggests that these actions are more socially accepted universally.

The different societal expectations of men being more dominant and needing to achieve high social statuses, and the expectation that women remain young, beautiful, and vulnerable is evidenced through these social interactions. What that means then, is that you can typically count on these signs to be accurate.

Now of course, all of this is assuming that you managed to muster up the courage to approach the person that you find attractive. The question that you might have on your mind right now is how much do first impressions matter?

I hate to say it, but it's true that first impressions mean a lot. Why is that the case? Well, the halo effect is a psychological tendency that we all have to judge people on the initial traits that we are exposed to. If you spot someone who's really attractive, then you'll tend to assume that the person has other positive traits as well, like they're really funny or intelligent.

Similarly, the primacy effect is another concept that leads us to remember the things that we see or hear first more vividly. So if you made a positive first impression on someone, that person will likely make more positive generalisations about you, and apply that generalisation to later impressions. This may be why we like to ignore or justify people's red flags when they've made a good impression.

When you approach that special someone, you might (or might not) reach for a pickup line to really solidify this first impression, and there are a few different ways in which you can open a conversation with: cute, innocuous, or direct. Cute refers to those super cheesy pick-up lines, like "Do you have a map? Because I just got lost in your eyes." Innocuous is the more subtle and indirect way of starting a conversation, whereas direct just gets right to the point.

Studies with heterosexual samples have shown that females tend to prefer an innocuous way of starting a conversation the most. Women don't tend to mind the direct and straight to the point approach either, but less than a quarter of the females in the study liked the cute and cheesy way of starting a conversation—so this is a friendly PSA to dial back on the cheesy pick-up lines.

In an ideal world, how you look and your opening lines will be memorable in a positive way, so that whatever you continue to say and do afterwards will also be taken positively by the person you're trying to impress. Of course, that's easier said than done—but at least now you'll have some psychological backing when you start to over-analyse things that others are doing.



Dinner And A Movie

A Clockwork Orange + Colourful Roast Veggie Salad



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Cult classic, 'A Clockwork Orange'

(1971), directed by Stanley Kubrick, is a disturbing film adaption of the 1962 novel by Anthony Burgess. The film follows main character and gang-leader, Alex DeLarge, as he and his crew of 'Droogs' gallivant through dystopian England committing horrific crimes and engaging in ultra-violent acts.

We witness the hideous crime spree of the 'Droogs', the issues of hierarchy within the gang, and then come to realise Alex is merely a high school student. The gang particularly strive to avoid killing people:

"I had not cut into any of Dim's main cables". In several scenes though, death may have been preferable. The politics of the 'Droogs' escalate to the point where his

'brothers' concoct a scheme to have Alex arrested for murder. In prison, he is subjected to various experiments which seriously interfere with his usual taste for trauma. He is then released back into society, and becomes the victim of his previous victims.

The characters speak in Nadsat, which is a slang invented by Anthony Burgess. Nadsat is a mixture of Slavic, English, and Cockney slang. According to Burgess, the title 'A Clockwork Orange' originated from an off-hand Cockney expression he heard in a bar: "As queer as a clockwork orange", but the title also refers to the passive, brainwashed state in which Alex returns to society. On the outside he is human, but on the inside he has been reduced to automated responses.

In this dystopian England, the houses are decorated with bright bold colours, the women dress in colourful retro monochrome outfits, and the gang of 'Droogs' wear a uniform of pure white 'pirate-like' linens, which complement the splashes of red blood that end up decorating their garb. The score consists of quirky tracks such as circus music, Beethoven hits, and popular musical numbers like 'Singing in the Rain'. All in all, this movie

ostensibly presents as a satirical and fun romp, if it was not for the actual plot.

The fundamental theme of A Clockwork Orange, is the dichotomy of human nature - the good and the bad, the volatile and the passive - the potential extremes of our nature. The film explores these extremes by illustrating the horror of free-will run amok, on one hand, and the lack of any freedom or agency at all, on the other. It prompts us to consider our humanity and the responsibility we have for our own psychological balance.

The brilliance of the directing, however, lies in Kubrick's ability to elicit sympathy for Alex. He appears as an intelligent, artistic and thoughtful (albeit dark) polymath in a world where

his particular interests are not celebrated, whereas his band of thugs behave as more slapstick oafs.

The film celebrates the twisted inner-workings, or clockwork, of Alex deLarge and, as a result, was self-banned by Kubrick and withdrawn from UK distribution by Warner Brothers due to copycat crimes. The film remained banned until Kubrick's death in 1999. Now that the movie is more easily accessible, it has found a new, 21st century, audience. It even boasts a respectable 86% 'Fresh' score on Rotten Tomatoes.

