





# WORK WITH US

WE'VE GOT A WIDE RANGE OF ROLES TO SUIT ALL LIFESTYLES.



SCAN HERE



[BURGERFUEL.COM](https://BURGERFUEL.COM)

# STREET TENZ CONCO

**EDITORIAL** 5

**NEWS** 6

**DEATH OF A TIMETABLE** 10

**CARPARK POLITICS** 12

**NO FARM, NO FOOD** 14

**WHAT THE COUNCIL'S  
BUDGET PROPOSAL MEANS  
FOR AUCKLAND'S ARTS** 18

**PRESS START FOR A  
NEW GENRE OF FILM** 20

**MAFS: A CASE STUDY INTO  
THE HUMAN CONDITION** 22

**THE INFLUENCE OF  
MS. TAYLOR SWIFT** 24

**MĀORI EMERGENCE:  
THE DAWN OF AN ERA** 26

**HOROSCOPES** 27

**PUZZLES** 28

## WRITERS

Trevor Pronoso, Rawan Saadi, Sara Mckoy, Iatua  
Felagai Taito, Sam Barnard, Jessica Pearless,  
Jonathan Organ, Alex Markham

COVER **ISABELLA SAGAR (@THEDOODLERART)**

CENTREFOLD **FREYA JEAN**

## ARTISTS

Sara Moana, Emmie Stroud, Niamh Judd, Theepika  
Arunachalam, Isabella Sagar

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

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

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

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

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

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

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

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

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

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

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

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

**EDITORIAL OFFICE**  
TOP LEVEL  
STUDENT UNION  
BUILDING  
34 PRINCES STREET

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



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

**THE CAPTIVES OF CRACCUM**



**ausa is...**  
**your voice**

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

**your support**

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

**your experience**

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

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



[WWW.AUSA.ORG.NZ](http://WWW.AUSA.ORG.NZ)



[AUSASTUDENTS](#)



[AUSA.UOA](#)



## “Nothing I can do” says the man with the most power to do something.

Immigration minister Michael Wood wants you to know he finds the views of a certain anti-lgbt activist repulsive, but not quite repulsive enough to pick up a pen. It's yet another example of how LGBT+ people cannot rely on our public institutions for support. Two weeks after Big Gay Out and the passing of Georgina Beyer, we've heard a lot of talk from all sides of the aisle in support of the LGBT+ community. Posie Parker's arrival has shown us that's all it is: talk.

Deputy leader of the opposition Nicola Willis took a leaf out of Neville Chamberlain's book; reminding us that while she certainly doesn't agree with Aussie Nazis and British bigots, it would be quite rude not to hear them out. Labour hasn't done much better, Chris Hipkins has remained tight-lipped—despite sporting a toothy grin in his recent Big Gay Out photoshoot, and Michael Wood has simply said there's nothing he could do.

One would think that a government that denies Iranian grandmothers the ability to see their children would find it just as easy to tell hate preachers to take a hike. Clearly not. Michael Wood's dirty little secret is that if he wanted to, he very much could turn Posie away. In fact it's happened before. In 2014 Rap group Odd Future lead by Tyler the Creator were banned from entering the country. Immigration New Zealand revoked their

visa under the grounds they had songs with misogynistic lyrics, true or false—music is of course very much up for interpretation, Immigration New Zealand is certainly able to bar hateful people from entering the country. Posie's visa exemption was considered under the very same rules that Odd Future's did. What's changed since 2014? Posie Parker certainly hates women, in fact, she's dedicated her life to attacking them. In contrast, it could be argued Odd Future just sang a few songs. Have we instead decided to open the floodgates? Should we be sending Odd Future a 'Sorry!' card and a cake?

More likely, Labour simply can't be bothered. Taking a principled stance on the issue would take effort and involve spending some political capital. Labour has shown itself unwilling to do so. What boggles the mind is how little it would have mattered if they did. Auckland council cancelled a white nationalist event in 2018 after similar controversy. The only lasting effects of that have been the extremely ineffective free speech union forming; their only achievement since forming? Losing a court case. I suppose the silver lining is they've wasted a lot of racist money.

Western democracies are built upon the principle of free speech, however as time has carried on, we've increasingly lost sight of what this actually means. Today if

you want a surefire way to get a platform, all you have to do is claim you're being silenced. If right wing 'activists' were actually being silenced we wouldn't be hearing about them.

They were the loudest at Drag Story Time, they screeched over tangata whenua at anti co-governance tours and now they are gearing up to drown out the voices of those screaming for equality. Hate screams over all, and all right wing 'activists' do is take from the truly voiceless.

Many of us will be forced to hear exactly what Posie Parker has to say in its nasty entirety on an otherwise pleasant Saturday. For what? To stop some of the world's most hateful having their feelings hurt? They never spared a thought to those they've hurt, and once again the Government has prioritised the comfort of bigots over the safety of the vulnerable.

It all goes to show that we must take matters into our own hands, rally support from within. While this will be coming out too late to tell you to attend the protest against hate, don't forget it. This certainly won't be the last time we see bigots take the stage.

With love, never hate.

George & Mairātea

# UNI PROVIDES FREE ALCOHOL + THE ADDY TO YOUR MUM'S PLACE

*Craccum* busts an abandoned building on campus used to store confidential information



TALIA NICOL

An entire box of expired, unopened Soju sits in the middle of one of the rooms. In another, an office chair with the lining ripped off, an old Shads bar sign, and a whiteboard with figures from 2015. In the main space, a 2020 Clubs Expo magazine sits on a table, complete with a layer of dust heavier than on top of your flat fridge: this is the University's best kept secret. The best part? *Craccum* found this abandoned space all by accident.

Let us set the scene: this all started a week or so ago, when someone tried to come see us up in the office. This is difficult to find at the best of times, but we were surprised to so quickly get a text saying that they were there but it 'didn't look like anyone worked there.' They definitely weren't in our office, where we were sitting at that very moment. With a little bit of back and forth, we quickly figured out where our missing guest really was.

Turns out, they were in our old office space, from some 10 years ago. This space was clearly unlocked, but completely abandoned. So what do we do, when dangled with a carrot of an abandoned space on campus? We go in and take a nice nosy around. We're quick to point out here that in addition to doing anything to chase a good story for our readers, five out of 13 (or as we like to say, 38%) of *Craccum*'s editorial staff are law students. A quick check for signage revealed absolutely nothing telling us to keep out, and of course,

the door is literally unlocked—what we are doing is certainly no act of trespass, and we'll be sure to plead this defence to any University administration pissed off at our snooping around.

Inside, we take a look around, and we're all thinking the same thing: 'this is fucking nice.' Much nicer, we'll point out, than our current lot, weaselled away on Level 4 of the Student Union Building, with an inaccessible access to students with disabilities, and, the additional requirement of us having to cut through C-space and disturb all the students gathering in there just to get into the office. Our current office is no bigger than the average bedroom in a Mount Eden flat, and supposed to accommodate all 13 staff, even though we've been promised a new office for the last three years. This illustrious abandoned space we're standing in now? A spacious main room, and at least EIGHT individual offices jutting in different directions off that. Our editor-in-chief Mairātea comments, "I'll come in here and clean it up myself if they'll let us have it back as an office space." In the back of all our minds we're picturing the office parties we could throw in here. Back in our desolate current office, fitting all 13 staff members inside would amount to nothing fun except a health and safety violation.

However, a quick conversation with Simon Neale, the University's Property Manager, reveals that our dreams are not going to eventuate: the abandoned

space will not be abandoned for much longer. Simon lets us know that, "The space... is scheduled to become the Muslim Prayer Room for the City Campus. This has been designed and was recently tendered so the work to convert the space will commence construction in April and is due to be ready for our communities to use in Semester 2 this year." This is really exciting news for the Muslim community on our City Campus, and we're incredibly glad to see them getting a new private space to worship during their university day.

Our real bone to pick comes later in the week, when we go back for a second look over at the room frozen in time. The space definitely appears to have been abandoned for years. Certainly, past *Craccum* editors told us that it has not been used as our office for at least seven or eight years, and the layer of dust on top of the 2020 Clubs Expo magazine would tend to stack up with that story. In the interim, it seems it's been used as a storage space for AUSA and Shads, which on the face of it, wouldn't seem problematic: they're running low on space, and while the space is unused, it makes sense for them to keep surplus equipment and confidential documents there. Wait, confidential documents, you say? Yes, our dear reader.

This is where our story takes a turn.

In one of the empty office spaces,

openly accessible to any member of the public, sit several large cardboard boxes. A quick look reveals these to be filled to the brim with confidential Shads employment documents, and financial information. We're talking tax deduction forms, emergency contacts, entire employment agreements and financial schedules.

## If you worked at Shads anytime around 2017, I could've been in your Mum's dm's in 10 seconds flat.

However, obviously this is not how we operate—as the ethical workers we are here at *Craccum*, as soon as we figure out what we're looking at, we put some unmarked paper on top of the files to dissuade people, close the boxes, and get in touch with Shads.

I may be struggling my way through employment law this semester, but there's one thing I am sure of: leaving confidential employee documents lying around in a publicly accessible space definitely is not legal. I'm running on the adrenaline of a good story, feeling like Sherlock fucking Holmes for my detective work. As Patty Gower would say, "This is the fucking news."

Shads responds almost immediately, informing us that, "Current Shadows Management were made aware in 2022, that rooms on Level 4, had been used to store leftover equipment from the previous Shadows site, this was cleared in late 2022, these to my knowledge remained secure until such a time as my team had cleared these spaces. At the time, the room in which these files were stored was being used to store items from other AUSA entities, this also being kept secured. Shadows staff did not have access to this space, nor was anyone made aware that any items belonging to Shadows had been left in this space."

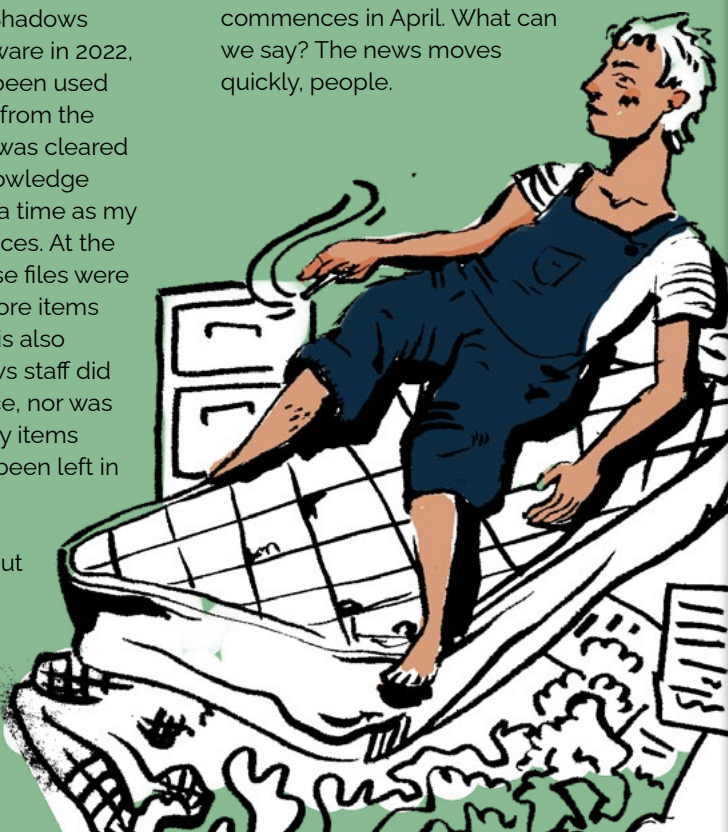
They're also quick to point out that they have immediately removed all these files after our email, and sure to their word, when I go back alone the next morning

to check, all boxes of files have been removed. At this point, though, the Soju is all still there, and so are hundreds of boxes of pads and tampons I'd missed seeing the previous day. Like the true opportunist I am, I take a single box of tampons. Thanks, AUSA. I can actually afford to have my period this week.

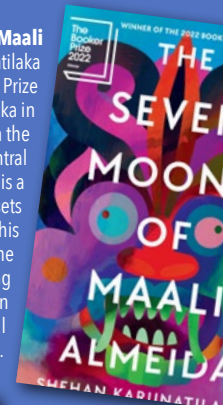
Although the boxes have been hastily removed, this highlights how much of a problem it actually was. It quickly becomes clear that there's been some significant negligence that resulted in these files being left lying around in the first place.

