



craccum

#18

**PLAY WITH
MY BALLS**



**DRAG QUEEN
BINGO**

WITH
**Shavorn
Aborealis**

**MONDAY 21ST AUGUST 7PM
SHADOWS BAR • R18**



SHADOWS
OUR STUDENT BAR

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CRACCUM'S COOL CONTRIBUTORS



Everybody lies (and that's probably fine)

We tell white lies everyday. Work is always good, uni is going alright and your partner totally thinks you're the best they've ever had!

Lies save face, avoid hurting the feelings of others, and act as a social lubricant, among other uses. Fibbing is an everyday language for a lot of people and honestly, we think it's fine.

While deception costs businesses millions of dollars, a study from the University of Virginia found that both men and women lie in approximately a fifth of their social exchanges lasting 10 or more minutes. Psychologist Bella DePaulo has called lying a 'condition of life'.

Women are more likely to tell altruistic lies to avoid hurting other people's feelings, while men are more likely to lie about themselves. And where do we see a prevalence of lies? At work, or more specifically, to get out of work. Be honest, how many sickies have you pulled this month alone? It's ok we won't judge.

Is lying at work a culture? Obviously, but the same rings true outside of work too. Ads distort reality, social media is fake and your favourite politician almost certainly isn't being honest with you.

This year's election has brought with it a lot of dialogue. National has bombarded us with talk of high crime rates, while Chlöe Swarbrick has pushed back, noting NZ is "the 3rd safest country in the OECD". We've heard loud outcry about the 'productive' use of te reo Māori despite having the highest number of fluent speakers since the 1900s. We've been proposed to by the Greens, enticing us with offers of rent control; a move many experts have described as counterproductive.

You don't have to look back far to remember Labour's xenophobic response to the housing crisis in 2017. Running on a platform to ban vast numbers of immigrants buying homes; this was a position unsupported by evidence and stemming from the longstanding Kiwi tradition of blaming all our problems on immigration.

Shitty policies have real consequences, but it's not the lies that cause the policy—it's the unwillingness to investigate the lies that sound good to us. We do the same thing during bad relationships and shitty jobs; we lie to make ourselves feel better.

If we're honest, every date we go on, every job we accept and even the causes we support; they all start with a little lie. Nobody shows their red flags

on a first date, work drinks will probably be more awkward than fun, and does anyone actually know what an 'excess profit' is?

But it's these lies that pique our interest and motivate us to dig deeper—at least they should. It doesn't really matter if they weren't the whole truth, because they were never supposed to be. Your partner is probably lovely, we bet your job has value outside of drinks, and NZ supermarkets really are making huge profits.

Danger arises when we forget that lies can come from *anyone, anywhere*. We often forget it, but we are not immune to propaganda 🐱. No matter where you are, or what side you sit on, we're all just making shit up. And to be honest, that's probably fine.

No matter how insufferable the other side of the aisle is, never forget you're just as likely to hear bullshit from your own side; and that's ok if it means starting a conversation. Nobody likes being wrong, least of all us; and as obvious as that sounds, every election cycle we all conveniently forget.

Be open to bullshit, be open to debate, even try being open to pushback.

You'll often find truth in a lie. Put your Sherlock hat on and read between the lines.

Happy sleuthing,

Mairātea & George

SO. WHAT IS AUSA?

Some background in this student election season



OLIVER COCKER

If you have managed to survive this far into 2023, and you have managed to pick up this Craccum, you have to have at least heard of the Auckland University Students' Association. But, I am sure I can claim with reasonable certainty that most of you have very little knowledge of what AUSA actually is.

AUSA was established and continues to be run by its Constitution, which was last updated a few years ago. A predictably dry read that opens with the equivalent "The name of the organisation is AUSA, and the name of the organisation will be AUSA, being the name by which it is known." Riveting.

Just eleven long pages later, that same charter sets out the association's officers and also the executive. The difference? The officers are a legal requirement, but otherwise fulfil largely the same role as the executive, and are indeed part of it. They have to act in good faith, ensure the association works to a profit and consult with the advisory board when making large decisions.

The first time you've heard about

another board? Members of the board are appointed on three-year terms by the executive. They provide advice as they see fit and otherwise exist to ensure that bad debts don't mean Shadows almost has to close its doors for good, again. But that's a story for another time.

To anyone that asks, what has AUSA ever done for us? The answer is recorded lectures. In a time when there is larger than ever push back against recordings, AUSA is your ally in keeping them. They petitioned and garnered the Covid Grade Bump for any student who has been around long enough to remember it (Yes, 2020 was three years ago); and they took a stand against white supremacy on Campus when the Vice-Chancellor refused to acknowledge its existence in 2019.

In the end, you might not think they affect your life, but they do.

We all know about the army of student reps it organises. And I am unsure if people understand the considerable effort required to schedule and hold meetings, considering there's at least 200 courses that start with the letter A. But AUSA also owns campus staple

Shadows, and has an ownership role in Ubiq. It's their job to maintain the flow of finances that keeps you coming out and your textbooks coming in.

Or what about their advocacy service? Got a problem you want to take to the manager? they have got you covered; Student hardship fund? That little bit extra to make ends meet; Events funding for O Week? It would not happen without them; 95bFM? You'll be forgiven for not knowing the name of our student radio station, but now's the chance to listen in as students take on politicians, various local artists are spotlighted, and the next big stars get their start.

And then of course, Craccum. Although some money is provided by the University, ultimately we are at the mercy of our union. But don't let that draw up any ideas of journalist dependence, we are free to produce any content we see as reasonable.

