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CONTENTS

EDITORIAL 4

NEWS 5

NETFLIX DOESN'T WANT US ANYMORE,
BUT DO WE REALLY NEED THEM ANYWAY? 8

KEEP YOUR CONTRACTORS
OUT OF MY CARPARKS 10

CONVERSATIONS WITH
MY IMMIGRANT PARENTS 12

WHAT'S ON AUCKLAND? 18

YOU CAN'T SPELL MANA WĀHINE
WITHOUT MA 20

IN RECENT EVENTS OF THE SHIT
WE DEAL WITH: THE KING'S CORONATION 23

MET GALA: THE FASHION CAPITOL 26

HOROSCOPES 29

PUZZLES 30

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Climate change, in this economy!?

How to get by when the world is trying to kill you.

Third time's the charm! We can't help but feel extremely blessed experiencing our third biblical rainfall this semester! With any luck those sitting in-person exams will be greeted with a flood at their feet; though knowing Auckland Uni, you'd probably be expected to crawl on top of a table and finish them anyway. Craccum is aware of at least one instance in which a student was forced to come onto campus while hospitalised to sit their exam. It seems there really is no way out.

"Academia is a way of life and a little bit of rain won't be stopping us" - Uni admin [probably].

While there may be no escaping exams, there definitely is escaping climate change. It may certainly look grim now, but the two of us think we're doing pretty damn good. So this wellbeing week let's take some time to destress and accept that maybe we're not all going to die.

Humans fucked the climate, but that very fact gives us the confidence we can un-fuck it. Take a moment to consider how much effort it took to destroy an entire planet's ecosystem. We'd wager even the most committed botanophobe would have trouble taking out half of the greenery on campus. We've managed to heat up an entire planet without even really trying. If we really put the effort in, we're confident we could have Auckland underwater by 2050.

Take a look around you and for just a



moment appreciate the work society has put into even the most mundane. Take *Craccum* for instance. The paper and ink we're printing on has to be collected and refined, the computers we write with have to be constructed and programmed, the writers we exploit have to eat, and that food needs to be harvested. At every stage of this process there are thousands of hands working together, all for one pretty small magazine in one pretty small country.

But climate change isn't a small problem, some would argue it's pretty big, existential even. So imagine how much raw human potential can be harnessed to solve it. You may argue that it doesn't matter when politics gets in the way of progress; after all we don't work for nothing and Greenpeace probably can't afford to solve climate change—especially if the French keep up their proud tradition of state sponsored terrorism. So let's take a closer look.

About half of climate change is caused by commercial and residential energy usage, decarbonise the energy grid and you've cut emissions in half just like that. Renewables have

continuously gotten better and cheaper and are now beating their fossil fuel counterparts kilowatt for kilowatt. We may not work for free, but we do work for money. For better or

worse money motivates like nothing else. Now that fixing the climate can make money, we can expect the grid to decarbonise rapidly as energy companies swap their old expensive coal plants for cheap renewables. There will certainly be bumps along the way, but where there's a dollar there's a dozen engineers who'll fight to invent the most efficient way to get at it.

The other half of emissions are mostly caused by transport. This is a slightly more complicated problem, as we've all learned during Covid, not leaving the house is not viable in the long term. However, here too we have a clear path forward: densification of housing—while primarily good for pissing off boomers, also puts people closer to the places they want to be. Expanded public transport allows us to move more people with less effort and electric buses and trains reduce a gargantuan amount of carbon and congestion while they do it. Private cars, commercial trucks, and vans will eventually come to outcompete their more complicated gas cousins.

It's a lot of work for sure, systems will need to be built, technologies developed, but these changes are already happening, and their pace will only increase as infrastructure goes up and costs come down. Of course none of this means we should be complacent, but don't allow yourself to fall into climate doomerism. The future is bright, covered in energy efficient LEDs, and hurtling towards us on an electric train.

Revving up the EV,
George & Mairātea

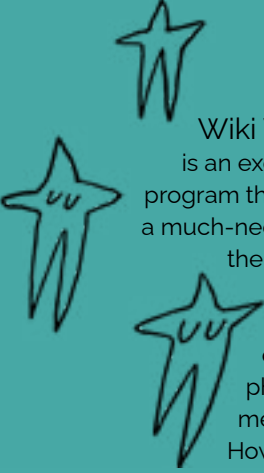


Wiki Whai Hauora: How you'll learn to stop caring and love the grind.

Take care of yourself, even when your course co-ordinator won't.



OLIVER COCKER



Wiki Whai Hauora is an exciting wellness program that offers students a much-needed break from their studies and encourages them to take care of their physical and mental health.

However, no, your lecturer will not give you an extension because Craccum said so. We'll work on that for you. The programme is billed as a great opportunity for students to relax, socialise, and participate in a range of activities that promote well-being.


In the past, students have dismissed these events as ineffective at addressing wider-ranging problems that contribute to health issues. But Wiki Whai Hauora is a week for relaxing, finding a coping mechanism that does not involve alcohol, and hanging out with animals, so we may as well enjoy it while it lasts.

This year's program runs from May 15th to May 19th and coincides with Pink Shirt Day, a day of action against bullying. The week-long event offers a variety of activities that cater to different interests




and needs. For those who enjoy crafting, there is a DIY tie-dye session where students can put together their own unique creations. The Market Place hosted at the Quad on the City Campus will feature a range of stalls selling various items,

including handmade jewellery, skincare products, and some tasty treats. The Glow Flow activity, a yoga session with neon lights, is perfect for those who need to break their dependence on subway surfers and want to unwind like a yummy mummy. Students can also participate in the Dogs on Campus activity, where therapy dogs visit the campus to provide comfort and stress relief. Craccum has independently verified that you will be able to pat the dogs.



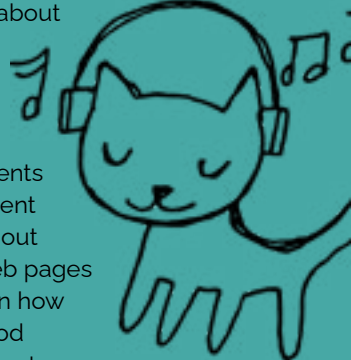
For those who prefer to stay active, the Sport and Rec Centre is offering free access to their gym facilities and classes all week long. Students in halls who are currently failing their Uni fitness goals should take this as their opportunity to go one last time for the semester. You can take part in fitness classes such as Twerkfit or attend a Breathwork workshop to learn relaxation techniques. As you breathe in the mould in our older classrooms, at least you'll be calm. The Intro to Deadlift and Squatting workshop is perfect for those struggling to carry the weight of their course load.

The program also offers free food and giveaways throughout the week, making it a great opportunity for students to enjoy healthy meals and snacks. Who said there was no such thing as a free lunch? May as well make the most of the \$1000 paid by each of us in student levy each year.



Participating in Wiki Whai Hauora can have a positive impact on your physical and mental health. Research shows that taking a break from studies and participating in activities that promote well-being can reduce stress, improve mood, and increase overall health. Even the no-nonsense medical and law students will be able to get something out of it. It is an excellent opportunity for students to prioritise their health and learn more about how to care for themselves throughout the year. Sometimes the University won't give you a concession, will call you out for something you have not done, or just peeve you somehow, and this is the week to learn what to do in the short term.

To learn more about the program and the various activities available, students can visit the event page or check out the Be Well web pages for more tips on how to maintain good health throughout



the year. And when the week is out, as a collective, we can return to the undercurrent of resentment for one decision or another. But for now, we can be lost in the bliss of dogs and pancakes.



HAVE WE BEEN ZONED OUT?

Expert insight on how the new zoning rules will impact housing



RAWAN SAADI

If you don't know by now that there is a housing crisis in this country, or you've just been living with mum. In December 2021, in response to the rising prices of homeownership, as well as rent costs, the government implemented some amendments to the Resource Management Act, enabling housing supply and intensification. Essentially, this means that developers can now build more houses on the same piece of land, due to fewer zoning restrictions.

What does this mean for students? To get some expert information and opinion on this topic, I interviewed UoA's human geographer, Dr Larry Murphy, who specialises in housing issues, and Martin Jo, a UoA doctoral candidate in human geography. Here's what they had to say about these changes and how the amendments will impact housing affordability and its implications for students.

YOU'VE OUTLINED THAT YOU DON'T BELIEVE THE CHANGES MADE TO THE RMA (WHICH WILL LEAD TO MORE INTENSIFIED HOUSING) IS A GOOD IDEA. CAN YOU ELABORATE ON YOUR REASONS FOR THAT?

Dr Murphy: The logic for intensification and the reason for why the government introduced the act was based on the simple idea that if you build more houses, the prices of houses will drop and become more affordable. But in practice, the intensification that the government is proposing will not necessarily produce affordable housing. For example, if you take a house that is sitting on a site worth \$1 million, you now have the option to put three houses on that same site. To do so, you have to cover the cost of buying the property, knocking the house down, building new houses, adding stuff on to

it, and making profit. That means you're going to sell each house for maybe \$700,000. They are slightly cheaper, but just because they're cheaper, it doesn't mean that they are affordable. Affordability is not based on price, but on your income. And the price that the house sells for is not based on your income, but is based on what the going market price is.

WHAT FACTORS DO YOU FEEL WE NEED TO FOCUS ON IN TERMS OF MAKING HOUSING MORE AFFORDABLE?

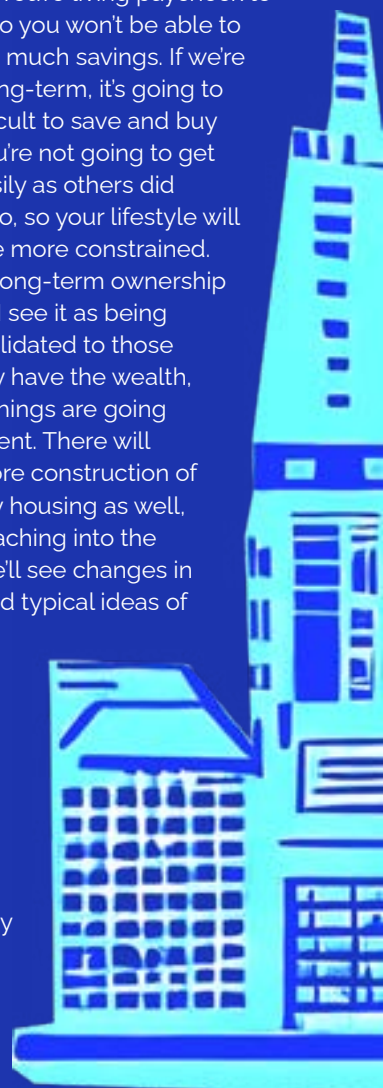
DR MURPHY: First of all, we need to recognise that house prices are subject to credit booms. Post-Covid, we had a massive increase in house prices and that was simply because interest rates dropped. That wasn't to do with people needing more houses, there weren't more people because immigration stopped. It was because for any given amount of money or any given income, with a lower interest rate, you can borrow more money and you can spend more money. So if we are looking at going forward and considering things that affect house prices, we need to look at how the credit and banking system works. We need to figure out how we can operate a banking system that is supportive of affordable housing, rather than a banking system that is predicated on rapid house price increases.