So, with Shads absolving themselves of the blame, we move on. Next step: following the scent, we get in touch with AUSA. President Alan Shaker responds to our email saying he "was not personally aware of this, but will be discussing it with (his) team." At this stage we're unsure what the outcome of this will be, and which entity specifically was responsible for this massive oversight, but there is one thing we are sure of: someone, somewhere, is about to get their ass kicked.

We trust that the situation will be appropriately investigated over at AUSA, and we thank them and Shads both for their quick cooperation. If you're a squatter or a young hopeful looking to score free piss or a place to party this weekend, you're out of luck: thanks to us, this ominous space is now officially locked and secured until official construction commences in April. What can we say? The news moves quickly, people.



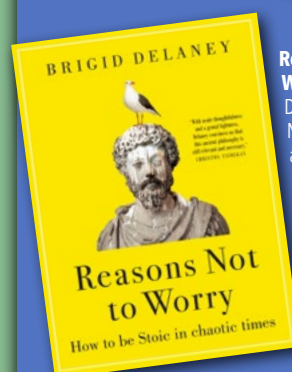
**The Seven Moons of Maali Almeida** by Shehan Karunatilaka  
- Winner of the 2022 Booker Prize  
- The novel is set in Sri Lanka in the 1980s, and written in the second person. The central character, Maali Almeida, is a dead photographer who sets out to solve the mystery of his own death and is given one week ("seven moons") during which he can travel between the afterlife and the real world.



**Pineapple Street** by Jenny Jackson - A witty exploration of family, money, love and heartbreak. This unputdownable debut follows three women in an old Brooklyn Heights clan: one who was born with money, one who married into it, and one who wants to give it all away.

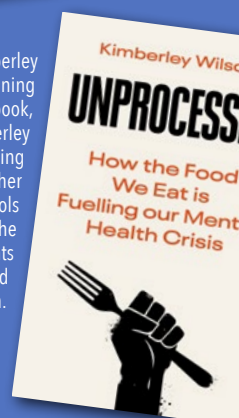


**I Have Some Questions For You** by Rebecca Makkai  
- One of the most acclaimed contemporary American writers, Rebecca Makkai reinvents herself with each of her brilliant novels. Both a transfixing mystery and a deeply felt examination of one woman's reckoning with her past, *I Have Some Questions for You* is her finest achievement yet.



**Reasons Not to Worry** by Brigid Delaney - *Reasons Not to Worry* is an accessible introduction to Stoic principles of virtue, moderation and self-discipline, adapting this ancient knowledge to inspire practical advice for everyday life.

**Unprocessed** by Kimberley Wilson - In this eye-opening and impassioned book, psychologist Kimberley Wilson draws on startling new research - as well as her own work in prisons, schools and hospitals - to reveal the role of food and nutrients in brain development and mental health.



Check out these titles and more in store!

**Subiq**  
LEVEL 1, KATE EDGAR COMMONS

# US government approves Carbon Bomb

## The winds of change in the Willow Project



SARAH MCKOY

Earlier this month, the Biden administration approved the Willow Project: a major oil drilling operation proposed by Alaska's largest crude oil producer ConocoPhillips to run over the span of 30 years. The project has drawn global controversy from environmental activists who are calling out that the approval directly contradicts Joe Biden's campaign promise from 2020: "No more drilling on federal lands. PERIOD". Despite climate concerns, the Willow Project passed an Internal Environmental Review, and can begin development (pending current legal challenges), under the condition that the plan is downsized from five drilling sites to three, and other measures are implemented to prevent expansion. Regardless, climate activists who label the project a 'Carbon Bomb', are rallying to stop it altogether.

On the other hand, supporters of the project including Alaska political representatives, a number of community members and the community group Voice of the Arctic are welcoming the plan, on the basis that it will enhance economic activity. In a time when inflation is at its highest in four decades, and international factors have contributed to rising fuel prices, there are compelling economic reasons to defend the drilling operation.

Over its lifetime, the Willow Project is expected to produce emissions equivalent to 1.7 million cars while delivering \$8-\$17 billion in revenue for the United States.

"It is time to start approving common sense development projects like Willow," proclaimed Alaska Senator Lisa Murkowski, whose position is that the need to

create economic growth for the United States outweighs long-term climate considerations.

ConocoPhillips agrees with Murkowski that the Willow Project will create positive outcomes for the economy, and posits that climate concerns—whilst valid—have been overstated. The company, in their Environmental Impact Statement, have thoroughly ensured that their plans adhere to environmental requirements, including mitigating the inconvenient effects of climate change. In one part of the statement, they even describe their intention to refreeze the permafrost in the area needed for the project development; permafrost which has been melting due to climate change,

exacerbated by increasing global emissions (no, definitely no irony here).

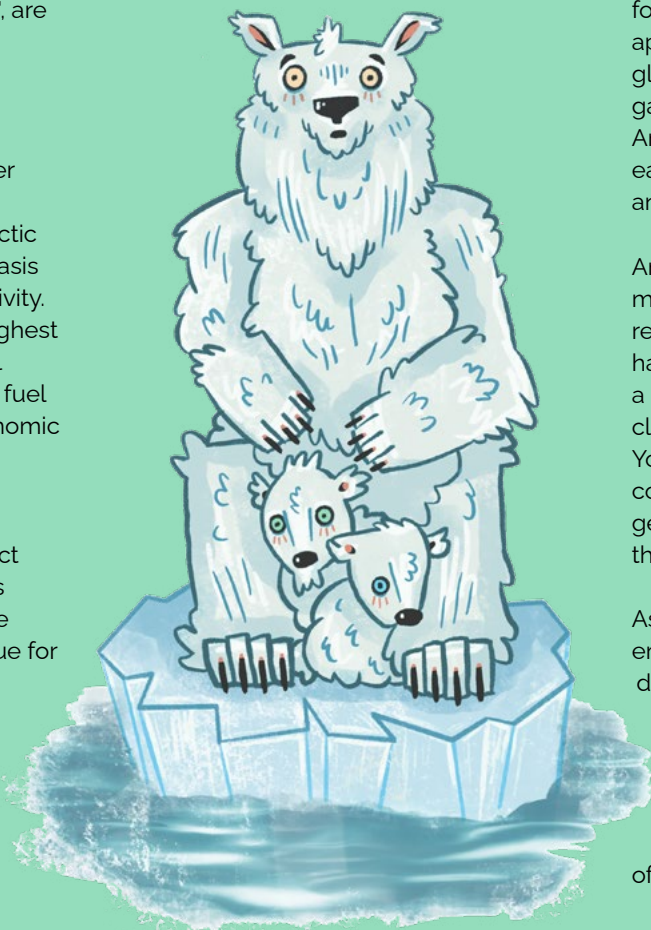
But ConocoPhillips want to make it clear they *totally care* about the environment. In fact, they say so on their website in a one-page long 'Climate Change Position' which includes some rather vague promises to "understand" their climate footprint and "reduce" their "emissions intensity" (which is a clever corporate ploy to feature the buzzwords 'reduce' and 'emissions' in the same sentence, without *actually* requiring a reduction of their emissions).

So what can we as individuals do?

In an increasingly global society, where certain decisions can impact everyone on Earth, it is becoming more important for nations to speak out against approvals like this which contradict global aims to reduce green-house gas emissions. But, it's not that simple. And even if it was, that doesn't make it easier for *any of us personally* to make any difference.

And I can't disagree; the power to make these decisions, or to effect real change, is just simply not in our hands. The best thing we can do, as a generation, is to assertively place climate action at the top of the agenda. You can do this by voting for climate-conscious parties (like in the upcoming general election!), taking your voice to the streets, or to social media.

As a final note, I feel it is important to emphasise that the Willow Project does not just contribute to emissions in the atmosphere. It also revalidates a precedent of serving economic interests over environmental ones; a decision which is only going to ensure that the irreversible effects of climate change become our reality.



# SMASH OR PASS THE OCKHAM NATIONAL BOOK AWARDS

True, definitive, and objectively correct takes on the biggest prize for the nerds of the nation



ABBY IRWIN-JONES

This year the biggest category of the biggest book awards in the country, the Jann Medlicott Acorn Prize for Fiction, delivers a glorious four book shortlist. Convener of the fiction judges, author Stephanie Johnson's comments were that they were looking for "a damn good story"—which was certainly delivered. I impart unto you my rapidfire tastes and takes, to ensure you are the most intellectual looking person in UBIQ, and so that you won't have to spend all that money on a crochet book sleeve from Etsy just to hide the fact that you read Colleen Hoover.

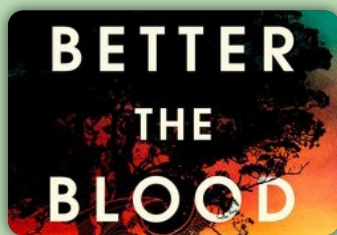


**The Axeman's Carnival** by Catherine Chidgey (Te Herenga Waka University Press)

Please bundle all of your preconceived notions about the depressing NZ literary novel and place them neatly on the chopping block—this book will smash them to splinters. The narrator is sentient, sarcastic, celebrity magpie Tama, raised by a human couple who rescue him as a chick. Rural farm life is painted vividly through Tama's eyes as he acts as a confidant in a crumbling marriage and a bridge between humans and nature. Trust Chidgey to create a bird just as likeable as any heartthrob or heroine, and the perfect carrier of a richly layered story.

**SMASH:** If you're looking for a quirky, laugh-out-loud hilarious, heartbreaking and heartwarming adventure.

**PASS:** If you're not willing or ready to become obsessed with Tama's Twitter account.



**Better The Blood** by Michael Bennett (Ngāti Pikiao, Ngāti Whakaue) (Simon and Schuster)

Genre fiction like crime can become dangerously repetitive, falling into stereotypical Whitcoulls airport book tropes. It has felt like a long time since I've read a crime novel that has all the aspects of the most engrossing thriller while remaining so singular and memorable. Detective Hana Westerman chases a serial killer whose victims connect ancestrally to colonial atrocities. It weaves history and empathy deftly with a badass main character and gritty action.

**SMASH:** If you're looking for plot twists at a breakneck pace. You've got no time for tomes and epics, you wanna get straight into the action.

**PASS:** If you have an early bedtime. This is an up all night, texting the group chat with updates kind of read.

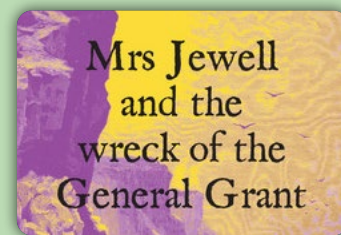


**Kāwai** by Monty Soutar (Ngāti Porou, Ngāti Awa, Ngāi Tai ki Tāmaki, Ngāti Kahungunu) (David Bateman Books)

A long series to me is a borderline masochistic form of delayed gratification. Because as soon as I finished Kāwai, the only appropriate time for the sequel to be published was that very moment. Soutar's debut novel and first in a planned trilogy, the historian draws upon the oral histories of his tipuna to build an incredible world of pre-colonial fiction. The story ebbs and flows between past and present in a search for utu, and leaves off at a place that promises the future books will be tackling colonisation through Soutar's incisive storytelling.

**SMASH:** If you want an accessible piece of history wrapped up in an engaging and wonderfully crafted story.

**PASS:** If you have bad taste! This is the winner in my eyes.



**Mrs Jewell and the Wreck of the General Grant** by Cristina Sanders (Cuba Press)

Now I have to confess, this is one that I have yet to read. My Cersel-style shame walk will be down Anzac Ave imminently and we'll be sure to publicise it ahead of time. However, I am very excited that this is the next read on my (devastatingly long) TBR. Arguably the underdog on the shortlist, this book promises intrigue and intricacy, a novelisation of the real-life shipwreck of the General Grant on Auckland Island in 1866. It reads as Mrs Jewell's first-hand account of the 18 months they spent stranded before rescue, and her rippling presence as the only woman on the island. It comes highly reviewed from my coworkers, whose judgement you should trust far more than mine anyway.

**SMASH:** If you're me, and there's a copy sitting on your bedside table.

**PASS:** How would I know? Guess you'll have to read it and find out for yourself!

# Death of a Timetable

A deep dive into why you didn't get that concession



ALEX MARKHAM

I cradle the dying timetable in my arms. It's the same wound I've seen so many times— that big rectangular splotch of red, with the circled exclamation mark placed dead centre. Time was seeping from it like blood. How far would this set me back? A summer school? A semester? A whole year? I look up to the skies where Dawn Freshwater and the rest of the university council sit in judgement, and I plead:

"Surely you can let this one through. Please, just this once, have mercy!"