It sounds like I'm trying to convince you not to watch it, and maybe I am. But it is a really clever and intriguing film, if you can handle discomfort and disgust for two hours.

On a more positive note, I have paired this five-star film with an easy, comforting and colourful vegan Roast Veggie Salad which may be necessary after viewing this cult classic.



Colourful Roast Veggie Salad

Ingredients

Salad:

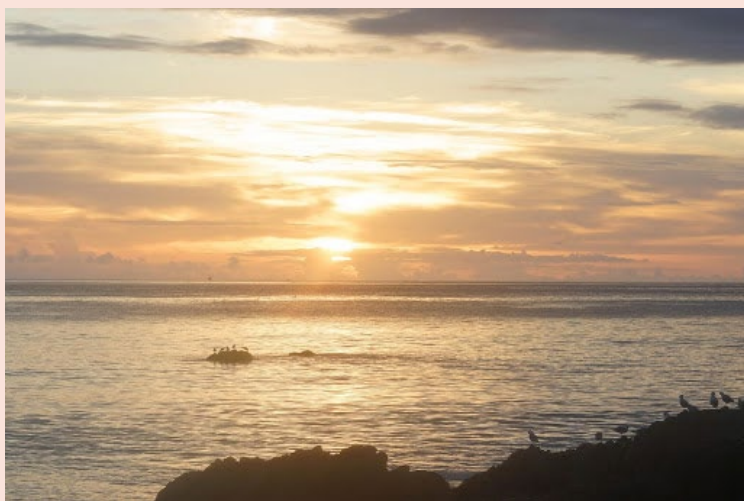
1 bag of kale	1 bag of rocket
1/2 pumpkin	3 carrots
2 beets	1 red onion
1 cup cherry tomatoes	1 pear
10ish broccolini	Slivered almonds
Pea shoots / micro-greens	Olive oil
Oregano	Sage
Rosemary	1/2 lemon

Dressing:

1/2 cup cashews	2 lemons
1 clove garlic	2 tbsp tahini
1 tbsp nutritional yeast	Handful basil
Salt	Pepper

Recipe

1. Place diced pumpkin, carrot, and beets onto baking trays and drizzle in oil. Season with oregano, rosemary, sage, salt and pepper, and cook in the oven for approx 20-30 minutes, tossing occasionally. Cook until fork-tender.
2. Slice broccolini length ways, and add to the pan. Drizzle in oil, and sauté for approx. 5 min before adding minced garlic. Cook for approx. 10 min.
3. Soak cashews in boiling water for 10 minutes. Drain, and add to the blender with the rest of the dressing ingredients. Add 1/2 cup of water and blend until smooth.
4. In a pan, add torn kale and squeeze in lemon juice. Cook in the pan for 5 minutes until slightly wilted.
5. Combine all ingredients and top with tomato, almonds, onion, microgreens and pear. Mix well with dressing.



Foam: 2020-21

FLORENCE WU

Maybe it's because I can sit and watch the waves for hours,
White foam on swell.

It's the even splashing on rocks,
And the cries of seagulls overhead.
It's the smell of salt, seaweed, and melting sunscreen,
And the silent ups and downs of tiny surfers in the distance.

In this year of severed links and lost connections,
I found solace in the company of the ocean.

Maybe, because every sunset seems to shine a little warmer by
the seaside.

Or because it reminds you of a certain time and a certain place.
Maybe it's because it's never the same wave and never the same
ocean,

Each one takes away a little from the shore and brings a little
more.