WHAT DO YOU THINK THESE CHANGES WILL MEAN FOR STUDENTS LOOKING FOR HOUSING, BOTH IMMEDIATELY AND IN THE LONG-TERM?

DR MURPHY: The immediate impact of this policy is that houses that are available are likely to go up in price. The new supply that comes in the market may be cheaper than existing houses,

but they may not be affordable. In the medium to long-term, there is no guarantee that the people who buy those houses will sell them at an affordable price because they will want to generate profit. There is also no guarantee that they will be affordable for the next generation. The evidence that is the best predictor of homeownership is if your parents are homeowners or not.

MARTIN: If you're a student not living at home, you might spend most of your time in university not having a well-off lifestyle. You're living paycheck to paycheck, so you won't be able to accumulate much savings. If we're speaking long-term, it's going to be very difficult to save and buy a house. You're not going to get there as easily as others did decades ago, so your lifestyle will definitely be more constrained. In terms of long-term ownership of housing, I see it as being more consolidated to those who already have the wealth, given how things are going at the moment. There will likely be more construction of high density housing as well, even encroaching into the suburbs. We'll see changes in lifestyles and typical ideas of what house ownership looks like. Instead of having a backyard, small-scale living and communal gardens may be the new normal.



WHAT ADVICE DO YOU HAVE FOR THE NEXT GENERATION, IN TERM HOMEOWNERSHIP OR EVEN JUST SURVIVING THE HOUSING MARKET?

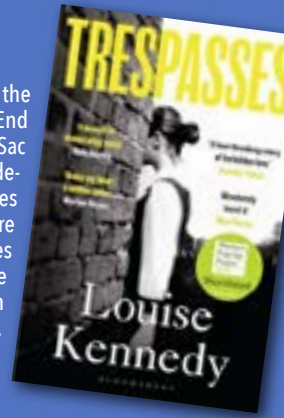
DR MURPHY: So as an academic, I think generationally we need to consider restructuring our housing markets. There was a time globally, and in New Zealand, where the provision of affordable housing did occur. And that happened because government had specific policies that controlled the nature and flow of money to the markets, mortgages, and so on. It wasn't just about making profit.

Generationally, we need to change the political motivation, so it's not just about how we make money out of housing. That's the key issue. Then we need a political shift and a change in the nature of the types of houses we buy. And also we need to consider, is housing something that is a right, something we consume, or something that is an investment strategy? If we think of it as an investment strategy we are buying into a future of unaffordable housing. As a parent, I have nothing

against home ownership. It has positive benefits, but I would encourage people to see it as a home, rather than an investment strategy.

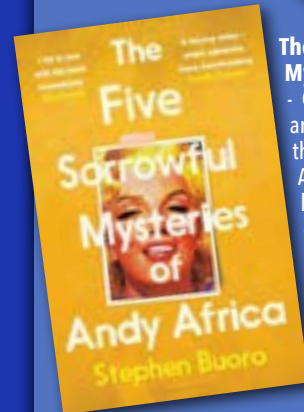
MARTIN: It's good to save, but don't save with the expectation of a house. You might get a house, you might not get a house. For many, it will still be true that eventually you can purchase a house, but that won't be in the next few years—and likely will be in your 30s, or maybe 40s. As students, especially considering that everything is so expensive at the moment, the little money you save now will make a difference, but it won't make as big of a splash as when you have a full time job. I would say take advantage of things like Kiwisaver. It might be a lot in the long run and maybe even you could just contribute 3% of your pay, but it's wise to contribute as much as you are able to. To an extent it is okay to spend on luxuries, but also be mindful about what's important. Think about whether you actually need to buy something and how much of a benefit you'll really be gaining from that purchase. It's also important to remember that you yourself are very valuable in terms of labour, so when it comes to finding a job, be confident, know your skills, and negotiate.

Trespasses - From the acclaimed writer of *The End of the World is a Cul de Sac* comes an astonishing debut novel about the lives of ordinary people, where the political invades the personal and love is never far away from violence.

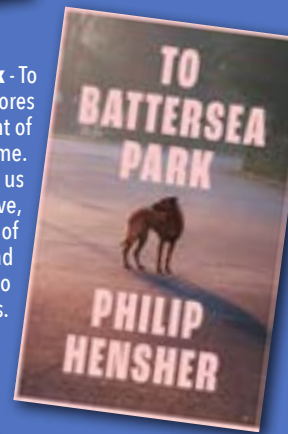


The Five Sorrowful Mysteries of Andy Africa

- Crackling with energy and intelligence, this is the unforgettable story of Andrew Aziza, a one-of-a-kind teenager who goes on a journey of self-discovery in the shadow of colonialism and communal violence in North Western Nigeria.

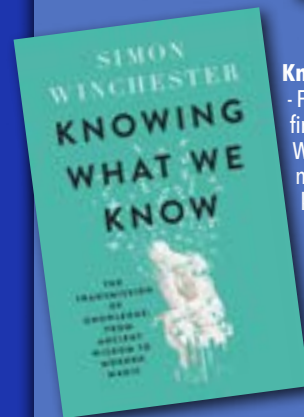


To Battersea Park - To Battersea Park explores the strata and sediment of a single place and time. It shows what brings us together, through love, through the clashes of what we want to do and what the world wants to do with us.

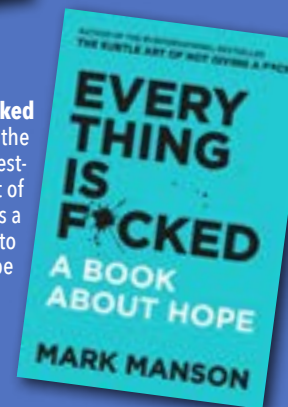


Knowing What We Know

- From the creation of the first encyclopaedia to Wikipedia, from ancient museums to modern kindergarten classes—here is a brilliant and all-encompassing look at how humans acquire, retain, and pass on information and data.



Everything Is F*cked - From the author of the international mega-best-seller *The Subtle Art of Not Giving A F*ck* comes a counterintuitive guide to the problems of hope

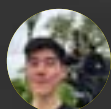


Subiq

LEVEL 1, KATE EDGER COMMONS

Netflix doesn't want us anymore, but do we really need them anyway?

I know it hurts, but we can do better



ALEX MARKHAM

We all know breakups are hard, but when your S.O starts obsessively tracking your location, and asking you for money when you aren't where they think you should be, it's probably time to put an end to things. On February 9, Netflix announced it would be cracking down on password sharing, and I think it's fair to say that students are one of the hardest hit groups by this move. Many of us have begged for, borrowed, or stolen Netflix accounts from our nearest and dearest relatives—and now we're being asked to pay up or lose out. Personally? I'm ok with letting go—not just of Netflix, but of all their competitors too. As a concept, streaming has the potential to be the best and most accessible way to view any show or movie that your heart desires, but because the money-hungry executives that run them care more about revenue than about art, it falls short on all fronts.

So consider this my break-up letter to Netflix, and to all of the other streamers their success has spawned while I'm at it (I genuinely don't have room to list them all). To help them see why they don't deserve my student loan money, I've structured my reasons for dumping them in a way all of these services should understand—a half-baked and uninspired Christmas Carol adaptation.¹

THE GHOST OF MEDIA PAST

A major issue streaming services have always had is recency bias—prioritising the most recent television and films, and shunning the old in favour of the new. The problem with this is that just as no man is an island, no story ever truly stands alone. Every story told today is in conversation with the stories that have been told before. It can be fascinating to go back to the films and television shows of yesteryear and spot the things which have been riffed on, reimagined, or simply ripped off by the films and television shows of today.



Our nostalgia driven culture is full of this sort of thing. *Stranger Things* leans hard on 80s horror like *The Thing* and *Nightmare on Elm Street*. *The Mandalorian* takes cues from westerns like *The Good, The Bad, and The Ugly* and samurai flicks like *Yojimbo*. What's the common theme between all of these films? None of them are available on

a streaming service in New Zealand. Many of them are at least able to rent on iTunes, but do you really want to rent movies when you're already paying a monthly subscription fee? Worse still, that option doesn't exist at all for television shows. I could point to dozens of modern shows and films which take notes from old classics like *The Twilight Zone* and *Twin Peaks*, but if you want to watch either of those shows in NZ, you're pretty much out of luck.

Streaming services have the potential to be to film and television what libraries are to books—vast archives that highlight the best and brightest from the history of the medium and make them easily accessible to the general public. Instead, they pour money into obtaining only the newest and most popular titles, leaving older content to gather dust in a studio vault. Stories are not made to be locked away. They are made to be told, shared, and discussed. Streaming services would be a great way to breathe new life into these old films and shows, but they aren't, and I think that's a very sad thing.

THE GHOST OF MEDIA PRESENT

Ok, so streaming services aren't living up to their potential as a content archive. But at least they give us easy access to what's coming out today, right?

Unfortunately not. Streaming services have made keeping up with the latest hit shows a nightmare. Because of complicated licensing stuff, overseas content is usually auctioned to the highest bidder and there's never really any consistency as to what ends up where. The current wave of *Star Trek* shows is a prime example of this. *Star Trek: Discovery* premiered on Netflix. Following that *Star Trek: Picard* and *Star*

Trek: Lower Decks premiered on Amazon Prime. Then, *Star Trek: Discovery* was abruptly pulled from Netflix three days before the start of its fourth season so that it could debut on Paramount+... a service which doesn't even exist here in New Zealand. Eventually it made its way to TVNZ+ (almost a month after the fourth season had ended), along with *Star Trek: Strange New Worlds*. One show, *Star Trek: Prodigy*, has failed to show up on any streaming service at all. Trying to follow all these shows as they've been shuffled around has been the most frustrating television viewing experience I've ever had. If streaming services aren't going to act as a good archive of content, then they could at least try to get the new stuff right, but instead, shows just go wherever the biggest paycheck is, regardless of whether it makes sense for them to be there—or sometimes simply aren't available anywhere at all.