But they were not merciful beings. They never have been. Their voices boom down from the skies in unison:

## "CONCESSION DECLINED."

I watch, grief-stricken, as the last spark of life fades from my timetable. Leering down with their best 'cheerful customer service' grins, the council makes their final statement on the matter.

"If you have any enquiries, please visit your nearest student hub, thank you!"

What you have just read is a true(ish) story. You probably have a similar one. A lot of students do, because the enrolment systems at the University of Auckland suck. You know it, I know it, and the university knows it. But what are the real issues here, and why isn't anyone doing anything about it?

## Prevention is Better Than Cure

Before we take a peek into UoA's lacklustre first aid kit for broken

timetables, let's explore why there are so many timetabling issues in the first place. For instance: clashes. In the year of our lord 2023, do you really need to be able to attend every class? The answer is obviously no, but SSO simply does not care. Are you enrolling in two 8am classes on a Monday morning, neither of which you have any intention of actually getting out of bed to attend? Too bad, gotta apply for a concession anyway. If a class is optional (and let's face it, most of them are these days), forcing students to apply for a

concession wastes their time and staff time, and that's assuming it even gets approved. It's a whole other ordeal when it's not.

Clashes aren't the only issue either. One student informed me that if you're in an exchange program, you have to apply for a concession for every single course you enrol in. Despite applying the day that enrolment opened, they still lost out on their preferred courses. This happened because by the time that their concessions were finally reviewed, the classes had already filled up.

# DECLINED

"This seemed really unfair to me because I applied early on purpose to avoid the classes being full," the student added.

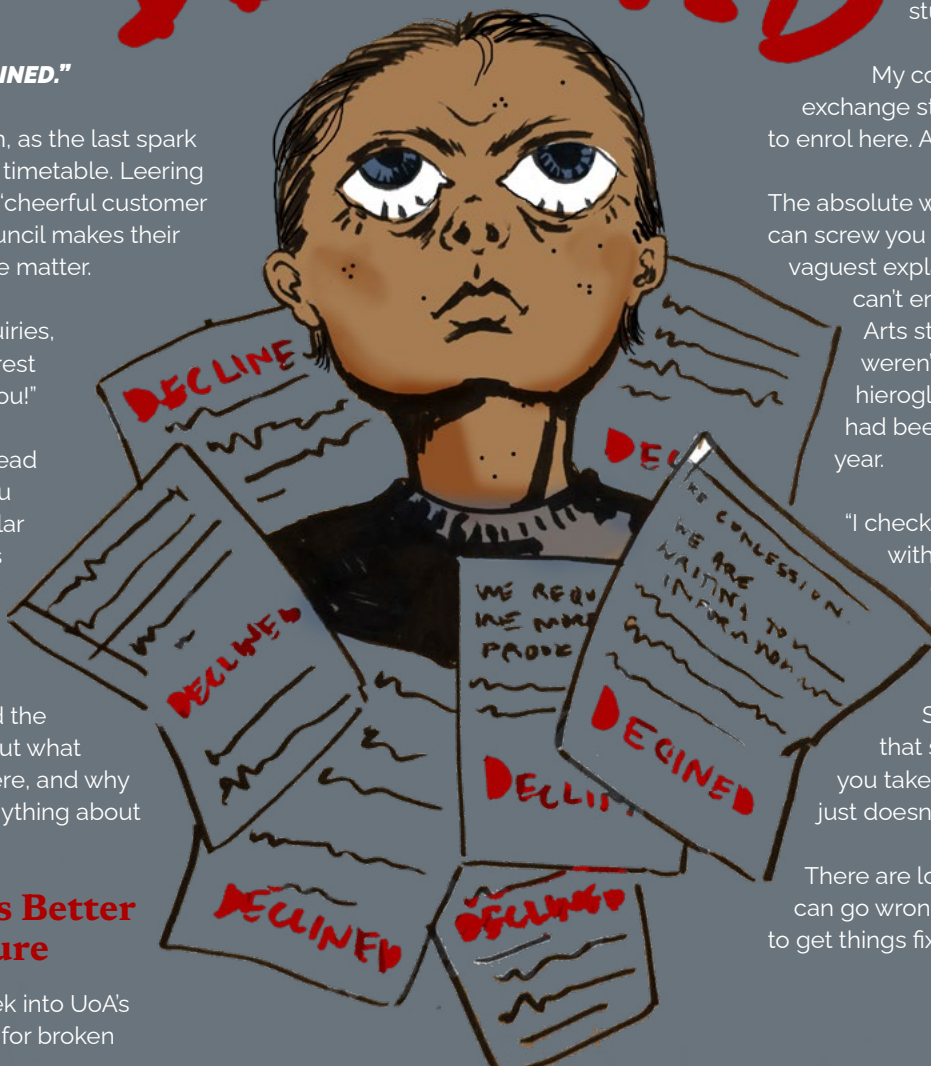
My condolences to every exchange student who's ever tried to enrol here. And I thought I had it bad.

The absolute worst way that SSO can screw you over is by offering the vaguest explanations for why you can't enrol in a class. Tessa, an Arts student, said that they weren't allowed to enrol in a hieroglyphics course that they had been looking forward to all year.

"I checked if there were issues with timetable clashes or grades... but nothing. Even the enrollment team was stumped."

So yes, SSO is so broken that sometimes it won't let you take classes because uh... it just doesn't like you I guess?

There are lots of ways enrolment can go wrong. But where do you go to get things fixed?



## Trying to Get Enrolment Help: A Labyrinthine Nightmare

Your first port of call should be to get in touch with someone in the faculty. However, the quality of help you get will vary a lot depending on which faculty you ask. In my own experience, the process can range from being super chill (shoutout to Arts), to being absolutely draconian (side-eye at Business). Sometimes they'll be able to sort your issues out asap, and other times they won't even talk to you, but it's still worth a shot if you know who to ask.

If you have no luck there, the next place to go would be the Student Hubs, sorry Hub (singular). I have nothing but respect for all of the Student Hub staff,

**but a recent Student Services Function Review by the higher-ups has led to major consolidations of services and staff changes. As a result they've been left severely under-trained and under-resourced,**

and are struggling to deal with the huge amount of student issues that are funnelled their way.

Unfortunately, if you visit the Hub right now, your experience probably won't be great. Wait times can get pretty abysmal. The staff aren't always well equipped or informed enough to deal with some of the more complex issues students face, making visits feel a bit like playing a lottery.

One student said that when they visited the Hub for enrolment help, they were told they wouldn't be able to enrol this year as they "did everything incorrectly". The experience left the student horrified

and they were "bawling [their] eyes out." Thankfully, the Hub was wrong and everything was worked out in the end. However, this doesn't erase the reality that the student experienced "a lot of confusion" in the process and felt they "received no support." Stories like this are far too common, and students across the university are struggling to get the help they need, but why is this the case?

## Behind the Curtain: The Hidden Issues With Student Services

I was able to interview an anonymous staff member who works in the enrollment team. Like the Hub, their department recently became centralised, instead of being split across each faculty. They shared that:

"With the move to centralisation, we no longer have instant access to faculty-specific knowledge and we have a significantly smaller team working on processing concessions and enrolment requests."

Consequently, the staff member found that this change can cause delays to the processing times of student enrolment requests.

"The Student Services Function Review also caused many staff to move to other service divisions, or out of the University altogether. A lack of process documentation for new staff, a loss of prior staff knowledge, and minimal training due to workload pressures has created a difficult environment for the new processes to flourish in."

When asked how these issues can be fixed, the staff member said that more staff in all service divisions is needed to help with delays and lack of resources. There also should be better training around faculty-specific requirements for enrolments and concessions so that staff are better able to support and advise students.

I think those sound like pretty straightforward fixes—but what does the University have to say on the matter?

A University spokesperson said that while the University has been

aware for some years about student frustrations with the enrolment process and acknowledges these, its Student Service Strategy (Whakamana Tangata) has outlined a multi-year response to these difficulties, which will include initiatives like the extended hours of access recently given to Student Hubs.

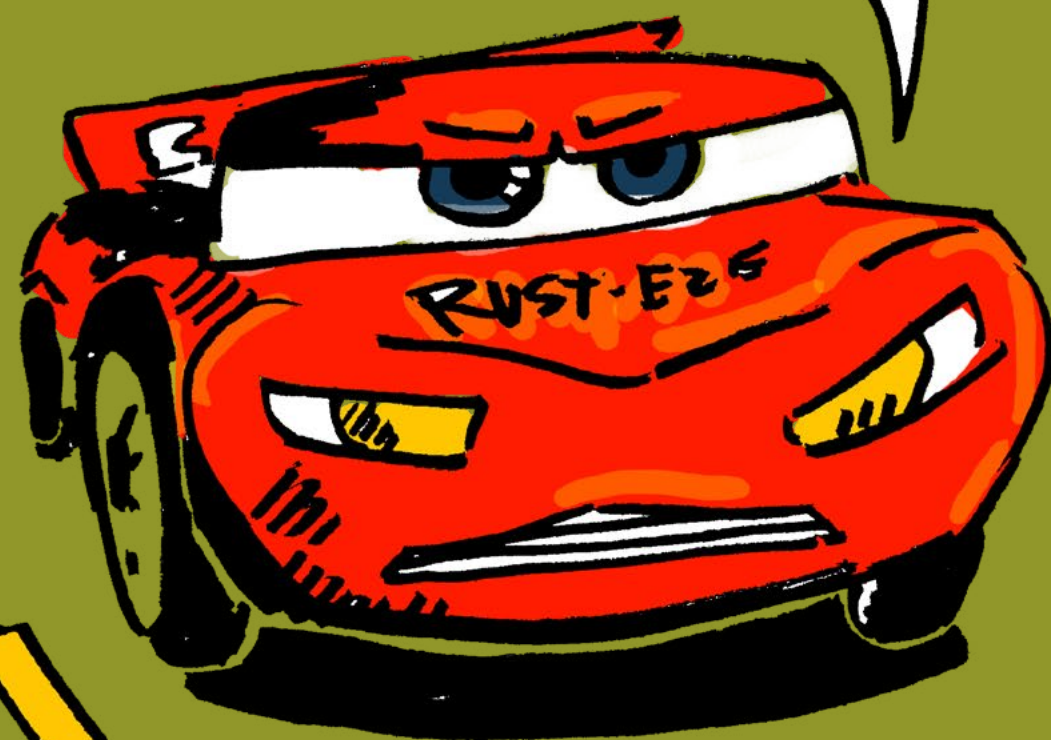
The University spokesperson acknowledged that this year, Student Hubs had "longer than desirable in-person wait times for about 10-14 days." However, peak periods for enrollment and admissions always put significant pressure on teams and the impacts of the extreme weather, which saw campuses and Student Hubs being closed for a period of time, exacerbated these impacts. They're hoping that wait times will go down soon thanks to "significant improvements being introduced to their processes and procedures".

The University is also aware that there are many areas where Hub staff can't resolve student queries on their own due to existing barriers, which they plan to address. I'm hoping these 'improvements' will be along the lines of what the staff member was advising, but they didn't give any more details, so we'll just have to wait and see.

As for reducing the number of timetable issues altogether, the University spokesperson said that there are long term plans for a "Curriculum Framework Transformation", which will simplify programme regulations and reduce requirements for concessions. Even the University admits this issue has been "a matter of concern for a number of years" and they really do make it sound like actual change might finally be coming—they've given their plan a fancy name and everything!

Given that these initiatives are part of a multi-year response, it might be some time before we see real change. But don't worry, they'll get around to it eventually. Maybe one day our timetables will be safe from Dawn Freshwater and her vicious council, but until then the struggle continues...

WHERE ARE  
ALL THE  
FUCKING  
PARKS!



# Carpark Politics

Aristotle believed that "man by nature, is a political animal". I believe this to be true, no more so than when I am confined in a car with my mother, and we find ourselves traversing the politics of a busy parking lot.



AMANDA JOSHUA

The modern zeitgeist is littered with personality tests. Tag yourself memes, MBTI types and horoscopes have us in a chokehold. Amongst the mess and multitude of the human experience, we crave neat little boxes to put ourselves in, labels with which to define ourselves in contrast to other people: we want to know are you a Carrie, Miranda, Samantha or a Charlotte? Anyways, I'm here to tell you to grow up. Stop taking those damn buzzfeed quizzes because there's only one real way to find out what kind of person someone is. And that is by dissecting how they deal with parking.