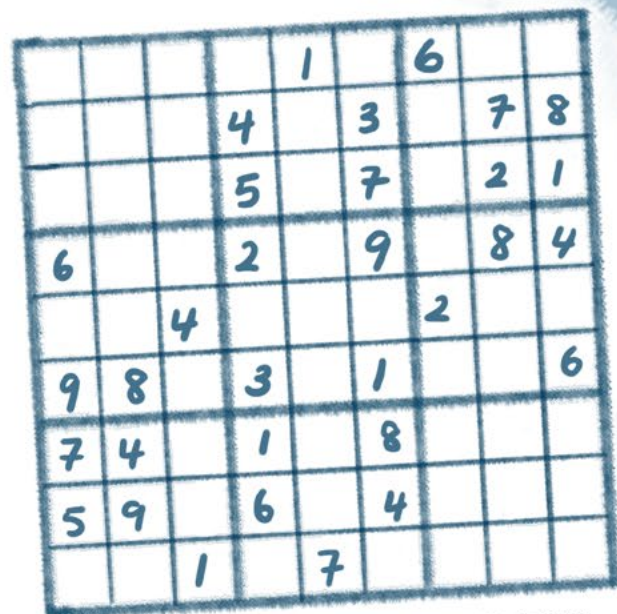
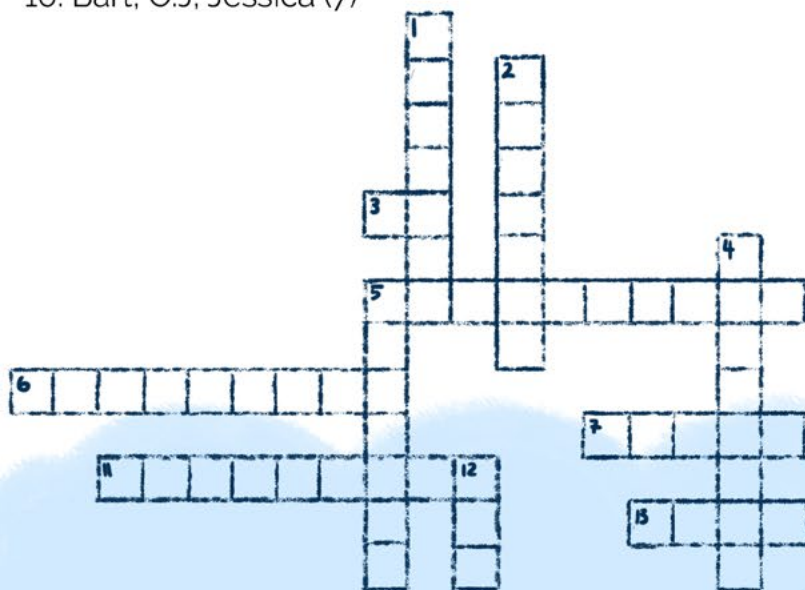
You ask it to take away what you will no longer carry,
Creating space,
To reaffirm what you will continue to hold dear.

PUZZLES

ILLUSTRATION BY SOPHIE SUN

Down

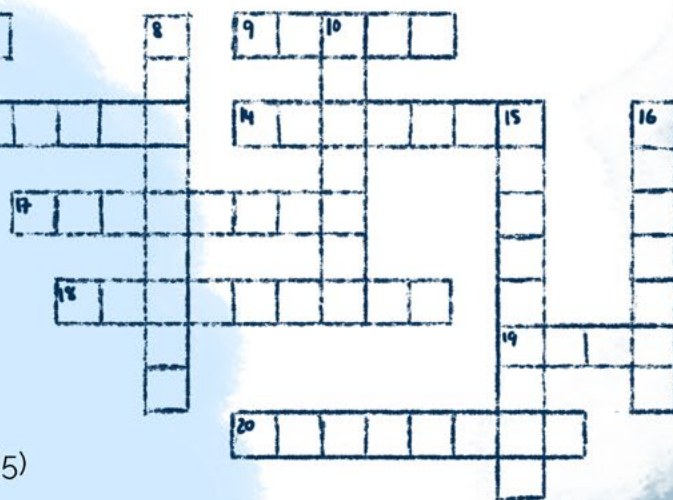
1. Musical instrument; Namekian (7)
2. Painful expression; purple McDonald's mascot (7)
4. Artificially created man in a flask (10)
5. Philanthropic gift-giving (7)
8. Māori concept of one's genealogy or community (9)
10. Even worse diarrhea (7)
12. Lisa Left-(blank) Lopes (3)
15. Elizabeth Berkley's masterpiece (9)
16. Bart, O.J, Jessica (7)



CAN YOU BEAT OUR CO-EDITOR,
BRIAN'S TIME OF 10 MIN 24 SECS?

Across

3. This moon be on fire (2)
5. Emergence of thought; life begins here (10)
6. When holes appear in the lung tissue (9)
7. In for a (blank), in for a pound (5)
9. Videogames where progression is lottery-based (5)
11. The main manlet of Scientology (9)
13. Māori word for elder (8)
14. Gentlemen prefer them (7)
17. Phone company that is charging me way too fucking much (8)
18. Japanese sun goddess (9)
19. Shakespeare antagonist; VOICED BY GILBERT GOTTFRIED (4)
20. The last name of Garfield's owner (8)



Horoscopes

With special help from the Craccum team, as she was fucking busy this week, Delma Vinkley found time to read all the possible futures and pluck out only the truest of them.