THE GHOST OF MEDIA FUTURE

The worst part about all this is that things are probably going to get a lot worse before they get better. Most of these services are actually still operating at a loss, and we should be worried about the nefarious way in which they are starting to cut their costs. In a recent spree of penny-pinching decisions, Warner Bros decided to write off a bunch of their projects. This basically means that they get a tax return from the government, in exchange for locking their content in a vault and never letting anyone see it again. These projects range from nearly-finished (and now forever unreleased) films like *Batgirl* and *Scoob!*, *Holiday Haunt*, to animated series which have already run for years and have passionate fanbases, like *Final Space* and *Infinity Train*. Walt Disney once said that: "We don't make movies to make money, we make money to make movies."¹ Now we're at a point where studios are hiding away movies and shows that thousands of amazingly talented people poured love and care into, because they think it'll save them a little bit of money in the long run. The future of film and television is looking incredibly bleak.

I already went into how stories are not made to be locked away, but this has the potential to be much, much worse, and we only have to look to history to see why. Back when television was a new medium, programs were seldom repeated, meaning there was no commercial value in storing them after their first broadcast. The result? Programs were routinely destroyed, and countless

productions have been lost to history—the most famous example being the many lost episodes of *Doctor Who*. There's no guarantee Warner Bros will be kind enough to maintain copies of the projects they've pulled—after all, there's no commercial value in storing something nobody can watch, is there?

Of course, I have yet to address the peg-legged, eyepatched, and magnificently bearded elephant in the room; piracy. I used to be against piracy, because I understood the things I loved took money to make, and that the artists that made it needed to make a living. But we live in an era where mega-corporations have a stranglehold on our entertainment, and the mega-corporations don't care about art in the same way we do. In response to the pulling of *Infinity Train*, creator Owen Dennis has encouraged people to pirate the show, saying: "What's the point in spending years working on [something], if it's just going to be taken away and shot in the backyard?"² Film and television has always been a tug of war between creatives and accountants, and right now the creatives are losing.

We've been here before. History has taught us what we need to do. We still have audio recordings of every missing *Doctor Who* episode thanks to bootleg copies made by fans. *Final Space* and *Infinity Train* will live on not through streaming services, but through illegal downloads. We can't trust these companies to preserve their projects, so we have to take matters into our own hands. Next time you see something you really love (assuming Netflix hasn't already kicked you out of your mum's account), consider squirrelling away a copy for yourself on your own hard drive. You never know—the way streaming services are going, it might eventually end up being the only way to watch it...

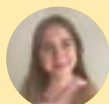
1. Yes, they all have at least one of these. There is an unfathomable number of them out there. Disney+ has four! Netflix made a new one *last year*!!

2. <https://www.goodreads.com/quotes/9027526-we-don-t-make-movies-to-make-money-we-make-money> (although how sincerely he believed this himself is another question...)

3. <https://owendennis.substack.com/p/so-uh-whats-going-on-with-infinity>

KEEP YOUR CONTRACTORS OUT OF MY CARPARKS

What Will Smith would've said, if he was disabled



TALIA NICOL

Once again, it seems that disabled people have become the ill-considered target of another system ploy by the powerful and ignorant. In the last few weeks, almost every single day, *Craccum* staff have witnessed contractors utilising mobility car parks around the city while carrying out nearby construction work. Most of this work is on Auckland Council run public spaces. Apparently, contractors are just driving their vehicles right into mobility car parks now, where they'll park for hours with no authority to do so, and often no repercussions. Meanwhile, what they don't see: hundreds of disabled Aucklanders swarming the city, looking for mobility car parking.

This topic means a lot to me personally. I live with fibromyalgia and chronic fatigue syndrome (CFS) which are full body pain and fatigue conditions. My pain and fatigue levels fluctuate considerably. Some days, I can walk and even run fairly normally. Other times, I can barely walk a few metres unassisted. I use a mobility car park to support me during "flare ups" (when my pain or fatigue levels are so bad that I can't walk far) or to assist in the prevention of these flare ups, by retaining my energy stores.

Mobility parks are, in other words, a godsend for disabled people like me. We rely upon them to be available for us to use near every location we travel to, and when they're not available, it causes problems far beyond the realm of just standard inconvenience.

Luckily, I'm no stranger to a bit of confrontation, so I've started reclaiming their parks. Well... not really. I'll pull over into the construction work area, flick my hazard lights on, and limp out of my car towards the nearest construction worker I see. The conversation usually goes something like this:

*EXCUSE ME!
DO YOU KNOW WHO
THAT VEHICLE BELONGS
TO?*

*THAT UTE,
OVER THERE?*

*YES,
I NOTICED THEY'RE
PARKED IN MOBILITY
PARKING. DO THEY
HAVE A PERMIT?"*

*AH,
PROBABLY NOT, AYE.
I KNOW WHOSE VEHICLE IT
IS. IT'S JUST CLOSE TO WORK,
SO THEY PARKED THERE WHILE
THEY WERE DOING A JOB, I
RECKON.*

*SO
THEY DON'T HAVE A
MOBILITY PERMIT? OKAY,
CAN YOU ASK THEM TO
MOVE IT? I NEED TO
PARK THERE.*

*SURE,
YEAH. I'LL RING
AND GET IT MOVED
NOW. I'LL GET HIM TO
COME DOWN.*

This process is usually much more long-winded than you'd expect. Last time, it took close to thirty minutes from start to finish, by which point I was painstakingly late to a meeting.

The construction worker, bless him, came over to my car and asked me if I needed a hand getting out of my car or walking across the street. I didn't. I think he was surprised I could walk, to be honest, but that's internalised ableism for you. Public service reminder: not every individual that utilises a mobility car park will appear to suffer from a physical disability.

The fact of the matter is that I shouldn't be forced to do this, and nor should any other disabled person. Contractors and construction workers should know where they are and are not allowed to park. It's about basic decency. Disabled people are far too often shafted out of the conversation in able-bodied spaces under the status quo, and needle in a haystack conveniences like mobility parks provide a much-needed point of access. When able-bodied people begin using these spaces as a matter of laziness, disabled people lose access to entire spaces and livelihood.

A few weeks ago, I was trying to access a venue in Newmarket. I went to pull into the mobility parking right outside the venue and couldn't. Contractors were parked across both mobility parking spaces, performing Council landscaping work. I turned around and drove to a completely different location. There was no point trying to access the venue when I was in pain and would have to walk at least half a kilometre from the nearest accessible parking.

Unfortunately, a lot of this misuse of mobility car parking has been happening on the University of Auckland City Campus, with the contractors doing work on the new Recreation Centre. There are four mobility car parks at the top of Princes Street by Albert Park, and they've become the love child of some of the contractors working for the University. Though these car parks are officially owned and controlled by Auckland Transport, given their proximity to the University, they're often used by disabled students and staff. Because of this,

Craccum contacted Student Disability Services (SDS) to ask if they might issue a memo to the contractors, urging them to not use mobility parking while working. They said no.

"[SDS] are happy to respond to specific instances where misuse of accessible parking spaces has directly affected a student's ability to park. SDS will work with colleagues across the University to address parking issues for disabled students where they arise and may need to be escalated."

They did make sure to tell me that, "Another option is to contact the project managers of the particular building work/project so they can raise the issues with the contractors directly." Apparently *they* won't send that preventative memo, but they think it's my responsibility as a disabled person to. So much for advocacy. I guess it's super helpful that I have so much extra energy lying around to advocate for myself... luckily I don't have chronic fatigue, or anything like that!

Fellow University student, wheelchair user and disability advocate Pieta Bouma told *Craccum*, "My independence completely depends on having mobility car parks available. I literally cannot get out of my car if the car park isn't wide enough, which can derail my whole plan for the day. I rely on mobility car parks to be able to access uni and when people without a mobility card use them, I feel angry that they think their reason for wanting to park there overrides my right to access my education."

The frustration, anger and disconnection that disabled people feel from their communities at times like these grates on our skin and bones. It's not just an inconvenience, it's a microcosm for the ongoing treatment of disabled people in able-bodied spaces. When disabled people receive perceived "special treatment"—mobility parks right outside venues, extra time and space allowances in examinations, scholarships,

government benefits and affirmative action schemes—there are a lot of able-bodied people that still seem to think it's unfair. In fact, they couldn't be more wrong. Special accommodations for minority groups are, of course, the very hallmark of equity. Without these spaces, disabled people continue to be limited in access and involvement.

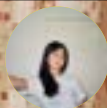
Auckland Transport were approached for comment on this piece, specifically regarding their awareness of the issue, and any steps they will be taking to enforce proper use of mobility car parks. Though provided with a week to respond, at time of writing they have yet to do so.

If you're a contractor and you're reading this (I plan to hand-deliver a few copies of this article to the University of Auckland Recreation Centre construction site, so I'm hopeful): please keep your vehicle out of our car parks. It's not your birthright. Talk with the council or your employer about more suitable parking for your vehicle while you're at work. Our access isn't yours to take.



Conversations With My Immigrant Parents

An interview with the podcast and video series creators
Julie Zhu and Saraid de Silva



NANCY GUO



Returning for its third and final season, *Conversations With My Immigrant Parents*, shares the confronting and heartfelt conversations of immigrant families in Aotearoa. The creators, Julie Zhu and Saraïd de Silva, defy the parameters of immigrant discourse and representation by providing audiences with an intimate look into the topics and stories often left unsaid between family members.

What inspired you both to create *Conversations With My Immigrant Parents*?

JULIE: There's a lot of reasons, but I think we were both hungry for more complex and nuanced storytelling about our diaspora communities. We also wanted to hear perspectives we hadn't heard as much from, especially those from our older generations. So often immigrant stories are told from the 1.5 or second generation and beyond—the generation who has assimilated and knows how to use the language to articulate their experiences—but it's rarer to hear from first generation older immigrants directly. So long-form intergenerational storytelling felt like a good fit to express this.

SARAID: Looking back I really think we wanted to queer that narrative. We wanted to complicate it. That seems to be the theme to so many of our episodes: things unravelling in front of people. That feels so much more like our own experiences of being an immigrant (in Julie's case), and being a kid of immigrants (in my own case), than what we had seen before. There is also just so much that goes unsaid among families. Over the course of a life, and amidst work and school and every other obligation, it's hard to find the time to sit down and ask one another questions. I think this podcast creates that time.

How do you think your podcast challenges or enriches the discourse around immigrants and immigrant families in Aotearoa?