"The driving habits of your parents fucked you up so bad that you just don't believe in car parks anymore. In fact, the second you got your licence you started parking two streets away from the venue. You fancy a stroll in the sun before the main event anyway (rain is nice too)."

**Allow me to elaborate. The way I see it, it all boils down to three kinds of people in this world. People who park like my mum, people who park like my dad and people who park like me. (RIP Sigmund Freud, you would have loved this article). Feel free to tag yourself:**

### **The conflict seeker (the Amanda's mum)**

The battleground (the parking lot) is where you come to life!! It's all a game to you and the prize is scoring the closest possible park to the venue. You circle obsessively, you don't care if it makes you late to your event: the bottom line is your shoes are fabulous (if hard to walk in) and you will not be doing any more walking than necessary. Anyone who stands in your way will be decimated. No one is safe, not even the sweet old couple trying to get across to the supermarket. You could parallel park in your sleep, or in the midst of traffic with road-rage afflicted drivers honking at you.

### **The conflict avoider (the Amanda's dad)**

You submit to your opponents (the other drivers eyeing up the spot you've been indicating into for the last 3 minutes). Making people wait is your worst nightmare, so parallel parking is OUT of the question!! One time it got so bad that you panicked and pulled out of your park so fast that you reversed straight into the man waiting for the spot. You like to visit malls in off-peak hours to avoid that stress. You are very nice and easy to please and likely are very satisfied by the first available park that you spot.

### **The conflict denier (the Amanda)**

The driving habits of your parents fucked you up so bad that you just don't believe in car parks anymore. In fact, the second you got your licence you started parking two streets away from the venue. You fancy a stroll in the sun before the main event anyway (rain is nice too).

Or maybe you're none of the above. When you brave the neatly sectioned hellscape, you remain calm. You don't waste your time battling for parks but you do take your time checking your rearview before reversing out. Regardless of where a person places themselves on the sliding scale, it is undeniable that car parks, like trains, buses and airplanes, can share a particular charged and hyper-politicised atmosphere. It's something about hurried people in busy places, a lack of resources that almost always eventuates into competition. It brings out the extremes in people.

There exists a certain tension between my brown mum and every white guy she has ever beaten to a parking spot. It's not just once we've been hit with that uncreative refrain: 'go back to your own country'. And while it seems odd for a car park to be the backdrop for dissecting critical race theory, it also makes perfect sense. There is no reason to complain until you have to compete for something that you perceive as belonging to you. After all, we rarely hear qualms about immigrants occupying difficult,

unstable, low-paying jobs: unpopular night shifts or fruit picking. While essential, nobody else wants to do them. But when you take up too much space, or space that others feel they have a stronger claim of ownership to, this becomes a problem. When competition comes to a fore, this tension simmers not only between my unshakeable mother and white people: I've seen it come from other ethnic minorities too. We create neatly painted sectioned car parks, road rules and etiquette, but revert rapidly to self-interest and seeing each other as threats when we perceive a lack of resources.

Our chief reporter (and my favourite girl!!!) Talia Nicol notes that when she uses the disabled car park for her chronic pain condition, fibromyalgia, she garners "dirty looks" for not "appearing physically disabled". It's classically "middle-aged white women that will have something to say, the Karen's if you will. Telling me I can't park there, even though there's literally a disability car permit registered to my fucking name hanging from my windshield". Resentment, racism and

ableism builds in the strangest ways when someone is seen to be taking up space that is perceived to be 'not theirs'. I figure it is similar in keeping with the sudden surveilling, videoing and reporting to police of black people in public spaces for random and non-illegal infractions like using the barbecue in a park.

Since these spaces are so apt to tension, the way someone tackles them speaks volumes about who they are as a person. Want help in accurately sussing out a new friend, or person you just started dating? Forget asking for their star sign: get them to drive you to the mall! Go on a bus ride together! Are they polite to the bus driver? Do they thank them when they get off? Do they stand to provide seating to those who need it more or do they sit in ignorant bliss in accessibility seating? Sure, crying babies are a bit of a nightmare, but if your hot new date is giving the stressed out parents the evil eye, maybe it's time to give them the boot. The way I see it, the biggest green flag is being able to maintain compassion and empathy in stressful, rife public spaces such as these.

# 'NO FARM, NO FOOD'

...says thousands of farmers across the country. But what does that really mean?



RAWAN SAADI

You don't have to look far to see that the agricultural industry is going through a difficult time.

Over the last year, there have been dozens of protests by farmers and many others who work within the agriculture sector.

The most memorable of all have been the tractor protests, which have seen farmers driving their tractors on roads through areas such as Whangarei, Bluff and 56 other urban centres. The tractors had signs taped on to them that had things such as 'No Farm, No Food' and 'We feed the world', written on them. These protests, organised by the advocacy group, Groundswell, were done this way in order to disrupt traffic and as a result force people to be more aware of the issue. Others organised simpler, yet equally passionate protests, also chanting the phrase 'No Farms, No Food'.

These protests, and many others, have all been a response to the government's emission reduction plan that started last year and the difficulties that farmers have faced as a result.

To combat the urgent and worsening problem of global warming, the government proposed an emission reduction plan that aims to help the country reach net zero emissions by 2050. This ambitious target includes over 300 actions to be taken across many industries including transport, energy, forestry and of course, agriculture—an industry

the government has particularly emphasised in last year's report.

As most of us have grown up during the cusp of the climate crisis, the need to reduce our greenhouse gas emissions will not be foreign news. But how has the announcement of the emissions reduction plan been received by farmers?

**There is no denying that the agricultural industry carries much of the responsibility for harmful greenhouse gas emissions. In Aotearoa, farming makes up 50 percent of our total emissions, particularly nitrous oxide and biogenic methane**

that are released by farm animals and certain fertilisers. The lingering of these gases in the atmosphere allows them to absorb the longwave radiation that the earth's surface emits and reradiate it back towards the earth. A moderate and natural amount of greenhouse gases is necessary, however a significant increase

results in our atmosphere being far warmer than it should be.

In a press conference last year, Jacinda Ardern also said that climate change is already beginning to heavily impact our agricultural industry. As we've all seen over the last few months, the erratic cycles of flooding and drought that have wreaked havoc on farms all over Aotearoa. The recent flooding has not only destroyed vegetable crops but has also oversaturated the soil making it incredibly difficult to replant.

After profusely highlighting these points, the government then justified taxing all farms for greenhouse gas emissions. Farmers will be asked to submit annual reports that outline information about their farm area, livestock numbers, production and their use of nitrogen fertilisers. This information will then be used to calculate the estimated emissions of greenhouse gases emitted and then the farmers will be taxed accordingly. The more gas emissions, the more farmers will have to pay.

It is not surprising that not long after this was announced, agricultural workers took to their tractors and flooded the streets in frustration. This included both rural communities of farmers and larger advocacy groups, such as Groundswell NZ. Their point was simple; taxing farms for emissions will mean the end of many farms, especially those that lack the financial and technological advancements to pay the extra costs that will soon be

required of them.

While the government's plan does include a dedicated budget to help fast forward current research on gas emissions, they have set aside very little funding to support farmers with technology that could help them reduce their emissions. Even if the research the government has invested in eventually produces technology that can significantly reduce agricultural emissions, farmers will still be expected to pay these taxes for several years, without receiving much tangible help. A Groundswell NZ organiser commented on this saying that most farms will not be able to afford these taxes and the government has set up "unworkable regulations".

Several farmers and even political parties like ACT have pointed out that although this policy aims to cut the country's emissions, it may do nothing for global emissions. New Zealand's population is small but growing, and our demand for produce and dairy is eminent. If local farms either close as a result of not being able to pay the additional taxes, or begin to rapidly up their prices to pass the cost of the emissions taxes onto consumers, we will very quickly start relying on international exports to supply the products our local market cannot. This rapid shift will only apply pressure on regions of the world such as other countries in the Pacific or Asia, that do not have emission restrictions.

So what does this mean for the rest of us? Well, if these protests aren't sounding the alarm bells loud enough for you, then just look at your receipt the next time you go grocery shopping. What ridiculous price are you paying for your tomatoes or eggs?

**Of course, the current skyrocketing prices of food is not only attributed to this new plan. However, it has intensified the problem as farmers**

## **are unsure they will be able to pay the emission taxes that are coming their way.**

In the next few years we may reduce our emissions, but we will have most likely increased the emissions of other countries. That brings into question whether our government's plan is more concerned with assisting the global climate crisis, or with acquiring that #1 spot in a blogger's list about the "Top 10 Most Environmentally Friendly Countries to Visit". Are we trying to prevent our extinction, or are we simply trying to maintain our eco-friendly reputation?

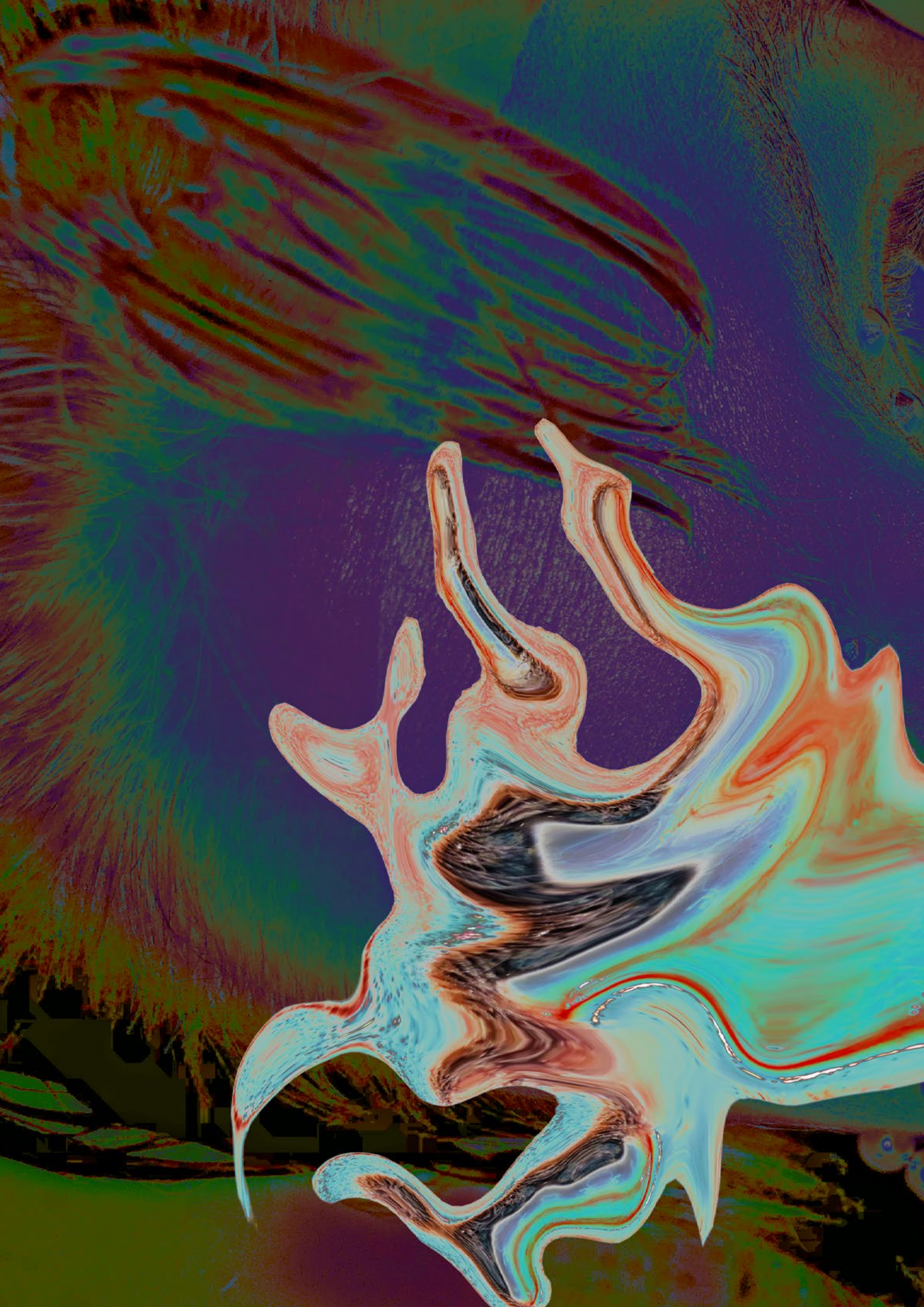
But when you look at the bigger picture, the arguments for the emissions reduction plan cannot simply be dismissed. After all, climate action is well overdue, especially with the events we have seen over the last few months. However, taking drastic measures that will rapidly pressure the agricultural industry to reform, leaving us with less

food, money and jobs, is also not the answer.