Aries (Mar 21 - Apr 19)

Wham, bam, thank you Ram. Your beauty will be a sight we all require this week, your radiance something we hold dearest in our hearts. Your joy will be something we critically rely on. Don't let us down. Lucky numbers are 8 and 72.



Taurus (Apr 20 - May 20)

Chase your bliss, king. Decide what path has been set out for you - your centre is where you decide it will be, not some arbitrary placement by a ruler you do not recognise. The day is yours. Lucky numbers are 13 and 17.



Gemini (May 21 - Jun 20)

Twinneeeeeeeeeee, aaaaaahhhh! Good vibes only! The love between a duo is unmatched, and you will find that this week, your pair will give their life and more for your prosperity. Well, in a rhetorical sense, I hope. Lucky numbers are 91 and 92.



Cancer (Jun 21 - Jul 22)

Your chitin will not save you forever. Someday, your harsh exterior will be pierced, and you will just have to find a way to deal with it. Beware these changes, but do not fear them - use the pain to shed the broken shell and grow. Lucky numbers are 32 and 45.



Leo (Jul 23 - Aug 22)

You cannot be hurt this week. You will be impervious to all curses, all injuries, all possible ways of ending the spring in your glorious steps this week. Well, everything except forgetting the critical words your lecturer required you to burn into your mind before the gam lecture. Study up, or that will hurt you real bad. Lucky numbers are 67 and 89.



Virgo (Aug 23 - Sep 22)

Do not be a bitch this week. You are not perfect. You are Emma Roberts. You are not Chanel. Lose yourself in your bitchiness, and you may become known as Coco Chanel - Nazi collaborateur. Lucky numbers are 21 and 88.



Libra (Sep 23 - Oct 23)

There you are Medusa. Others are going to find your beauty so enticing and aren't going to be shy about showing it. However, you're really not in the mood to receive compliments, so make sure to shelter those close to you from your wrath. Or let it out and enjoy whatever sicko comes your way. Lucky numbers are 12 and 30.



Scorpio (Oct 24 to Nov 21)

Unfortunately you're a little bit all over the place at the moment, young Chimera. You won't be too sure of your emotions and will need to vent to a close friend to figure out where your head is at. Once you move past this, however, you will embrace a powerful stride and keep your head held high. Lucky numbers are 10 and 22.



Sagittarius (Nov 22 - Dec 21)

Bold and wise centaur, be careful this week to not trample on those below you consider below you. Don't mistake your horse dick for the ruler to measure all others by - if you let your pride get ahead of you, you might just find yourself on the wrong end of an arrow. Lucky numbers are 7 and 29.



Capricorn (Dec 22 - Jan 19)

You're finally going to yank that stick from your ass and enjoy some free time. You should turn towards nature to bring in a true sense of peace. Let your hair down and embrace feelings of freedom by galloping through a pristine landscape. Don't worry, it won't last for too long. Lucky numbers are 4 and 25.



Aquarius (Jan 20 - Feb 18)

The vase is an object of curiosity - without something inside it, what purpose does it really serve? Aquarius, you must find what is inside you this week - is it calm? Is it rage? Is it piss? Who knows. Lucky numbers are 14 and 15.



Pisces (Feb 19 - Mar 20)

Do not be caught in the nets of those who wish you harm. Hide away, Pisces. Do not go anywhere. Isolate yourself entirely. Come back to the world next week. Lucky numbers are 66 and 91.



WEDNESDAY 31ST MARCH | 9PM TILL LATE | SHADOWS BAR | R18

FREQS IN THE SHADOWS

SLY CHAOS



BENNY BOY

Support from
STiX, RIXY b2b BRI

THE OFFICIAL
PARTY
IN THE
SPARK
AFTERPARTY

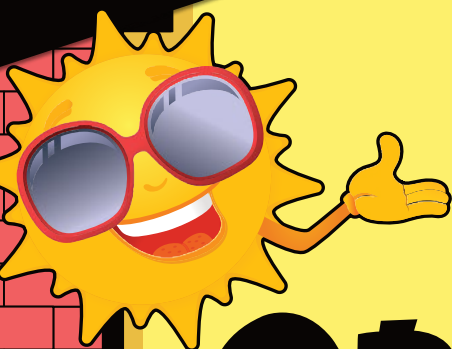


George[™]
beats working...

SHADOWS
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NEW DATE



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FESTIVAL



22ND-24TH MARCH 2021 · ALFRED STREET · CITY CAMPUS

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