JULIE: We really hope that our podcast and doco series has pushed the discourse locally around immigrant communities. We try to go beyond the tropes of immigrant storytelling that limits our experiences to only experiences of racism and/or identity—not that those are not valid and important elements of the immigrant experience. But we hope to contextualise these experiences in what it means to be an immigrant here in Aotearoa, living as tau iwi on stolen land, benefitting from a history of white supremacy and colonisation. Our individual experiences can't be divorced from the bigger systemic

forces. We try to avoid telling stories of the "grateful immigrant", and the themes in our podcast over three years have covered everything from mental health, gender, queerness, grief, Tinder dates, to *Shortland Street*.

What lessons have you both personally learned while undertaking this project?

JULIE: I think over the three to four years we've been working on this series, we've both changed in our own personal outlooks on the world, in some ways we are less angry, in some ways we are more angry. We're constantly in flux because the context we're in keeps changing as well. Ending the series after three seasons feels right as it seems like there are more and more immigrant storytellers coming forward to tell stories from a multitude of perspectives, and it's warming to see the different approaches.

SARAID: Overall, I think this work has helped me to see that I am not unique—but in the most comforting and uplifting way possible. It's reassuring to hear how many other families have struggled with the same things my own did, to know that our experience is not singular. It's also shit, of course, and depressing to realise how much of all of our struggles are just to do with the machinations of white supremacy. But, there's community in all this too.



What has been the public response since the launch of *Conversations With My Immigrant Parents*?

JULIE: We've received some really heartwarming and special responses from people who have listened to the podcast. Many people talk about how the podcast has made them laugh, or cry, or both. There's a lot to relate to for every single family on the podcast, even if their experience and situation is very different, there's always something universal about family. Some of our favourite responses are, of course, from the families themselves. A lot of them are often nervous about something so personal and private coming out into the public for strangers to consume, but they always let us know how grateful they are to have had a chance to sit down for an extended conversation with their parents or kids. And we are so grateful for them for sharing about themselves so openly.

SARAID: Takunda from the first series messaging to tell us she listened with her family in Zimbabwe was pretty special. So was Emrie from that same series telling us that she, her dad Ty, and her grandmother kept talking for hours after we finished recording and left, that they spoke about things they hadn't before. That's what I come back to—participant response, rather than public response. That's what feels most meaningful.

What was the response of your parents to the podcast? How was filming and recording an episode with them in Season 1?

JULIE: I don't know if my family has actually listened to the podcast. In some ways, the series is still inaccessible to some people. Language can be a huge barrier for second language learners to be able to engage deeply with the podcast and we do acknowledge that as one reason our audiences have typically been younger, and often from the 1.5+ generation. Saraid and I recorded conversations with each of our mums back in Series 1 and that was quite a confronting experience. I didn't realise my mum would get so emotional. But even though it was hard, I'm really glad we got to do it and that there's a record

somewhere of her story.

SARAID: Yeah, recording with my own mum was interesting. There was a lot we didn't say, and a lot that she panicked about afterwards. I think it's easy to fall back into familiar stories, but the process works better for everyone when you discover new things, or ask questions you've always wondered about. But that takes a lot of courage and vulnerability. I'm really glad we did it ourselves, because it helped me appreciate and understand the weight of what we're asking people to do when they take part in this.

What can people expect to see in your third and final series?

JULIE: One of the biggest differences in our third series is that the short videos we do for each episode of the podcast now include excerpts from the podcast conversation, which hopefully helps link up the podcast episode and video episode better together.

SARAID: I love this last series of ours. There are so many beautiful moments—Carmel, Adel, and Maxine discussing language in Episode One, the *Shortland Street* moments with Wajd, Shahd, and Sameer, being able to record a fully bilingual episode. It was also great to get out of Tāmaki a bit more than usual this season, that was one of our goals. It's a great season to end on.

Conversations With My Immigrant Parents Series Three is now available on RNZ.



Hip Bones and Defence Mechanisms

1. My boyfriend likes to grab the worst part of me and
 - love it
 It's just by my hip bone and he
 - is exclusively hip bones
 - and one crayfish tattoo
 - and a Bill Hader eye crinkle
 - but he probably likes ACDC
 I am too afraid to ask
and he
 - is not afraid of anything
 - not of me *by Taylor Swift*
 - or of hellos to strangers things
 - not of naked bodies
 - or surfboard splinters
 - not of his sex-drive
 - or of *bacne* (back acne) (*bristly's back*)
 - of hearing his own heartbeat too loud in his own ears
 - or of making that little indigestion sound in his throat as he *pretty little lies* with me

Whereas I

- just spell my name with a child's building blocks and
 - *fuck swear jar* do I feel powerful

2. I'll never know him enough
because I cannot fathom living with *vigour*
 - unapologetically
 Not as a shout, but as a little less pathetic than
 - a whisper.

3.
 - He doesn't have a mirror *mirror on the wall* in his room
 - He wears the same bomber every day *by David Levithan*
 - He lets his hair grow
 - He lets his friends with *benefit* stick and poke the sun rising and waves tiding on him
 - He spends so little time in his room and so much in the ocean/moat!

and I spend so much time
trying to figure out
which one of these points of difference
is the one I need to let in
to let myself

- go
- *let it go let it go*

4. I want him to tell me
 - tell me where his heart attack *by Demi Lovato* is
 - tell me where he keeps it
 - tell me where it stays

- pristine
- and untouched

by the likes of everything I've let contaminate me

- delicately
- baby
- scaredy
- pig *taily*
- afraid me

by the likes of

- I eat a journal of words every day
- I have to practice *piano for half an hour* waking up
- letting a supermarket queue *never new world* count as intimacy
- self-deprecating in such bad taste it's a substitute *mr myshkin* for vodka
- saying I'm fine the way I say pineapple on *krusty's* *krab* pizza is fine
- I'm a tourist in my own head
- of
 - fuck
 - I'm
 - drowning

5. I want him to tell me where his heart is
tell me where he keeps it
tell me where it stays
because when I'm not pillow talking to him
 - I'm more afraid than usual it's *not unusual to be loved by anyone* that
 - someone fearless *Taylor Swift* will come and hold him and he
 - will prefer her

6. hip bones.







Light From Tate & The Other Side

Auckland Gallery Toi o Tāmaki has recently bought two new exhibitions to the shores of Tāmaki Makaurau, and I think it's safe to say they're both certified hits. *Light from Tate* showcases the works of world renowned artists such as Monet, Turner and Kusama, as they illuminate the transformative power of light over the ages. Conversely, Brent Harris' exhibition entitled *The Other Side* is perfect for those interested in slightly darker subject matter. Covering concepts that span from mortality to spirituality to familial relationships, Harris' abstracted style breathes life into the macabre and is guaranteed to please even the harshest contemporary critic.

Where: Auckland Gallery Toi o Tāmaki

When:

The Other Side: Sat 6 May 2023 — Sun 17 Sep 2023 (Free)

Light From Tate: 1 Mar 2023 — 25 Jun 2023 (\$26.50)

Te Karanga Navigators Showcase

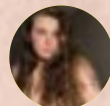
Te Karanga Creative Community runs free weekly creative development workshops for writers aged 16-24 to come together, collaborate, and receive mentorship. They also run the legendary community radio station KFM 106.9! Youth Week continues with their Navigators Showcase—an absolutely stacked lineup of performers that their programmes have nurtured. There'll be (free!) food and giveaways as well, so get along to support them or hit up one of their workshops!

Where: Te Manawa Library, Massey

When: Saturday 20 May, from 1:00 pm

What's On Auckland?

"Where to hone your craft, creativity, and career i tēnei wiki"



ABBY IRWIN-JONES

Creativision Career Fair

Remember the days of high school career fairs, where you'd pretend to be considering a future in the military or biomedical engineering just for a free tote bag? Are you slowly slithering out of that law degree and into the gig economy hoping your parents won't notice that you've become a starving artist? Do you frequently watch your Creative New Zealand funding application get swept away like a Link bus in a flood? Then I've got the day out for you this weekend!

Creativision is a one-day career fair and creative showcase event designed by Youth Arts New Zealand to inspire and empower young people to pursue their artistic dreams. The event features a variety of industry leaders and creative organisations providing information about career pathways in the creative industries. It is designed for rangatahi aged 14-30 to envision futures in the arts seriously, and how to get there.

There'll be talks from awesome people in the industry, networking with like-minded individuals, and learning about the diverse range of creative opportunities available to you. The lineup of expert speakers includes Auckland Central MP **Chlöe Swarbrick**, rapper and educator **Mazbou Q**, poet and playwright **Nathan Joe**, Māori Theatre producer **Teiaro Taikato**, producer and tour manager **Gavin Downie**, and singer/songwriter **Paige**. There will be performances, workshops, and creative spaces—so make a day of it!

Creativision is part of the wider Tāmaki Makaurau Youth Week, which has the theme: Rangatira mō āpōpō? Rangatira i tēnei rā! - Leaders of tomorrow? Leaders for today!

Where: Shore Junction, Takapuna (19 Northcote Road)

When: Saturday, 20th May 10:00am-5:00pm



Auckland Writers Festival

The Auckland Writers Festival / Waituhi ō Tāmaki is back again, running from Tuesday to Sunday this week. This year sees the first real return of big international names to the festival, after a few years of Covid-forced local focus. With an overwhelming 200+ events packed into one week, it can be hard to sift through to find what and who is worth seeing. So, I've narrowed down some of the best sessions for you::

Te Reo Māori Sessions

Free Event/Entry by koha

Where: Waitakere Room, Aotea Centre

When: Friday, Saturday, and Sunday Mornings 9:15-9:45 am

Dr Monty Soutar's Ockham-finalist novel *Kāwai* draws from oral history to construct its epic saga of Aotearoa's precolonial history. This year Soutar runs the festival's three free reo Māori sessions and will be breaking down the meanings behind the whakatauki featured in his thrilling debut.

Tomorrow, and Tomorrow, and Tomorrow

Student Tickets \$13

Where: Kiri Te Kanawa Theatre, Aotea Centre

When: Friday 10:00-11:00 am

Gabrielle Zevin's *Tomorrow and Tomorrow and Tomorrow* is a BookTok staple, and has grown outside of the app to be one of the most universally loved books of the last year (and in the works to be a film!) The novel is infused with retro video game nostalgia and tender creative love—Zevin holds some serious celebrity author status and this will be the chance to meet her!

Tapa Navigators

Free Event

Where: Fifth Floor, Aotea Centre

When: Saturday 1:00-4:00 pm

Two interactive sessions by three Pasifika creators on the practical methods to their storytelling. At 1pm, Doron Semu shows how Sāmoan siapo can tell the stories of LGBTQIA+/MVPFAFF communities. Then at 2:30pm, mother and daughter artist duo Tui Emma Gilles and Sulieti Fieme'a Burrows will invite the audience to use what they teach them of Tongan tapa designs.