It is without question a tricky situation! Is there even a middle ground that can be reached? If there is a middle ground or fair compromise that exists somewhere, it is highly unlikely that we will be able to find it working against farmers, instead of collaborating with the agricultural industry.

There needs to be some sort of balance between the support that farmers are receiving, the taxes they have to pay and the demands we place on our biggest export industry. It is time to include the opinions and voices of those who work in agriculture and have dedicated their lives to this industry. Their views will provide a deeper insight into what changes the industry can handle, what the government can do to help, and more importantly subsidise, in order to make those reforms happen.







# What the Council's Budget Proposal Means for Auckland's Arts

Should you care? Yes! Is there a way to depose Wayne Brown? Unfortunately no!

ABBY IRWIN-JONES, PARIS BLANCHFIELD, IATUA FELAGAI TAITO, SAM BARNARD, JESSICA PEARLESS, JONATHAN ORGAN

*"Don't fucking come and talk to me, write a submission and make it clear that you value it" ~ Wayne Brown, beloved Mayor of Auckland and engineer*

Impending cuts to the art's budget have been the topic on every culture-lover's lips for the past month, however, the convoluted nature of government procedures (in other words, bureaucratic bullshit) makes the topic inaccessible to most.

A quick rundown: Going into the 2023/2024 financial year, Auckland Council faces a \$295 million budget shortfall. Over half of that deficit will be made up with rates increases and loans. The remaining \$120 million will be taken from the Council's funding of services integral to Tāmaki's foundations—arts, culture, community.

For some of us, this is our livelihoods—ours, our friends, and our families incomes. For others, it's our futures as art practitioners after finishing our study. For all of us, it is the lifespan of our after-uni events, our community hubs, our favourite local artists and spaces. If you believe that this won't affect you, take a look at the budget proposal and try to imagine an Auckland without those services being financially accessible to you, or without those services existing at all.

Don't just take our word for it, we've spoken to those with a deep understanding of the matter; people who care about the cause and want to help you care too.

It's important for all of us to be educated, be empathetic and most importantly, be proactive. We implore you to utilise the submission guide at the end of this article. Do something of value for once, ya filthy art-loving animals!

"Living in a place where the arts and culture are undervalued is not something I want to do.

Since it enables us to communicate with others and express ourselves, art is a crucial component of human existence. In a manner that words cannot, art can express the essence of a culture and its values. Art can be used to maintain cultural heritage in a variety of ways, acting as a record of a culture's past in addition to being observable representations of Māori culture in Aotearoa. It gives us the means to communicate intricate feelings that are challenging to verbalise. Art can also serve as a vehicle for social commentary—to spread knowledge of significant problems like environmental change, social injustice, or political upheaval. Without this, we won't see our city continue to be vibrant with art and culture and many galleries will suffer.

Additionally, the emergence of professional possibilities in the arts has benefited not only employment but also the artistic and cultural development of society. There are many job options in this field, ranging from curators and art directors to musicians, authors, designers, and actors. The development of technology has also given artists new opportunities to exhibit their work online and connect with a larger audience. Lack of funding in this area will discourage young people from pursuing careers in the arts, which also has a significant negative effect on the economy of Aotearoa.

For all art students, I implore you to take action where you can to stop the cuts so Tāmaki Makaurau can continue to be a place where arts and culture are seen as a necessity."

SAM BARNARD IS A SECOND-YEAR BA STUDENT MAJORING IN ART HISTORY AND COMMUNICATIONS, AND GALLERY ASSISTANT AT NORTHART GALLERY, KAIPĀTIKI.

"We are on the precipice of uncertainty. On a personal level, our vision to continue to create a dynamic, enriching, resilient arts sector for artists, audiences and communities through NORTHART is being thrown into question through the proposed funding reductions from Auckland Council.

The effect of funding cuts on NORTHART will echo far wider into the ecosystem of the creative sector than these initial cuts—which we believe will likely become the status quo. Cuts will impact the creatives we are here to champion, hindering our ability to encourage the many artists, designers, gallery staff, art publications, curators, and writers that we support through our operations.

The creative sector is an industry that is used to being dealt the lower hand, one that is often classified as 'nice to have' rather than essential. We challenge this notion and believe that it is time to commit and invest in arts and culture, rather than extinguish its valuable contribution to society. We need a continuum of stability in the arts, to encourage growth, learning and appreciation, to ensure that creativity is a viable, visible option for future generations.

As a community, our next steps are to rise up, to get loud, to provide feedback, to petition those who are responsible for this proposal, to stand strong, to embrace the mana intrinsic to all creatives. To just keep going."

JESSICA PEARLESS AND JONATHAN ORGAN ARE THE CO-DIRECTORS OF NORTHART, A PUBLIC ART GALLERY BASED IN NORTHCOTE, TĀMAKI MAKĀURAU, AND THE DIRECTORS OF PARAGON MATTER ART SERVICES. PRACTISING ARTISTS, THEY HOLD RESPECTIVE MFA'S FROM ELAM SCHOOL OF FINE ARTS.

- PARIS AND ABBY

"Many Rainbow/Queer/Takatāpui/MVPPAFF+ people use the creative arts to find a sense of belonging, liberation and raising awareness of issues close to them. Such a cut of funding for Auckland's Annual Budget will decimate the way that art saves lives. And how it touches people's lives in a way where that intangible feeling remains with people.

These potential funding cuts will be so damaging for our Rainbow community. Particularly for our Rainbow intersectional community of those that are Pasifika. As stats show that they are likely to deal with more discrimination than their white counterparts. The regional contestable arts are not a "nice-to-have" but a "must-have" as it allows those that are underserved to garner funding to tell raw and authentic stories.

It's about amplifying diversity and expressions of those that get silenced or discriminated against. Facing homophobic and transphobic rhetoric, feeling ostracised by people due to your authenticity and leaving you worried constantly. The creative arts allows the bridging of hope for our Rainbow community as young and seasoned Rainbow creative artists seek camaraderie with one another. Whether it's in dancing altogether for a cultural group, voguing, writing plays, producing and directing shows—the list goes on. We need art as a means to escape, heal, reconnect and find light as a result of those murky times.

Cat Ruka, Executive Director of Basement Theatre states that in terms of economic difficulty, the arts always get sliced first by those in power. If you've immersed yourself in the arts, then you'll understand that it isn't just performance, but an embodied lived reality that shows truth in whatever the story is. We need to challenge the heteronormative status quo—to allow more Rainbow artists to tell their stories."

IATUA FELAGAI TAITO (HE/HIM) BA, PGDIPDANCEST, MDANCEST, TRANSITIONAL PHD STUDENT GRADUATE TEACHING ASSISTANT FOR TE WĀNANGA O WAIAPAPA - SCHOOL OF MAORI STUDIES AND PACIFIC STUDIES, PROFESSIONAL CASUAL STAFF FOR DANCE STUDIES & UNIVERSITY MARKETING.

## HOW 2 MAKE A BUDGET SUBMISSION 4 DUMMIES

**Deadline: Tuesday 28 March, 11pm**

Te Taumata Toi ā Iwi have created a one-stop-shop for help with your submission at: [StopTheCuts.co.nz](http://StopTheCuts.co.nz)

Q Theatre has created submission guides based on how much you give a shit, with 2 minute, 5-10 minute, and 10+ minute options where they tell you what buttons to click! [qtheatre.co.nz/aucklandcouncilsubmissions](http://qtheatre.co.nz/aucklandcouncilsubmissions)

**The DAMN collective** fights for better working conditions and stability for the artists of Aotearoa. They are providing accessible coverage and resources related to the Budget Proposal.

[@dignityandmoneynow](https://twitter.com/dignityandmoneynow)

It may seem like a daunting project, but it's even easier than a 2% Canvas MCQ that you've left until 10 minutes before the deadline. Open book, un-invigilated, no required reading beforehand, and no one cares if you discuss your answers in Discord or stick the question into ChatGPT. You can put in as little or as much effort as you want, and we're here to break it down step-by-step:



There are seven questions in the submission form, and you don't have to answer all of them. Questions One and Five are the ones that directly relate to arts funding reductions. The rest you can leave blank, or you can do your civic duty and provide informed opinions on all aspects of the budget proposal—the feedback form is your stage, so take this moment and savour it!

**Question One:** What is your preference on the proposed operating cost reductions? Tell us why, and which reduction you would not proceed with, if any.

**Answer:** Do not proceed with some reductions and instead further increase rates and/or debt.

**Why:** The submission form outlines the proposed areas of funding reductions—the

ones relevant to arts and culture to mention are: Tātaki Auckland Unlimited (Auckland Art Gallery, Auckland Zoo, Auckland Live venues and stadiums), regional services (such as arts and culture programmes, regional events, and community empowerment), local board funded activities, and contestable regional grants. It can be as simple as "I do not support funding reductions to these areas". But this is the most important question regarding arts reductions specifically, so make it your own. There are copy and paste answers provided by the websites above which can be personalised. Make sure to place yourself in the context of Auckland's arts community—are you an artist or aspiring to be one? A lover of live events? How important is it to you that Auckland is a sustainable and thriving creative hub? Outline the impact this lack of funding would have on you and the wider community.

### Question Five: Local Board Submissions

These questions will differ depending on your local board (if you're unsure which board is your local, there is an address checker on the form). But it is an opportunity to provide specific feedback about the venues and programmes that are local to you, such as: libraries, community centres, parks, council venues, and the programmes and events hosted at these places. Some of these places face permanent closure, so make their importance known.

### Uploading Supporting Documents

Maybe you've edited some sick memes of Wayne Brown burning Auckland to the ground. Maybe you've penned a choreographed slam poem lamenting the death of human connection to Vimeo and you believe the higher-ups of Auckland Council need to see it. But best of all, maybe you've filled in Stop The Cuts' letter template available on their website to include with your submission. Regardless of what response you've created, this is the place to put it.

And that's it! You've done your bit to work towards a future with no begging rounds with the koha jar, no pricing people out of events just to be able to hold them, and no sleepless nights writing desperate applications for funding allocation. From those of us that need art to live and live off our art, we thank you for your service.

The Submission Form and Budget Proposal can be found at: [akhaveyoursay.aucklandcouncil.govt.nz](http://akhaveyoursay.aucklandcouncil.govt.nz)



# Press for a New Genre of Film

Video Games, Cinema and The Culmination of Both



TREVOR PRONOSO

In recent years Hollywood studios have been slamming theatres with a plethora of video game adaptations and are showing no signs of slowing down. With titles such as *The Mario Movie* and the *Sonic the Hedgehog* trilogy set to hit theatres in the near future, the trend brings to light the rapidly evolving connection between cinema and video games. Gone are the days where video game cutscenes are limited to janky, poorly rendered character interactions. We now see immersive cinematography

incorporated into our favourite games, attempting to build upon the fictitious worlds we know and love. This jump in quality has made it easier than ever for studios to create faithful adaptations and has considerably strengthened the bond between these two genres. How far can it be pushed, you might ask? Press start (keep reading) to find out.

The relationship between cinema and video games is often one of pluralistic tolerance. Whether it's through the previously mentioned in-game cutscenes or those herky-jerky games that pause the storytelling so you can press "Δ" to open a door (think David Cage and Telltale), there has often been a clear sense of separation

between these two modes of entertainment. We fuck around with the interactive experience of pressing buttons while the cinematic elements satiate our unconscious desire for some semblance of an "immersive" narrative (or just nice little reprieves to rest our sore fingers).

These half-baked attempts to fuse the two mediums are to blame for my own dissatisfaction with popular video games that include interactive storytelling; the film elements become a crutch for the game itself.