Young, Queer, and Brown

Free Event

Where: Waitakere Room

When: Sunday 10:00-11:00 am

A collection of readings and performances of exciting new work by exciting new voices celebrating being young, Māori, and LGBTQ+. From poet Manaia Tuwhare-Hoani, filmmaker Matariki Bennett, actress Awa Puna, and taonga pūoro practitioner Ruby Solly.

New Zealand International Comedy Festival

I don't know what I need more in my life right now—Basement Theatre's seasonal mulled wine or some funny hahas from NZ's finest comedians. Luckily for all of us for a serendipitous few weeks these two things align! Comedy Fest is back, once again here are the need to sees/where to bes:

Redundant - Jess Karamjeet

Student Tickets \$15

Where: Basement Theatre (Studio)

When: Tuesday 16- Friday 20 May, 7:00 pm

Jess navigates her grief, her queerness, and her bi-racial identity with hilarity in an hour of stand-up and song. I hear Wayne Brown will be mentioned, so you know there'll be plenty of material there!

Hi, Delusion! - Johanna Cosgrove

Student Tickets \$22

Where: Basement Theatre (Studio)

When: Wednesday 17- Friday 20 May, 10:00 pm

Being a fan of Johanna and Sam Te Kani's absolutely cursed podcast *Rats in the Gutter*, and having had a rather religious experience seeing her live at Queer Cabaret's Club-A-Lub-A-Ling-Long a few years back—I can attest that his is probably going to be some of the most batshit demented sketch comedy you've ever seen.

Werewolves, Vampires, and Harry Styles - Liv Parker

Student Tickets \$22, or Cheap Wednesday \$20

Where: Basement Theatre (Studio)

When: Wednesday 24 - Saturday 27 May, 10:00 pm

I know Nostalgia Issue was last week, but let's throwback to the throwback with Liv's debut full-length show. Fangirl culture! Twilight! Stage Challenge! One Direction on X Factor! Let's reminisce on these things that consumed us in the high point of our lives!

Bull Rush

Student Tickets \$15, 2-for-1 tickets for Wednesday show only

Where: Basement Theatre (Theatre)

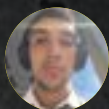
When: Wednesday 24 and Saturday 27 May, 9:30 pm

Bull Rush has been a Comedy Fest staple for years now, and never fails to be a highlight. A star-studded and extremely courageous troupe of jokesters will attempt to pull an hour of improv comedy out from their bag of tricks and other places. Maybe not always successful comedy, but definitely always funny!

All tickets via Basement Theatre or Comedy Festival websites

YOU CAN'T SPELL MANA WĀHINE WITHOUT MĀ

MĀ Talks Debut Albums, Cat-Hades and DJing for 'Tough Crowds'



NICHOLAS LINDSTROM

It is a hazy yet auspicious Friday afternoon in the capital city as Avantdale Bowling club's TREES tour rolls into town. You realise that the sky is not the only thing hazy, and you begin to feel a preliminary buzz from the sheer volume of joints being passed around. St James Theatre, one of the city's oldest buildings. The building may be old but the performance taking place on stage could only be described as the future of Aotearoa.

A young DJ named WYNONA commands the decks like a veteran and lays the foundation for the lyrical onslaught that accompanies their melodic beats. And who is that on stage directing the energy of the theatre with such authority? That's MĀ (Ngati Raukawa, Tūhoe, Ngati Kahungunu, Ngati Porou, Rongowhakaata) MĀ is a Māori artist and self-proclaimed "Native with headphones". And she was gracious

enough to sit down with me to talk about her cat Hades, life after her debut album and the best advice she received from some legends of rap.

WHY DID YOU CHOOSE MĀ AS YOUR MONIKER AND WHY IS IT SIGNIFICANT TO YOU?

Everyone's always cracking up because they think it's something to do with "mum's". But, it's just the shortened version of my full name and it's something my friends and whānau call me.

IT HAS BEEN NEARLY TWO YEARS SINCE BREAKFAST WITH HADES WAS RELEASED. THE ALBUM WAS PARTLY INSPIRED BY YOUR CAT HADES. SO, I MUST ASK, HOW IS HADES DOING?

Hades is doing great; he's getting old though. I think we finally worked out his age. We reckon he's about 10 or 11, he's a cranky old fulla. We just moved out to the coast so he's got a bit more space.

I READ THAT BREAKFAST WITH HADES WAS CONSTRUCTED TO MIRROR A DAY IN YOUR LIFE AT THE TIME, CAN YOU ELABORATE ON WHAT LIFE WAS LIKE BACK THEN? WHAT WAS A TYPICAL DAY FOR YOU LIKE?

Back then it was like Auckland Weather. It felt like it was raining sometimes and then all of a sudden it was a hot summer's day. I feel like I was terrible in



the morning, you wouldn't have wanted to talk to me, but as the day moved on I became a little more upbeat. It's kinda hard to talk about the album that way now because of how things have changed. I've definitely acquired some new tools since the album dropped. Ways to live happier and freer.

I THINK WE ARE SEEING A RESURGENCE IN THE ART OF CONCEPTUAL AND COHESIVE ALBUMS LIKE BREAKFAST WITH HADES. WHAT ARE SOME ALBUMS THAT HELPED INSPIRE YOU TO CREATE?

Off the top of my head, *Baduizm* by Erykah Badu was a big one. *The Buena Vista social club* album was one of my favourites. *Grace* by Jeff Buckley is a big one, music wise and how it led to some wild things for him.

To me an album is something that's real,



PHOTOS SUPPLIED BY THE ARTIST

it's not something that you just chuck on in the background. We have to be careful with what we say and the emotions we put into it. I took lessons from these albums and put it into my music.

WHAT IS THE BEST WAY TO LISTEN TO YOUR MUSIC? WHAT DO YOU PICTURE AS THE IDEAL WAY TO ENJOY IT FULLY?

With any new album I try to make it a part of my schedule. Take my time with it. Definitely some good speakers and a little sun would also be nice.

And with any album, especially an album like *Breakfast with Hades* I'd tell people to drink water after or have some Kai. I can get quite deep in the Tapu space sometimes and I encourage listeners to achieve noa through food and water.

But if you happen to stumble across it and enjoy it, that's cool too.

ALTHOUGH YOU ARE RELATIVELY NEW TO THE GAME YOU'VE HAD SOME PRETTY AMAZING CO-SIGNS. HAVING WORKED WITH VETERANS OF THE GAME, IS THERE ANY ADVICE THAT YOU'VE BEEN GIVEN THAT STICKS OUT AS BEING REALLY INFLUENTIAL?

It's surreal. Especially being so fresh in the game I didn't expect it. And at first, I had thoughts that I was just a diversity pick. But then I thought about how I had released an album that I wrote for, rapped on and produced. So, now when I get these gigs my thinking has changed, because I worked for it and I deserve them. Now it's about doing a good job.

There was a time at the start of the Trees tour. We were in Tauranga and had to go on in ten minutes. Someone from the crew came backstage and was like "Pretty tough crowd out there" Me and WYNONA were like "What, what do you mean pretty tough crowd?" He told us that they were a mix of wasted tradies and a lot of rich Pakehas.

Me and WYNONA looked at our setlist. We were gonna start with *Dreamswimmer* just to introduce who we are, but we thought we should start with something more upbeat. We talked to Tom (Scott) about it and he said, "Fuck that, you play whatever you want to play. If that's the vibe you want to portray then make them feel your vibe. You're not a Dj, you don't need to make the crowd feel upbeat all the time. You set the vibe." Since then, we've always started with *Dreamswimmer*.

DO YOU HAVE ANY NEW MUSIC ON THE WAY THAT WE SHOULD BE LOOKING FORWARD TO?



Artist Aja and Mara TK and I have just announced a joint venture, "Meeting House Records". We are an Artist-Run Collective, based in Te Whanganui-a-Tara and the principles of our kaupapa are in our shared values, how we carry ourselves, and how we operate our shows.

Myself and WYNONA are also about to release an EP. We're not being funded so we have to do everything on the cheap. We should be releasing it at the end of May!

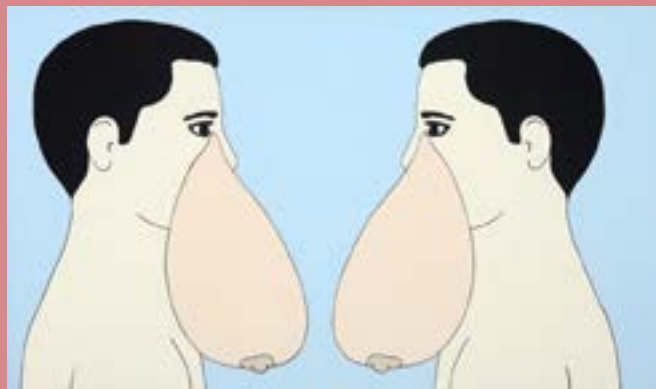
If you want to hear more of Mā's music you can catch original compositions in the play 'Witi's Wāhine'—written by Nancy Brunning. Currently showing from May 2-20, at the ASB Waterfront theatre.

Fancy New Band

BYRON BAY BREWERY
UTR
95.1 FM

WHAMMY BAR AND BACKROOM
10PM-LATE
KOHA ENTRY
SAT 27 MAY

ELLIOT AND VINCENT CHRIS RL
SABREEN ISLAM BALLOT BOX BLUSH.MP3
CHASE WOODS YAHYAH BFM KARAOKE



LEFT: BRENT HARRIS, ACTAEON, 2021, OIL ON LINEN, ON LOAN FROM STUART MCKENZIE, MIRANDA HARCOURT & THOMASIN HARCOURT MCKENZIE, WELLINGTON, © THE ARTIST // CENTER: BRENT HARRIS, I WEEP MY MOTHERS BREASTS, 1996, OIL ON LINEN, ON LOAN FROM THE ARTIST, MELBOURNE, © THE ARTIST // RIGHT: BRENT HARRIS, THE OTHER SIDE #1, 2016-2017, PHOTOPOLYMER GRAVURE WITH SCREENPRINTS, AUCKLAND ART GALLERY TOI O TĀMAKI, GIFT OF PATRICIA MASON AND PAUL WALKER, 2019, © THE ARTIST

TAKE ME TO THE OTHER SIDE.

Exploring Auckland Art Gallery Toi o Tāmaki's Newest Exhibition



PARIS BLANCHFIELD

It's seven thirty pm on a Tuesday night and I'm standing face to face with a series of photopolymer gravure and screenprints entitled 'The Other Side.' The prints, from which Auckland Art Gallery's newest exhibition takes its name, are created using a technique called 'dark field,' in which a printing plate covered in black ink is wiped until an image appears in the light areas. It's a creative process that allows the artist to access their subconscious, creating in an almost automated manner. Standing before these pieces, it becomes apparent that Brent Harris' subconscious is brilliant, though notably dark. In what my exhibition accomplice described as being similar to what her dreams (or rather nightmares) look like, clusters of bodies seem to emerge from the darkness, their twisted faces just discernible in the amalgamation of figures. Much like the Rorschach, every viewer will see something different; each piece holds multitudes and allows for endless interpretations of the subject matter. Just as Harris was able to access his subconscious during the creation process, his work encourages viewers to do the same.

The Other Side, shown at Auckland Gallery Toi o Tāmaki, is the first major survey of Harris' work held in New

Zealand and features pieces spanning his entire 40-year career. After moving to Melbourne in 1981 to study at the Victorian College of Arts, the artist has exhibited mostly across the ditch, where he is regarded as one of Australia's leading contemporary artists. Harris' interest in mortality, spirituality, familial relationships and transcendence come to a head in this exhibition, allowing viewers a glimpse into the mind of one of Aotearoa's greatest contemporary artists.

Harris sees death as an extension of the self, rather than an ending. His work toys with the idea of the afterlife, embedding notions of finality with a sense of potentiality. Two interpretations of Christ's crucifixion adorn the walls of the gallery; each created in an entirely different style. The first is suggestive of McCahon, with stark white/black contrasts and bold lines, while the second is more reminiscent of Harris' recognisable, almost cartoonish, abstracted style. Washes of dreamy colours and the repeated inclusion of large cartoonish eyes subvert the finality of death and place the subject matter in an almost transcendent realm.

As you walk through the gallery, poignant reflections of Harris' turbulent

childhood also crop up repeatedly. After leaving for Australia, Harris only returned to Aotearoa following the death of his abusive father. The artist has always been outspoken about the nature of his paternal relationship and deems it a key factor for keeping him out of the country. His piece, *I Weep My Mother's Breasts* (1996), represents a time the artist was criticised by his father for nuzzling his mother's breasts as a child; the chastisement ultimately ended what was an easygoing and comforting relationship with his mother. The work features a generic man, crying, a breast falling from each eye. The mirrored effect denotes a sense of critical self-assessment, as if his father's words had taken root in the artist's brain. Other pieces depict a shadowy figure looming over representations of Brent and his mother.

This expertly curated exhibition balances a sense of consistency and development, showing both where the artist came from and the direction he is heading. Harris' unique approach to melancholic subject matter creates universally relatable works; an enjoyable means to ponder the complexities of the human experience.

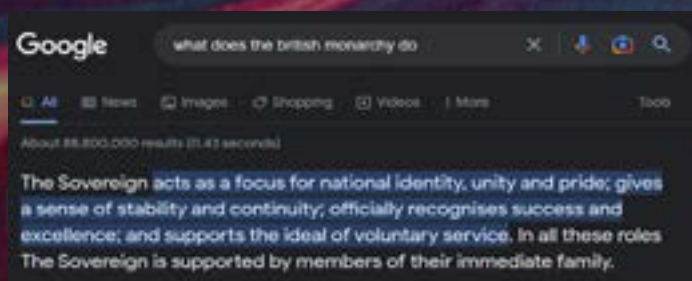
Brent Harris: The Other Side runs from now until September at Auckland Art Gallery, Toi o Tāmaki

IN RECENT EVENTS OF THE SHIT WE DEAL WITH: THE KING'S CORONATION



HIWA PIAHANA

Not long ago from today the great Coronation of King Charles the III took place allowing our precious monarchy to live on. Though, I do question what it is exactly that the British royalty do all day...and after a quick google search they appear to not really do anything at all. As a matter of fact, pulling a direct quote from the first pop up after googling that exact question, it is confirmed that "The Sovereign acts as a focus for national identity, unity and pride; gives a sense of stability and continuity; officially recognises success and excellence; and supports the ideal of voluntary service."—ultimately they don't provide much.



And although these values of unity, national identity, pride and so on are very much valuable for a kingdom to uphold. Experiencing that reinforcement from certain individuals of the royal family, labelled by Rāwiri Waititi in a recent indigenous conference as "thieves, murderers, and cowards" isn't so comforting knowing the power they possess.

As we all should know, the Māori king, Kingi Tūheitia, was invited to attend the coronation of king Charles the III. Kingi Tūheitia did indeed attend with the intention to continue to hold the Crown accountable for its role as a partner to Te Tiriti o Waitangi.

Our Kingi met with king Charles at a private audience earlier in the day where they shared a laugh and Tūheitia bestowed four gifts upon the monarch including: The Order of King Pōtatau Te Wherowhero in the Supreme Class, the highest honour in the Kīngitanga Royal Orders reserved exclusively for Monarchs; the Order of Queen Te Arikunui Te Atairangikāhu in the First Class was given to Queen Consort Camilla, Te Wherowhero tartan gifted to Charles and a mere pounamu, He Kura Pounamu.

Unfortunately, the peace and joy of the gathering was swiftly disrupted following an occurrence that took place later in the coronation during the evening. This occurrence can be more accurately labelled as an unfollowing of proper tikanga. As it should've been known, the event was supposed to begin with an open karakia in suit of the attending Māori guests. The absence of this karakia and proper Māori opening prompted Kingi Tūheitia to speak up with disappointment in regards to the government and everyone there. The delegation claimed

that they felt "belittled" by government officials and that they "continue to be silenced" time and time again.

And honestly the sad part is it isn't surprising for te iwi Māori. Although it is shocking yes, but definitely not surprising, given our experiences of disrespect that we experience time and time again.

As a wahine Māori, writing this, it is even more upsetting having to comment on a second blatant absence of respect towards Māori and Te Kīngitanga where despite Kingi Tūheitia sitting directly in front of him, High Commissioner Phil Goff claimed that no one in the chamber had ever witnessed a coronation, the very same chamber where Tūheitia digested those words after attending the coronations of his mother, the Māori Queen, and of course his own coronation, making this Tūheitia's third.

The British monarchy has a long and complex history with Indigenous cultures, particularly in countries that were colonised by the British Empire and that includes our own. The impact of the monarchy on these cultures has been profound, and recent events such as the King's coronation have brought these issues back into the spotlight.

For many Indigenous peoples alike to Ngai Māori of Aotearoa, the British monarchy represents the legacy of colonialism and the trauma that it inflicted. The history of colonisation in many countries akin to New Zealand has left deep scars on Indigenous communities, with the monarchy serving as a symbol of that legacy. From the forced removal of children to residential schools, to the destruction of traditional ways of life and the loss of land; Indigenous cultures have been profoundly affected by the actions of the British Empire.

The recent coronation of the new King has hence raised questions about the monarchy's relationship with Indigenous peoples, particularly in countries where the monarch serves as the head of state. Some Indigenous leaders have called for a reassessment of this relationship, arguing that it is time for the monarchy to acknowledge the harm that has been done and work to repair those relationships.

Others, however, argue that the monarchy has no place in modern society and that it should be abolished altogether. They point to the history of colonisation and the ongoing struggles of Indigenous peoples as evidence that the monarchy represents a system of power and privilege that needs to be dismantled.

Despite these debates, there is no denying that the monarchy continues to represent a symbol of colonialism or a relic of a bygone era, its influence cannot be ignored.

How to flirt in 2023

Research suggests that university students are having less sex than ever before. Should we blame it on the internet, the pandemic...or simply a lack of game? Craccum compiles a list of tips for the modern age.



AMANDA JOSHUA

Connect on LinkedIn

Psychology professor Jean M. Twenge attributes our lacking interpersonal relationships to the increased time we spend honing our professional and academic skills. Make the most of this by sliding into people's LinkedIn DMs! Why send a dick pic when you could alert them to the existence of your PhD?? Endorse his communication skills to let him know you'd like him to text you back! They definitely won't find it weird or off-putting!

Do your research

Optimise the era of online 'transparency' in which we live. Pay attention to the kind of memes they engage with & send them one they already liked as a conversation starter: #sawthis&thoughtofu. Stalk them on Spotify, then show up to your next shared lecture in their favourite artist's merch! Tailor all your Instagram stories around their specific hobbies and interests so they have no choice but to reply to them. Make that hoe believe you're soulmates!!

Be memorable

Our Chief Reporter Talia reports being in Albert Park and having "a sudden hankering to climb a tree. You know, touch grass so the assignments don't drive you crazy, blah blah. Anyways, I'm up in this tree and a cute boy who was reading on a bench nearby, makes eye contact with me. The spirit of Gretzky came over me and in a u-miss-100%-of-the-shots-u-don't-take move: I jumped

out of the tree - parkour style and asked if he'd like to get coffee. He said yes!".

Start casually reading books on the benches of Albert Park

Appeals to the female gaze + shows you have basic literacy skills + why are you even reading in public spaces unless you want to be asked out immediately??

Dating?? In this economy??

One of Craccum's editor's got their girlfriend to go on a first date by offering to make her instant noodles. "It was off one of those god-awful food reels; a pizza with a base made entirely of instant noodles. I sent it to her as a joke but I committed to the punchline. According to her, it was the chaotic energy of this dinner that sparked her interest in the first place." Don't let the price of living in Auckland stop you from finding love! Just be thoughtful (and always, always commit to the bit).

Tell her you'd like her even if she was a worm:

Trust me. It will work.

Manifest a first date

Start saving all those subliminal audio TikTok's that promise your crush will text you in the next 3 hours. Pine from afar. Post a cute picture of yourself on your IG story (they should know that was you making the first move) and then wait for them to ask you out. Just kidding! To misquote the bible: God loves a trier and it's all for the plot anyways.

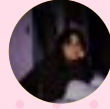
Be earnest

Hoodwink people into dating you by being genuine. Remember their coffee order. Notice it when they style their hair differently and tell them you like it (because you do). Ask about their dog, their favourite colour and what makes them happiest in the world. Remember all the answers so you can make them feel seen, heard, and loved.

And don't send dick pics. (Unless they ask you very nicely)



THE NEW BESTIE BOO?



HIWA PIAHANA

AI is the new black, and it's infiltrating every corner of our lives. From AI writing apps that stir up the most strangely human content to Microsoft's Bing AI that's smarter than every student using it, it seems like everyone's hopping on the AI wagon. Even social media is getting in on the fun with Snapchat's latest innovation, "My AI," a talkative chatbot that's here to make your life easier. Want to have your own personal AI to keep you company wherever you go? Well, apparently now you can. With My AI, the world is your oyster. So let's dive into the most matrix-y world of Snapchat's My AI chatbot, powered by the brilliant minds behind ChatGPT.