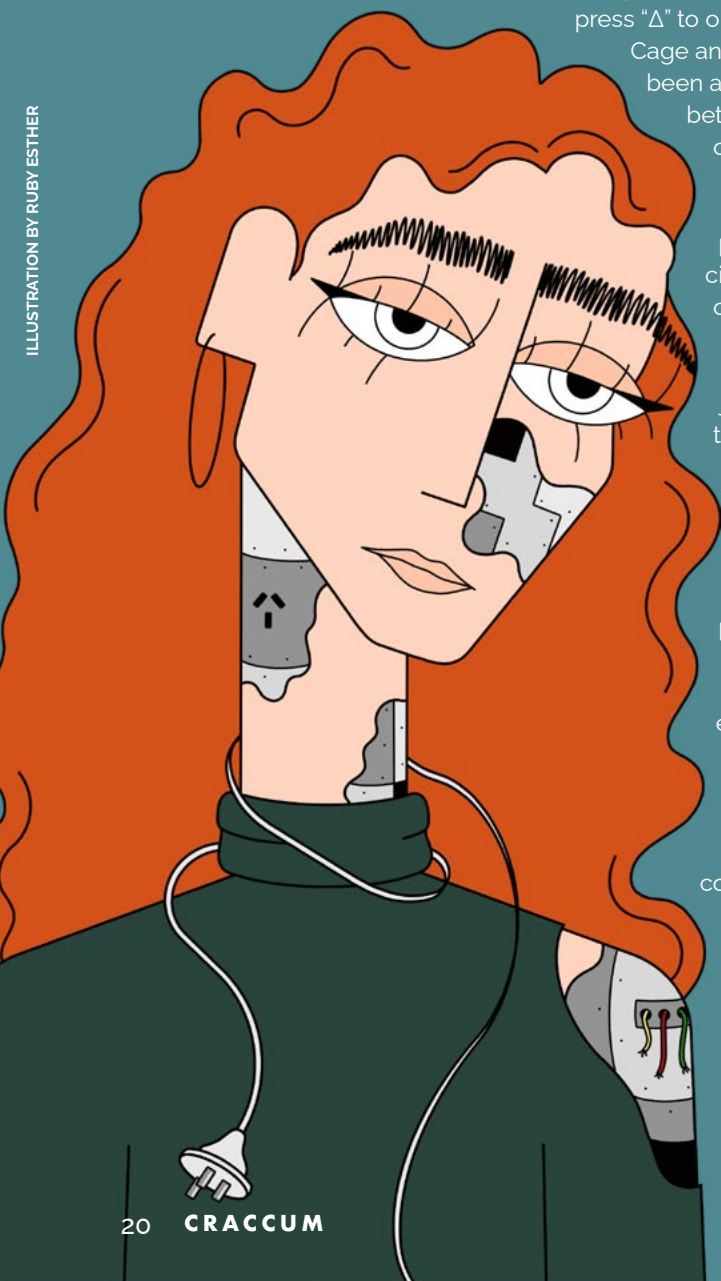
While games developed by big video game corporations are able to use cinematic realism to create an immersive and experimental experience, we see older games falling short due to cinematic limitations. These older or lower budget games (think *Uncharted*

or the later *Tomb Raider* games) feature undesirable elements like rigid camera placement, disorienting spatial awareness and forced continuous movement that interfere with the overall playing experience. It constantly disrupts the game's momentum just so you can complete the most innocuously vapid objective to continue the narrative. Or, even worse, to compensate for the piss-poor rudimentary gaming experience. Press "F" to pay respects to this unimaginative fusion of video games and cinema.

**What if there is a way to successfully blend video games and cinema in such a way that one medium does not compromise the other in terms of conceptual integrity?**

If integrating film conventions in video games often presents as a stunted effort to equalise the two mediums within their respective practices, how can they be combined in a way that emphasises the common potentialities and contradictions between the two? Enter "Machinima" (not the defunct media company, although that's where they nabbed the name). It's a cinematic genre that makes use of computer graphics software and engines to attain a "cinematic" result. Think *Red vs Blue*, the whole concept of a "Let's play" that is recorded video game playthroughs, and to some extent, those video game "meme compilations" you see on YouTube. More specifically, I want to talk about one film that instead aims for a more poetic and abstract form of expression within the confines of its video game foundations, *Rehearsals for Retirement* by Phil Solomon.

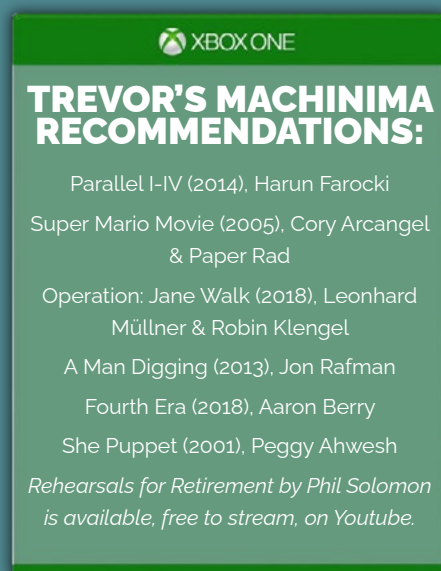
ILLUSTRATION BY RUBY ESTHER



Initially working and making films within avant-garde film circles (he's worked with the famed Stan Brakhage at one point) Solomon's following projects revolved around utilising the video game series of Grand Theft Auto to explore the possibilities and limitations of seeking meaning within a virtual world. The film strikes you immediately with its slow, languid pace with a plethora of barren fields scattered around in the multiple countrysides of *GTA: San Andreas*. Despite their rigid, blocky wind textures flowing against the pixelated greens of the field, they still manage to conjure up feelings of belonging in some ethereal phantasmagoric plane of existence. You'll also spot an unknown figure appearing throughout; *San Andreas*' main character Carl Johnson, "CJ." Instead of CJ's familiar white tank top and jeans, we see a shadowy version of his figure. His jet-black silhouette appears to have any and all human features removed. Furthering the eerie effect this creates, planes appear suspended in the air, vehicles clip through environment textures and objects, and trees don't move in the wind, instead remaining static reproductions of what they're intended to represent. These digital approximations of real objects appear to be completely void of any interior substance.

This is what Solomon is hinting at us: how much can this artificial, computerised world substitute our perceptions of our material reality? Fake world vs the Real world? Blue

Pill or Red Pill? Can we feel the same things in the digital world just as much as what we can intuit within the "real world", or are there some irreconcilable differences? Can you even ponder about existence in a virtual world that lacks some inherent ontology/ existence outside of the textures it replicates? Impressively, he manages to pose all these questions and more within the span of 11 minutes.



Most people who game often harbour a very depressing belief; that video games function as escapism from the miserable realities that we endure. And Hollywood, the magical, white and cishet genie who grants us serotonin understands this. It is effectively cashing in on the commercial appeal

of video games coinciding with the more mainstream, PG-13 movie-going audience. They've got a hold of our generation's collective nostalgia, hook, line and sinker. The Machinima genre expands upon these commercialised adaptations of video games we commonly see in mainstream media. It's more reflective, more experimental and subverts our expectations for cross-medium fusions.

Instead of begging those studios to continually make sequel-bait adaptations of your favourite video game, take off the nostalgia glasses and let the calm, contemplative aura of Machinima bring us back to earth and accept the affective boundaries in our penchant for digital immersion.

**Take the red pill and come to terms with cinematic artifice rather than bathe in the euphoria of simulacra. This is your sign. It's time to try out something different; and that something is Machinima.**

**The 95bFM Top 10**  
March 22, 2023

**PROTEINS OF MAGIC**  
**DIVINE PHYSICS**

**95FM**

**top ten**  
with Annabel and Callum  
March 22, 2023

1. Proteins of Magic - Divine Physics [NZ]
2. A Blunt Jester - Eartha Kitt [NZ]
3. RIOT GULL - UMAMI [NZ]
4. Grecco Romank - Celestial Poison [NZ]
5. Gnoomes - Ax Ox
6. Caru X Dylan Biscuit - ALREADY [NZ]
7. Ringlets - Sever [NZ]
8. Tiki Taane - Soldiers of Fire (ft. DubFx, Tali, Pdigsss) [NZ]
9. Soft Plastics - Darcie [NZ]
10. Unknown Mortal Orchestra - Meshuggah [NZ]

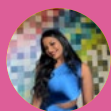
Text VOTE with your choice to 5395 or visit 95bFM.com/vote  
The 95bFM Top Ten with Annabel & Callum, Wednesday's from 7PM

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

# MAFS:

## A CASE STUDY INTO THE HUMAN CONDITION

Why can't we bring ourselves to break up with dating shows?



AMANDA JOSHUA

To set the scene: it's 1 am. My audible gasps echo through the room as I watch the two people on my laptop screen intently. I *wish* I could tell you it was porn. The more so shameful truth of the matter is that I am 23 episodes deep into the current season of MAFS Australia. That wasn't very 'I-don't-fuck-with-drama' or 'I-think-dating-shows-are-sexist' of me.

**Despite the righteous contempt in which I'd held shows like 'The Bachelor' or 'Too Hot to Handle', one casual TV dinner viewing of 'Married at First Sight' had blossomed into a full-blown weekly obsession.**

But is MAFS just a shitty reality show about finding love in unconventional ways? Or is it a deep dive into the human psyche? The state of race relations, modern dating and mob mentality?? For the purposes of this article (and to rationalise my spending of \$8.99 on a VPN to watch live episodes) I posit that we have much to learn from the pure social commentary that is 'Married at First Sight'. #BlackMirrorCouldNever

### Mob Mentality and Sigmund Freud

Mob Mentality is the inclination, when finding oneself in a large group, to ignore individual feelings and inhibitions and adopt the behaviours and actions of those around you. Whenever the participants get together for their dinner parties or as I like to call them 'relationship show & tells', they take being morally superior to new heights and eviscerate anyone who is deemed to have made a mistake. Sociologist Karl Durkheim suggests that the human desire to punish others provides us with a sense of group solidarity. It feels good because we are affirming we are good people who belong in the herd, in contrast to the 'bad people' we are punishing. If you're looking for examples of sociological concepts for your 'Governing Population and Society' essay, look no further! (And maybe take it easy ragging on a mate the next time you're in a large group of people).

Cam and Lyndall were one of my favourite couples till things started getting oedipal in episode 21. Picture this: your partner asks if you can hug them once a day. You tell your mum about it and she tells you, your partner is being "attention-seeking". Do you:

- Defend your partner and give them the (bare minimum) affection they asked for
- Tell your partner that your mommy said they shouldn't ask you for hugs anymore

If you answered (b) congratulations!! You are a Freudian wet dream!

### In which I make it about race (again)

*Oh it makes you uncomfortable?? You know what else is uncomfortable? Racism.*

This year's season came with the inclusion of Sandy Jawanda, a first gen Australian Punjabi woman who tells the audience about the difficulties of being "very much Indian and very much Australian". Her struggle to figure out how to "mesh the two together" encapsulates a key aspect of that pesky immigrant experience. There is something about watching a fellow brown woman enter the typically westernised setting that is the 'dating show', that feels extremely personal. I came for a giggle at some good ol' manufactured drama, then stayed, ears hot, heart beating in my throat to watch Sandy walk down the aisle in her traditional red lehenga. Would she be accepted? Would they be nice to her? When you wear the marker of

your difference to the majority of other people in a country, when you wear it on your very skin, these are questions you ask yourself before you walk into each and every room. While I typically deal with the situation by dressing, talking and acting as 'kiwi' as I possibly can when meeting new people, Sandy had her wedding venue decked out in Indian decor and arrived in cultural wedding wear. It was a small, radical act and I think it spoke balls-to-the-wall big dick energy.

As the groom's largely white family and friends filed into the room, the first comments to be made were that the decor was "a bit over the top" and that it had "to be Thai or Indian or something". Other guests said "Dan doesn't know what he's in for and it's not what he bloody signed on for". As Sandy made her way to the altar, many said they were "shocked". Girl why?? Y'all never seen a brown person before?? And national television is the place you want to make this known? After the bride began her speech, her Aussie accent, jokes and warm nature seemed to relax the guests and they started expressing approval. I thought this would make me feel better, but honestly it felt like a piss-poor, wanky consolation prize. For me, the scene captured one particular microaggression that POC are all too familiar with in day-to-day life: having to 'overcompensate' for not being white. Having to be warm and funny and bright before we are worthy of acceptance, because as Sandy notes, "Indian girls are expected to behave in one particular way".

POC found badass representation in Sandy and the casual racism faced by POC, found representation in Dan's yucky friends. It was heartening to see viewers having genuine conversations about this episode. It might be shitty reality TV, but if MAFS opens unlikely avenues for discussion about microaggressions and casual racism, I'm all for it!