To enter the realm of AI is to explore the endless possibilities and details that this robot can generate. Users can pass the time by having conversations with the new Snapchat My AI bot, however, it is capable of a wide range of other tasks. My AI can arrange travel, propose birthday present ideas, provide cooking suggestions, compose haikus, and more. But keep in mind

that this ChatGPT version isn't entirely portable. The My AI chatbot on Snapchat can't help you with your schoolwork, compose blog articles, or write essays.

It's also important to note that Snapchat has made it apparent that My AI is not fault-tolerant and is particularly prone to mistakes. The Snapchat My AI chatbot, according to the business, is "prone to hallucination and can be tricked into saying just about anything." This indicates that you shouldn't use this bot as your main source of information and that you should treat its responses sceptically.

And don't get any ideas about mentioning a fake bomb attempt in the chat as this AI has a built in defence to report the "attempt" with warning.

This bot was designed especially for the loners who have no friends, or alternatively, those of the population who have the amount of spare time on their hands that it would take to befriend an AI (heads up,

not long). Because of this, in the attempt to make the AI more 'friend apparent', this bot is actually customisable. You can give Snapchat AI a unique name and even alter its chat background because it functions like a buddy. You can even alter its Bitmoji to look like, I don't know, someone you'd like to be friends with based on appearance..?

There are of course however, a few who fear the evolution of AI and of course want to get it off their phone. So in terms of saying bye-bye to this chatbot, disabling snapchat AI can definitely be done and there are already several published guides talking you through the murder of your new robot bestie.

To sum it up, AI is cool and all, but we need to remember that it's not a silver bullet for all our problems. As we develop new AI technologies, we need to keep our eyes peeled for potential ethical concerns like bias and privacy, and make sure everyone has access to the benefits of AI. And while AI might make our lives easier, it's important to remember that it's no substitute for human connection and creativity. So let's embrace the AI revolution with open arms, but also keep our wits about us. After all, who knows what kind of havoc our toasters could wreak if we're not careful?

MET GALA: THE FASHION CAPITOL

A Ballad of Token Gestures and a Cat named Choupette



SARA MCKOY

On the 1st of May, we got a glimpse of the new Hunger Games. Featuring an all-star cast magnificently adorned in costume, a rife political climate of dystopian inequality between rich and poor and an endearing tribute to a—perhaps problematic but most importantly influential—leader and icon: Karl Lagerfeld. Sorry, I mean President Snow. Wait, what do you mean this isn't about the release of the trailer for the new Hunger Games: The Ballad of Songbirds & Snakes (2023)? Oh that's right, I'm actually talking about the 2023 Met Gala.

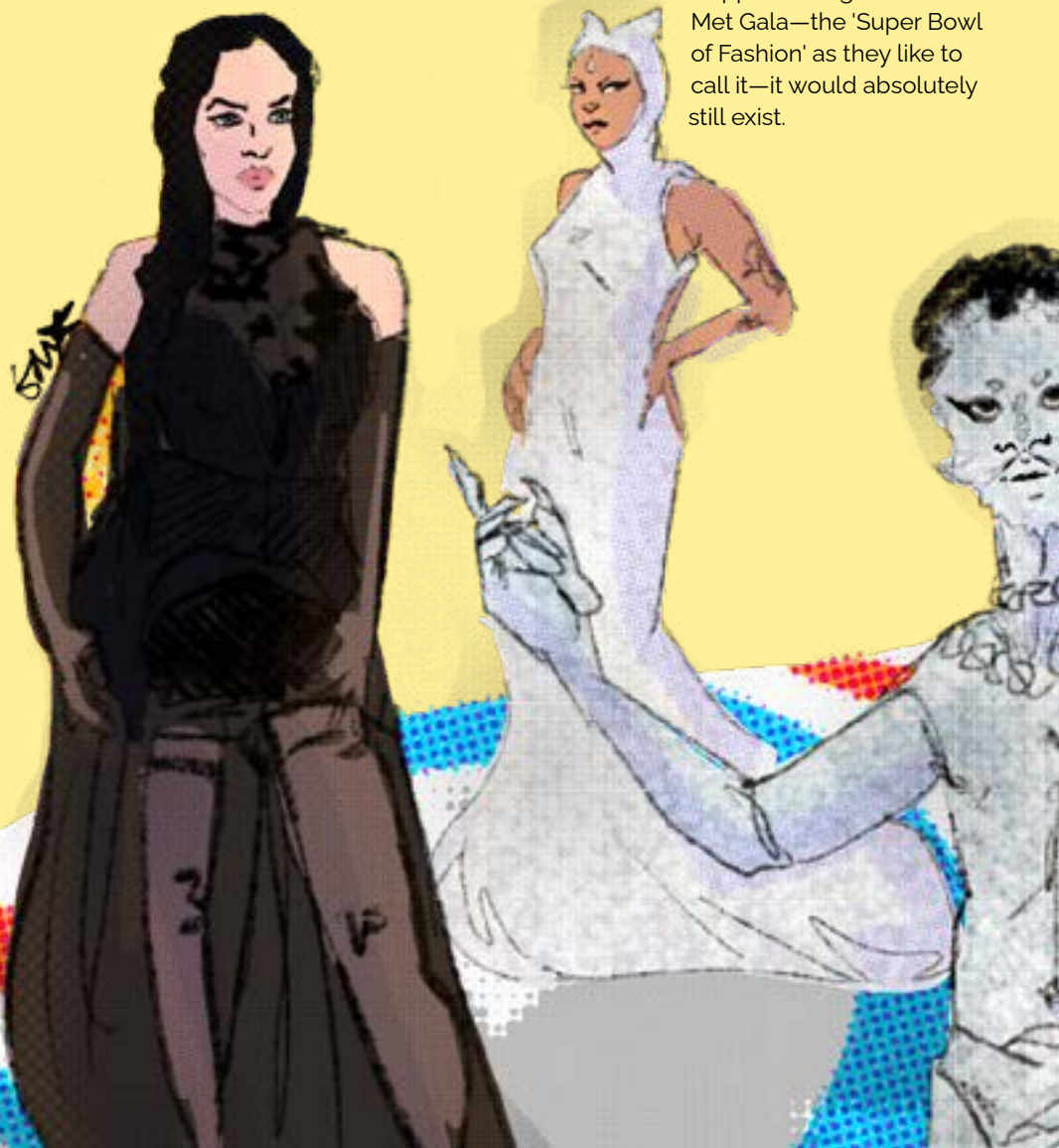
And by 2023 Met Gala, I really mean every Met Gala. But let's focus our attention on its most recent iteration. I understand the appeal of ogling at Hollywood's annual dress-up party, and I know it makes you feel like a pseudo-fashion-expert commenting on all the curiously eccentric outfits the A-Listers rock up in. I mean, this year's Gala included multiple cat costumes, Billie Eilish slaying (her brother also slaying; you know, what's-his-name?) Emma Chamberlain reuniting in a delightfully awkward, yet endearing, interview with Jack Harlow, and, following her Marilyn Monroe dress last year, Kim Kardashian 'keeping it low-key' for this year's Met Gala (which in her case means literally dripping in pearls). And I agree, it can be fun to distract ourselves from our ordinary lives with endless streams of TikTok commentary about the celebrities, the drama, the awkward interviews, the

unfortunate photobombs (such as one particular chrome posterior). It's even more fun to see who showed up, who *didn't* show up, who sat next to who, what they talked about, and where the hottest gossip is. The list goes on and on and on.

Every year, when Met Gala season comes around, it always feels like a special occasion.

So sorry to burst your bubble on this one but, the Met Gala really isn't for you. The occasion might seem well-suited for copious public attention. But it was never designed to please you, and if you and everyone you know

stopped caring about the Met Gala—the 'Super Bowl of Fashion' as they like to call it—it would absolutely still exist.



The Met Gala began as a fundraising event. Nowadays it's become more about the red-carpet-fashion-show element, and one might assume that's where you come in, but that's not the case. It is very much still about making money, embellished with the public-facing spectacle of it all (which also, conveniently, makes the Met even more money). The Met Gala is thus, really all about the stars who attend. Maybe it seems like it could be the perfect opportunity to amplify a diversity of voices, new and old, and redefine what fashion means. But this is not the case. For one, the event is so exclusive that top fashion brands handpick celebrities to display their stunningly impractical designs, and only look for the best of the best. Every person at the invite-only event has to also receive the personal approval of organiser Anna Wintour. That leads to

my next point which is that an event which 'defines' fashion, has little need or motive to *redefine* fashion. Of the celebrities who attended this year, most were white and almost all were conventionally attractive and skinny; the exceptions including token body-positive advocates like Lizzo and Ashley Graham. The Met Gala is also fundamentally, a space for well-known elite designers to flaunt their wealth of fashion expertise, making it super exclusive, inaccessible and basically incapable of change.

Throughout the years, the Met Gala's numerous themes have also reflected the elitism which underpins the whole event. The theme this year was "Karl Lagerfeld: a Line of Beauty", which really sends home the message that this high profile function

mainly serves the purpose of reinforcing old and worn ideas about the kind of people who deserve a platform (if you didn't know, Lagerfeld—late Chanel fashion designer—is known for his fatphobia and misogyny among other things). In addition, previous themes including 'China: Through the Looking Glass' (2015), 'Heavenly Bodies: Fashion & the Catholic Imagination' (2018) and 'Orientalism: Visions of the East in Western dress' (1994) lend legitimacy to the suspicion that the Met Gala fetishises and exploits different religious and cultural styles through a distinctly Western lens, appropriating them as part of a larger elitist conception of fashion.



Maybe they can satisfy diversity requirements by adding Lizzo to the guest-list, whose act of rebellion consists of merely existing as a fat woman, but it's hard to label the Met Gala as anything but a party for wealthy elites, affixed with a few unconventional celebrity guests, to disperse criticism.

Beyond just the Met Gala, I think we need to reconsider the insane amount of wealth and influence afforded to celebrities. It is hard to deny that they play an important role in pop culture—from starring in our favourite movies to singing our favourite hits—and this role brings with it the unrelenting microscope of the public eye. Maybe they are genuinely really talented, and maybe they do work really hard to achieve such success, but their skillset is limited to entertainment value.

Most, if not all, celebrities—especially A-listers—sit comfortably within the top 1% of wealth.

In the United States, those in the top 1% share in about a third of the country's wealth, while the bottom 50% hold less than a sliver of a score (roughly 4%). Especially since the pandemic, wealth inequality in virtually every country has grown, and the separation between the rich and poor has only become more visible. Events like the Met Gala demonstrate how wealthy celebrities continue to lavish in luxury while the majority suffers with the rising cost-of-living. Yet these forums are still being treated in public like trendy, unproblematic epicentres for social culture.