## SEX(ism) SELLS

Dating shows are heteronormative and sexist?? Who would have thunk it? Episode 19 demonstrated how deeply these structures can fail our men when Melissa repeatedly told Josh that she "wanted a big man" and

he wasn't "manly" because he wasn't as interested in sex. The episode sparked important conversations online about archaic gender norms, respecting people's boundaries and how our conditioning can often make sex seem like the most important thing about a relationship.

## MAFS: Modern dating advice guide?

*Groom Jessie's long list of icks when it comes to women includes "girls who go on their phones, girls who start their sentences with 'oh my god', starsign chicks, gym chicks, girls who take selfies and girls who are always talking". Here is a list of modern dating icks MAFS has taught us to look out for:*

- Dudes that have lists of things that give them the ick, but everything on it is just women: existing. My brother in Christ, you are not battling demons, you are battling homosexuality. Just come out, I promise things will get better.

- Emotional abuse being passed off as 'brutal honesty'

Honesty is one of those things we're told over and over is quintessential to a relationship. This year's contestants took that shit to heart! Is telling your partner that she's "not as pretty as your ex" necessary, or just disrespect? In the words of a wise woman (Taylor Swift), you don't always need to be "so casually cruel in the name of being honest".

Nothing is truer than the love between money-hungry TV producers, and the exploitation of that nasty human need for companionship we just can't seem to kick. But is the faithful viewership they consistently garner, attributed to more than just the drama? Do we have real life lessons to learn from our favourite reality TV shows? In this week's see-through attempt to justify my own guilty pleasure, I vote 'yes'.



ILLUSTRATION BY GEORGE BROOKER

# The influence of Ms. Taylor Swift; Swiftmania

Let's take a deep dive into the history, life and beauty of the world that is Taylor Swift, this one's for all the swifties out there.



SANSKRUTI BANERJEE

## A little backstory

No matter who you are, unless you've been living an abnormally large rock, you will most definitely know the name Taylor Swift. Whether you and your friends recreated the music video scenes from *You Belong With Me* thirteen years ago or you're anxiously waiting for international tour dates to currently release, being a swiftie truly is a world of it's own. I will be yarning about none other than T-Swizzle, with a little customised song recommendation list for you at the end, you're so welcome.

Born in 1989 Pennsylvania, Taylor Alison Swift had a passion for music since a very young age, inspired hugely by her grandmother who was a professional opera singer. She moved to Nashville to pursue music and funnily enough was told in 2005; *"If music doesn't work out, you could easily become a hair model!"* Taylor's first album was released in 2006 and sold more than 2.5 million copies...since then she has been producing music non stop leading to a career of hundreds of songs.

## Reclaiming her songs—the music industry herself

It was discovered that Taylor did not own the master recordings of songs on albums she recorded prior to 2019. Now, this could have been ignored... there's always new and upcoming songs right? Nope. Miss Taylor decided to RE-RECORD all of these hits using the new title's bracketed by (Taylor's version) in order to gain rights on her own music, absolute queen shit if you ask me. Consequently, this began a phenomena of fans creating

tiktok's, posts and edits with the newly added brackets (Taylor's Version) after everything they did. With one of the most powerful and international fan-bases, Taylor sold a story that was enough to convince these fans to abandon old recordings and listen to her new songs, along with adding new songs along the way too.

## Why Taylor is one of the Greatest Self Portraitists of Our Time

So what makes Taylor special? Why is it, that she has single-handedly managed to raise an entire generation of girls? Each of Taylor's albums takes us through a specific era of her life but this is executed through intrinsic lyrics, beautiful music videos and secret connections scattered throughout. Fans have realised her discography is more like one huge puzzle piece, for the lyric enthusiasts to delve deeper into. One of her newer releases, the album *Midnights* has taken the world by storm because it truly embodies the concept of philosophy of the self. She is a story teller, someone who frameworks things and does so with class. *You're on your own kid* is for the older sisters who feel a little left alone, *bejewelled* is for anyone needing some extra hype after getting treated like shit, *bigger than the whole sky* is for those who need a cry etc etc—you will most definitely have something to relate to in every album I promise. After release, this led to all the top ten spots on Billboard being

taken up by songs on this one album. One of my personal favourites is *The Man*, where she becomes (through heavy prosthetics) the man herself to showcase male privilege. It takes a blast at the patriarchy and exposes the double standards that often exist for women. Hell yeah, you go Taylor.

## Common Misconceptions about the Artist

Now, there has been no shortage of interviewers or some random teenage boy down the street who does not understand the intricacies or depth of Taylor's lyrics. And will throw around some petty comment. I think a lot of people assume that all Taylor does is write breakup songs. Even if she did, I love how there would be a problem with that...yet if it was a man he would probably be praised for being open about his feelings. Ironical isn't it? This was a point Taylor raised at an interview with the simple question of; *Well, why not...if someone can relate to it and it helps them heal, that's all that matters for me*. Forget a hair commercial star, in my opinion if music hadn't worked out...Taylor would most definitely have become a poet. Being responsible for some of the most intricately written lyrics in the music industry, Taylor's songs (especially in recent years) all possess hidden metaphors, in-built interconnections that are a representation of the battles she has faced within her life. They are relatable because every person has been through something similar at some point, so we are able to cherish the lyrics just as much as she once did. Let's take *All Too Well* as an example. This hit with its ten minute music video starring Sadie Sink and Dylan O'Brien depicts Taylor's relationship with Jake Gyllenhaal. Rather than being a breakup song, *All Too Well* is a visual masterpiece and through the metaphor

of a scarf showcases how while in love, we often tend to emotionally gaslight ourselves. The difficulty in moving on is because a part of you never quite manages to heal; Taylor beautifully showcases this through lighting, the different chapters within the relationship, a book launch and a kitchen argument that was unscripted by the actors. This music video was Taylor's filmmaking debut and stole millions of hearts worldwide. The girls who scream to *All Too Well* in the clubs are the ones who've had their hearts ripped apart, please go shout them a drink. Her songs can be decoded and delved into, but only if you bother looking closely.

## What she represents

Taylor represents a strong female, but one who is both kind and relatable. She somehow manages to remain unproblematic despite so much fame and has been notorious for how good of a friend she is. Her friendship with Selena Gomez and the glares she gave Justin weeks after they broke up, or her standing up to clap for Harry at the Grammy's when nobody else did speak volumes about the character. Now I don't know her personally, but from what we have all gauged this woman is someone to be admired, respected and loved. Girls all over the world are proud to be Taylor Swift Girls; they're trending on TikTok with the phrase "which Taylor Swift girl are you?"

If I could see this woman play live, honestly my life would be complete. If even after reading this, you're still convinced; "*oh my gosh, all this blonde does is write about her breakups,*" respectfully get a life, you're a

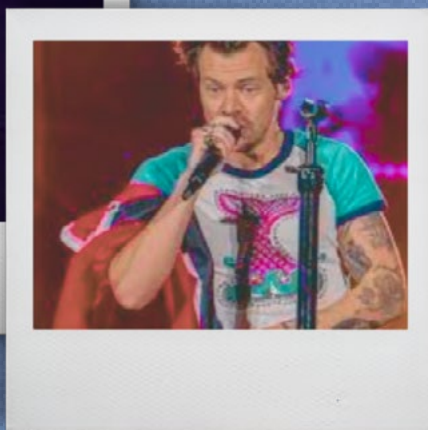
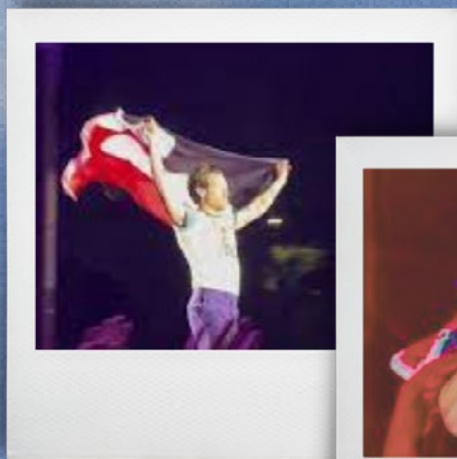
walking red-flag for that honey.

A response her bestie Selena once gave a hater was; "*I'm sorry that my best friend has always and will continue to be at the TOP of the game.*" Take a deep delve into some Taylor lyrics to save yourself while you're at it too.

## Personal starter song mix (mainstream and lost hits for the new fans):

Love story, The way I Loved You, Enchanted, How you Get the Girl, Blank Space, New Romantics, Jump then Fall, All too Well (10 min vers), Getaway Car, Endgame, London Boy, Cornelia Street, Paper Rings, Cruel Summer, invisible string, betty, champagne problems, tolerate it, long story short, 22, midnight rain, anti hero and All of the Girls you Loved Before.

# Māori Emergence: The Dawn of an Era



*Hiwa Piahana*

Māori recognition is finally coming around as of late with Māori being (somewhat) accepted into the status quo of society and the country brewing with a sense of cultural recognition.

We've reached an era where cultural assimilation is one foot in the grave and assimilation of māori waiata into mainstream society is alive. With Tūtira Mai Ngā Iwi becoming the new drunken night out jam and Poi E playing in the moment of stillness before acts come out to play in concerts, the emergence of te reo Māori and Māori songs in western medium has become significantly more prominent. The teaching of Māori waiata in primary schools boosts this recognition even more so with basic Māori vocabulary becoming more and more familiar to youth.

On March 7, the one and only ex-One Direction member, upcoming actor (with horrific acting skills) and solo artist in the music industry finally made his arrival to Aotearoa with a bang at Mount Smart Stadium. Introducing Harry Styles.

To say his visit was well awaited is an understatement. Crowding and line

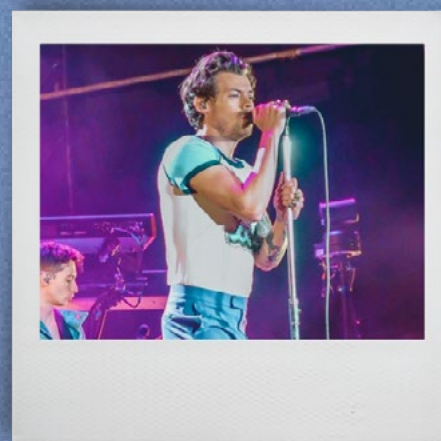
formation of adoring fans began at least 10 hours before his arrival to the stadium. Fans gathered in desperation after waiting 3 years for this concert after his first two tours being cancelled mainly due to covid. Excluding the fact that Harry's performance was outstandingly remarkable—causing myself to retract remarks saying he has reached his downfall and is the epitome of cringe culture (post the take-off of his acting career and the release of his MV for "Music at a Sushi Restaurant"); most fans were surprised, including myself, about the fact that mid-performance the British indie-pop star somehow acquired a flag of Te Reo Rangatiranga that then adorned his shoulders for the majority of his concert. Additionally, in between songs, Harry himself would start the song Tūtira Mai Ngā Iwi with the crowd following on. To be quite honest, as a Māori Harry fan, I was tearing up to hear te reo Māori on his tongue as well as hearing the thousands of other fans piled into the stadium singing along.

This trail of events of Māori acknowledgement during the concert reminded me—if not simply informed me for the first time ever, just how far te iwi Māori has come as a whole

since the major era of oppression and stigmatisation where te reo Māori was torn from hundreds of Māori children and late Māori speakers.

To see the transition of an absolute ban of te reo Māori to a world famous Singer and Songwriter singing in te reo Māori at his concert is incredibly impactful on the journey and fight Māori have been fighting. These events being recorded and posted on social media platforms pushed the impact further where many others of the wider Māori community could see for themselves just how much te reo has risen and just how fruitful the fight for te reo.

As we speak, te reo Māori is still in its revitalisation process and most likely will continue to be resuscitated into the mouths of the future, however, it's moments like these that birth positivity and hope for Māori communities and make it all worthwhile.



# HOROSCOPES

Where you should travel to this week and how you'd probably ruin your trip (with love)



**ARIES** - Thailand. There's no way your electric personality would get bored with The Grand Palace, hip street cafes and outdoor activities. You'd get a kick, but be over-excited because of your probable undiagnosed ADHD would led you to forget to lock the zipline. Enjoy flying off weee.



**TAURUS** - Italy! You love eating but also to visit the beautiful coffee shops, galleries and nighttime streets of Italy! The true home of pasta, pizza, bread, risotto and gelato. You'll eat six meals a day and then wonder why you have severe stomach issues at 3am. Classic.



**GEMINI** - Edinburgh because of your cultural appreciation and deep thinking. Embrace your inner history buff, get lost in museums or simply take a walk. Hopefully you don't come to any realisations about your two faced nature that everyone around you picks up on...



**CANCER** - Greece. You constantly perceive the world around you so Greece will help you form new friendships while in a beautiful place of history, architecture and theatre. Don't let the jet-lag make you too moody though or it'll project and annoy the people you're with.



**LEO** - Agra, India to see the Taj Mahal. Just the place for you to be the centre of attention in those aesthetic sunset photos. Emperor Shah Jahan created this for his wife Mumtaz, you wish that were you huh? You'd definitely be that obnoxious tourist exclaiming to point at things...don't be an embarrassment, please contain yourself babes.



**VIRGO** - Turkey! Since you crave structure, you'll be smitten by stellar sunsets, enjoy market knick knacks and appreciate the Baklava along the way. The perfect balance of 'go with the flow' along with your detailed itinerary is just what you need! Be careful your OCD planning doesn't ruin your travel mates shot at a good time though, yeah?



**LIBRA** - Provence! Enter a space you can revel in. You appreciate peace and beauty, and can find both in this diverse place. Have a wander through sunflower markets, indulge in a wine tour or grab an electric bike and explore. You'll probably miss your tour because you accidentally slept in till 2pm though.



**SCORPIO** - Egypt! Full of drive and passion, why not explore a place rich in history, go on a tour of the pyramids and pharaohs, or take a Nile cruise. Cleopatra was rumoured to have Scorpio traits too so keep an eye out. Don't let your huge ego convince others that you know Egyptian history, you probably need to be fact-checked half the time.



**SAGITTARIUS** - Africa. Sagittarius spare no expense for travel as this is one of your favourite things. Guided safari tours, outdoor adventures and warm-hearted people are sure to encapsulate a wilderness experience to heal your spirit. I feel like it's much needed.



**CAPRICORN** - Bora Bora because you need some beach vibes, along with a mojito in hand, truly a time to do nothing. Don't let the persistent overachiever inside of you pull out a laptop in the middle of sunbathing, that's a fat yikes.



**AQUARIUS** - Hong Kong. Ruled by Uranus, you are innovative and curious and there is insane amounts to do here; you can head to Disneyland, visit central markets or shop around at the massive shopping malls. Don't let your inner rebellion do anything stupid you'll regret.



**PISCES** - Jeju Island. You have an appreciation for anything water related, so why not enjoy the pristine island views, walk through nature trails and take a try at deep-sea diving. Your indecisiveness may ruin the vibes so just take a sec to chill out.

# PUZZLE TIME!

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

Two for one!

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

Impress your friends!

Bore your enemies!

Wordsearch-Wordsearch-Wordsearch-Mystery-Horror-ShortStory-Fable-Travel  
SciFi-Romance-Poetry-History-Comic  
NonFiction-Picture-Memoir-Biography-Cookbook

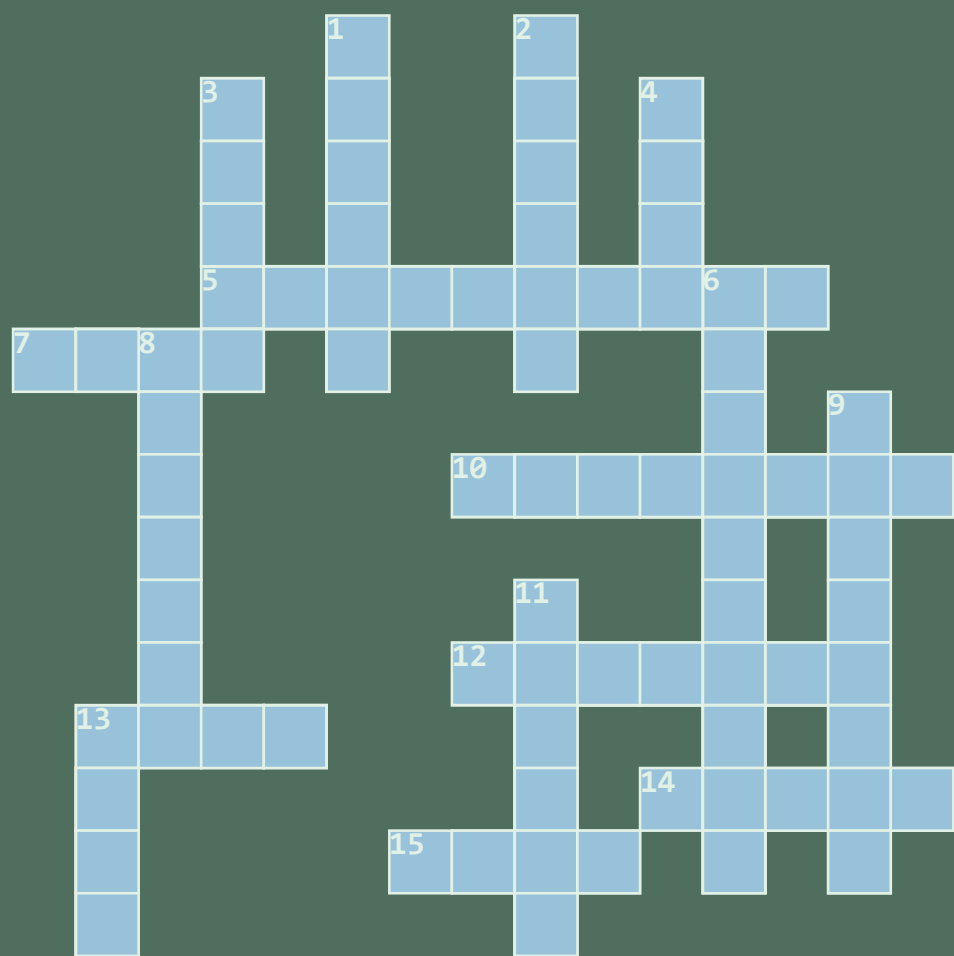
Solve them!

Or dont!

# PUZZLE TIME!

## Down

- 1 Magic...on the wall - Snow White
- 2 I love the smell of...in the morning - Apocalypse Now
- 3 May the...be with you - Star Wars
- 4 I wish I knew how to...you - Brokeback Mountain
- 6 ...my dear Watson - The Adventures of Sherlock Holmes
- 8 A..., shaken, not stirred - James Bond
- 9 To...and beyond - Toy Story
- 11 Here's... - The Shining
- 13 I see...people - The Sixth Sense



## Across

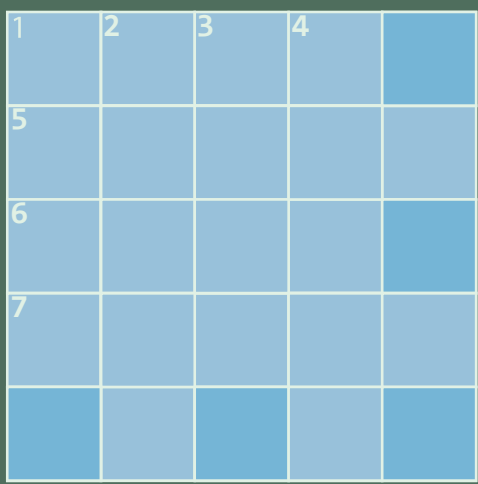
- 5 Life is like a box of... - Forrest Gump
- 7 There's no place like... - Wizard of Oz
- 10 Just keep... - Finding Nemo
- 12 ...we have a problem - Apollo 12
- 13 Carpe...Sieve the day - Dead Poets Society
- 14 You can't handle the... - A Few Good Men
- 15 I'm...of the world - Titanic

## Across

- 1 Strauss of jeans
- 5 Apple music players
- 6 Flour factory
- 7 Group of eight

## Down

- 1 It may be a stretch
- 2 Heroic tales
- 3 Electrical unit
- 4 Car ran in neutral



now with  
~extra~  
validation



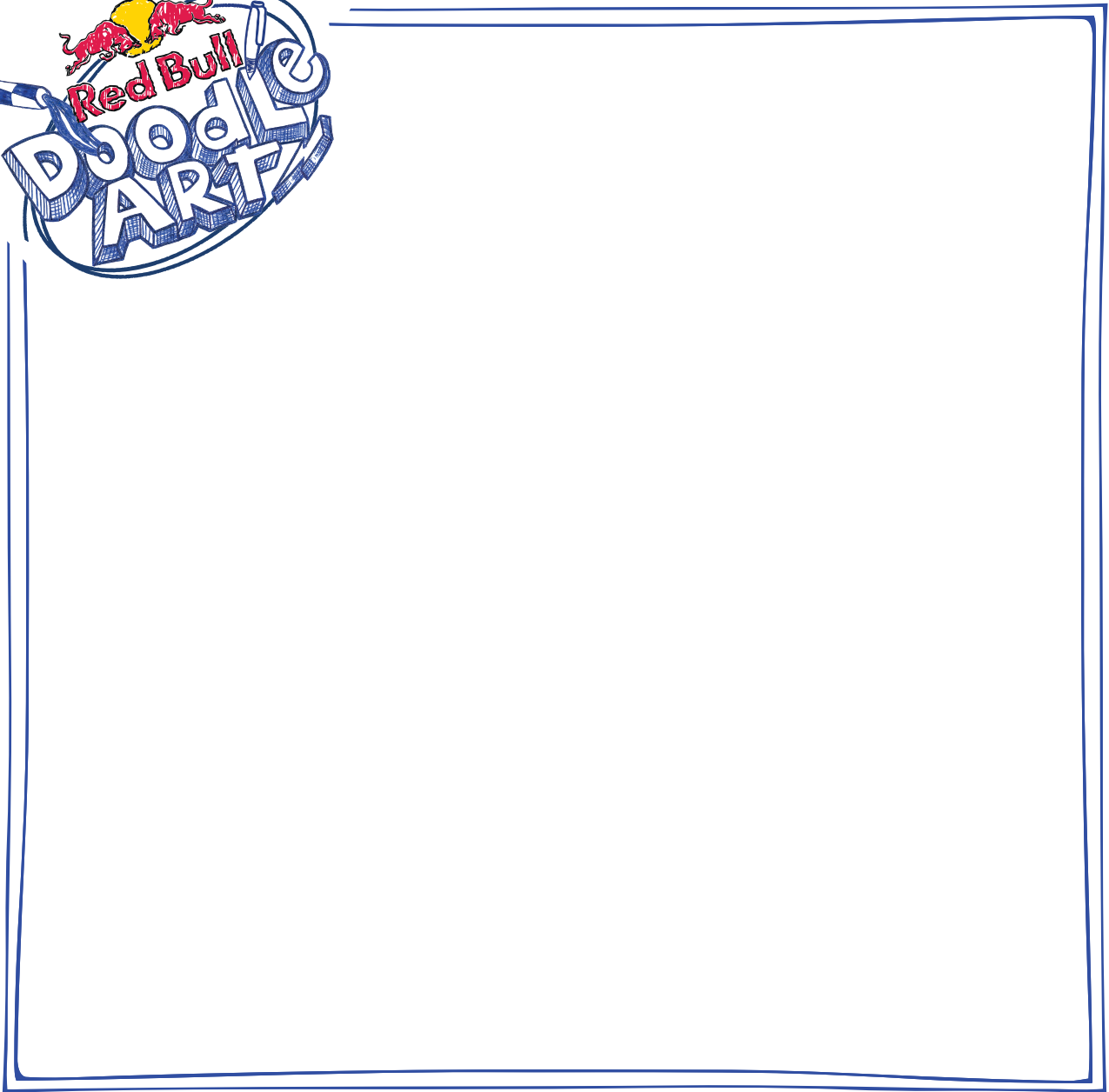
DOODLE YOUR WAY TO THE  
WORLD FINAL IN AMSTERDAM

**APPLY NOW**

BY COMPLETING YOUR DOODLE+  
ON THE NEXT PAGE



**WHERE DOES  
THE MIND TAKE YOU?**



**1**



**DRAW YOUR DOODLE WITHIN THE FRAME ABOVE**

**2**



**TAKE A CLEAR PHOTO INCLUDING THE FRAME**

**3**



**SCAN THE QR CODE, CLICK APPLY AND UPLOAD**

NEW

# THICKER SPICIER TASTIER



indomie.co.nz



Indomienz



@indomie\_nz