When it comes to celebrities like Taylor Swift, who produce music that we can't help but feel personally connected with, often the privilege and wealth they inherit is overlooked. Swift may be talented, sweet, and incredibly hardworking, but her story begins in a stable home (yes, it *was* a mansion), with supportive parents who were willing to move to another state to pursue her ambition. Despite her net worth now being at least half a billion dollars, she is still attached to the charming country girl persona, and fans still spend thousands to watch her in concert. To offer a different example, the Kardashian family, who can claim little talent other than remaining throughout their lives entirely unscathed by poverty and economic struggles, are often idolised for the successes they achieve despite having no institutional barriers to overcome.

This dynamic between the increasingly mega-wealthy and the increasingly mega-poor is just as dystopian in real life as it is in Suzanne Collins' books. Except it's going to take a lot more than a Katniss-Everdeen-type heroine to change it.

The reason that we need to change it, has just as much to do with the problem you can see as it does with the problem you can't. While the cameras were turned toward the red carpet on the night of the Met Gala, homeless people behind the scenes were shooed off the street to make way for the event. Across the United States, more than 580,000 people are homeless and 42 million people are considered to be living in poverty. At the same time, just three of the Met Gala attendees donned jewellery at the event of the combined value of \$50 million.

These two worlds will continue to diverge unless this issue is addressed, and Hunger-Games-esque events are genuinely held accountable for the ignorance of elitism they represent. But the most plausible way this can be achieved is to reduce the financial gap between the wealthy and the poor anyway. Easier said than done.

Before I go, I have a final message for the world's worst nepo baby King Charles III: You can shove your coronation up your ass. 🤴

HOROSCOPES

With mercury back in the oven, the goddamn retrograde again, all signs are in for a chaotic rollercoaster of emotion this week. Here's a not so positive lowdown of what you need to do or have probably been going through.

LIBRA



You will either be able to charm your way out of a difficult situation or end up digging a deeper grave for yourself. Be careful with the people around you, especially those who might resurface from your past. Long story short, grow up and stop beefing for goodness sake.

CANCER



You have a team project that's falling under because not a single person is doing their shit. That or some group aspect of your life just is not slaying—get it together and sort this out before it's too late.

AQUARIUS



It is time to GET FIT! You've been slacking and then complaining about walking up the Albert Park hill so it's time to get fit and no, not with a Chloe Ting lockdown ab workout videos please, actually do something tangible.

ARIES



Bro you have GOT to work on those spending habits. You've taken the whole treat yourself concept way too far and then sit and wonder why you're broke (we all are because uni) but still, start cooking for yourself and stop splurging on random items you won't ever use or need.

TAURUS



You've been a bit all over the place lately and keep saying you're stressed but then keep procrastinating doing stuff so don't blame anyone except yourself. Cut the slack and get your head back in the game.

SAGITTARIUS



STOP OVERTHINKING. You've been critically over analysing every small tangent in life and no this is not giving main character energy, it's making you stressed out.

SCORPIO



Don't project. It's not that hard? Just because you're tired, angry or stressed, we have got to stop directing these feelings at the people around us, it's giving Regina George.

LEO



Roadblocks are actually on the go for you so it's a great time to explore new things. Maybe consider adopting a curious pet like a duck?

PISCES



Things are working in your favor now and relationships are blossoming. Don't let the stress get to you though, take a walk or go to a rage room and break some plates to channel those feels out.

GEMINI



Patience is a virtue, one that you very clearly do not have. Stop snapping and being irritable, things aren't at the end of the world, yeah?

CAPRICORN



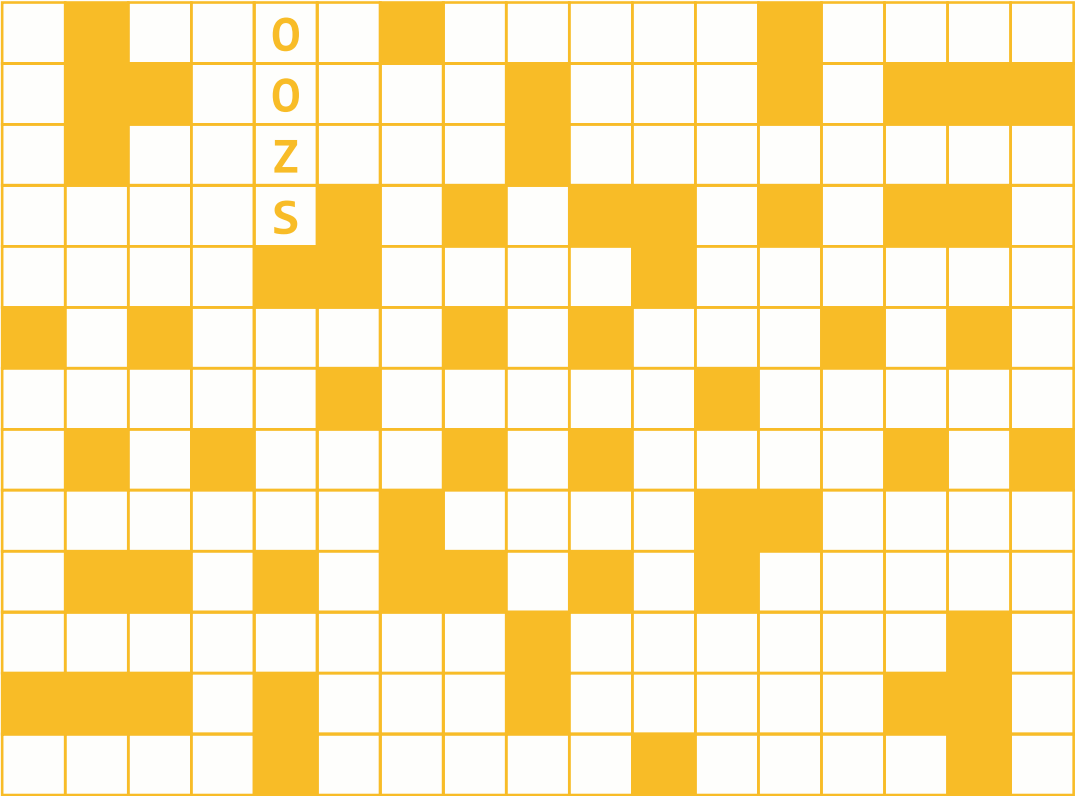
ROMANCE is in the books for you. Whether you're on the verge of asking someone out, have watched Bridgerton, The Queen's Story or anything else, it is the ideal time to shoot your shot.

VIRGO



Lately none of the pieces of the puzzle seem to be fitting together for you, clear your head, refresh and restart. Take things slow and don't do that thing where you get in your own head. Being hyper organised helps you so go for that approach!

THE PUZZLE ZONE



Fit the words into the gaps. Four letters have been provided to help you start.

3	4	5	6	7	8
Aid	Aloe	Agate	Ballad	Erasers	Antennas
Ale	Ashy	Amigo	Ceases	Germans	Gladdens
All	Bell	Arose	Eleven	Unclean	
Bus	Cape	Clips	Hazard	Wrapper	
His	Eave	Clods	Ironic		
Hog	Egos	Comma	Martyr		
Ilk	Fist	Equal			
Ill	Jamb	Loped			
Lit	Lags	Optic			
Our	Leap	Ripen			
Ski	Rail	Singe			
Spa	Rant	Theft			
Tag	Sure	Toxin			
Use	Tang	Union			
Via	Test				

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

F5 B1 AD 87 4A A3 7F 8B 88 41 09 E6 D9 06 A7 8C 02 66 F7 39 E9 81 1D 60 3F D4 A5 31 13 72 24 9D
38 3A CD 82 24 3B 38 B7 92 46 50 20 CD 89 54 C5 29 B7 7A 9B 62 A0 D3 AD 91 61 B3 2A 47 17 49 C5

QVÝ XWÐ NVE GOTB POIÝ LICK MC SUR?

BYQAAGE CH HUR TIC MUBY JFOVZEGG, AHR ING ERDOHSNN QOOZDH'H SIZVÝ TOL "KHS"†

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

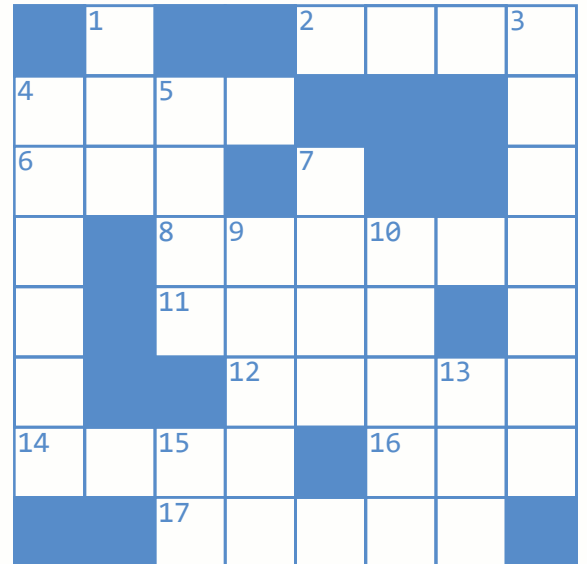
TI KOUKA
 FORGET-ME-NOT
 FLAX
 KAURI
 NIKAU PALM
 KAKA BEAK
 TREE NETTLE

RAUTINI
 HARAKEKE
 KOWHAI
 MANUKA
 BUTTERCUP
 BEECH

CABBAGE
 SILVERFERN
 POHUTUKAWA
 RIMU
 RATA
 DACTYLANTHUS
 TOETOE

Down

- Nourished 1
 When to retire 3
 Farm Chore with Cows 4
 Largest continent 5
 Horn sound 7
 Lipstick Mistake 9
 Follow 10
 WWII Spy Organisation 13
 Russian Federation Acronym 15



Across

- 2 Lobster relative
 4 Nasty
 6 Proofs of age
 8 Response to "Look!"
 11 Prayer ender
 12 ___ salts of Auckland suburb
 14 Cartoon explorer
 16 Put to work
 17 Impulses

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

YV'RG YIDMZNI QH FJV BGUN ICP TQ KHONLDG UIXW'KIQPM, NWK TJGS'DG EOÝ TYMFP
 YGV. SAW TAP GRBETT VJYY DP SGOYEVVR VYI, BTFBCDFK QE TJG CZUKAITUY.



NEED A NEW STUDY BUDDY?



RED BULL GIVES YOU WIIINGS. 