A lot of history runs through the last few decades of Student Unions, so part two will be on the way. And get out and vote for your executive before Friday, they do carry power.



THE WOLVES IN SHEEP'S CLOTHING:

INEQUITY IN OUR SUPERMARKET AISLES

New Zealand supermarket giants should put their money where their mouth is



NICHOLAS LINDSTROM

I do not suffer interruptions to my doom scrolling easily. But, when the interruption comes in the form of an advert fronted by "Kiwi icon" Anika Moa, I can definitely spare an extra 60 seconds. Anika Moa is as quintessentially Kiwi as exorbitant supermarket prices: two staples of the modern Kiwi culture that combined in the form of an advert for New World's Family2Family Foodbank appeal.

Before I continue, I must make two disclaimers. Firstly, this is in no way meant to be an admonishment of Anika Moa. She seems like a genuinely good person, who made a reasonable decision to use her platform to promote charity work. This is also not a condemnation of charity work. But, being a responsible consumer of media requires that advertisements (even those for charity) be critically analysed.

Take this Family2Family foodbank appeal advertisement for example; on the surface, the campaign seems commendable. For \$20, New World customers can donate a bag of food items to local food banks. New World will then match the donation value up to a maximum of \$250,000. The appeal is to help the New Zealanders that "are struggling to put food on the table, especially through winter." The façade fails when you ask one simple question: why are so many New Zealanders struggling to put food on the table?

You do not need to look further than trusty old StatsNZ to find an answer. According to their Food Price Index, food

prices increased 12.1 percent in the 12 months ending May 2023. That is what makes a campaign like the Family2Family campaign so deceitful: it neglects the part that supermarkets play in making it a struggle to put food on the table. When you consider that New World's parent company (the combined Foodstuffs Co-Operative) reported nearly 52 million dollars in profit last year, campaigns like the Family2Family campaign seem like a disingenuous tactic to cover up corporate greed. New World's donation of "up to \$250,000" is a lot less charitable when presented as a donation of "up to 0.5%" of their parent companies' yearly profit.

Foodstuffs also own the Pak 'n' Save and Four-Square brands, meaning that the company owns two of New Zealand's biggest grocery retailers. However, it would be unfair to place the blame for supermarket pricing purely on their shoulders. There is not just one villain in this sordid affair; there are two! Another major player is the Australian supermarket giant Woolworths, who own Countdown. According to 1News, these two companies have a combined market share of 90%. A market study conducted by the Commerce Commission found that the duopoly made a combined \$430 million in profit last year, during a cost-of-living crisis.

It gets even more outrageous with announcements like Woolworths' \$400 million dollar rebrand. Most of the profit that allows these corporations to undertake projects like the rebrand came from price increases across the grocery aisles. As *The Guardian* reported in April, the price of eggs alone increased 63%, while fruit and vegetable prices increased 22%. Let's be real: we know that things are

bad when a British media organisation like *The Guardian* reports on New Zealand topics other than Jacinda Ardern or Hobbits.

Surely, there must be an explanation for these extortionate price increases. On their website, Foodstuffs North Island tries its best to provide answers to our most burning questions. The company cites inflation and rises in supplier prices as reasons for rising costs, as well as claiming widespread misunderstanding around their profit margins. These all seem like valid reasons until you remember that Foodstuffs is part of a duopoly making nearly half a billion in profits. However, in the interest of fairness, I will address some of their reasonings.

On the 13th of April 2023 Newshub's YouTube channel posted a video titled; '*Ripped off: NZ grocery suppliers say supermarket consumers are getting 'screwed'*'. In this video, Newshub revealed that they had spoken to supermarket suppliers who were fed up with what they believed were excessively high profit margins. The supplier's request for anonymity because of fear of retaliation gives the video a rather sinister feeling; which only gets worse when it is revealed that supermarkets are making up to 55% gross profit on a product (before wages and GST). This amount is inconsistent with the gross profit Foodstuffs reported on its website of 32%, marking a 23% difference.

The suppliers interviewed also discussed the refusal of supermarket chains to pay more for products despite the cost of inflation on producers. And, according to an article published by the Spinoff in July, "supermarkets don't just pay suppliers, suppliers pay supermarkets, too. For many things. Like promotions. And those exchanges aren't included in the index or [in the data] provided by Foodstuffs." All

THAT WE WANT, THEY'RE SOMETHING THAT WE NEED.

of this evidence refutes the claims made around misunderstandings or extra supply cost, not to mention the \$430 million-dollars-in-profit-shaped elephant in the room.

The problem is, our society often excuses greed as just being "great capitalism". However, in this case, that excuse cannot be made. For capitalism to function, there must be competition, and with 90% of the market being shared by a duopoly, there is practically no competition in the supermarket sector.

TO EXCUSE THE DUOPOLY'S HOLD OVER THE SECTOR AS "GREAT CAPITALISM" WOULD ALSO MEAN FORGETTING THE MOST CRUCIAL PROBLEM: CHEAPER FOOD PRICES ARE NOT SOMETHING

Expensive food may be an inconvenience for some, but for others, it has permeating effects. Aside from the obvious benefits to physical health, eating healthy can positively impact cognitive abilities and mental health as well. Both factors contribute to academic performance; and, for many students, high fruit and vegetable prices mean that the choice to eat healthily is a luxury, limiting their ability to achieve their academic potential. Health and academic performance are not the only areas in which high food pricing puts students at risk.

To contextualise this, I spoke to an anonymous student at the University about their recent shoplifting habits. According to Foodstuffs, shoplifting was up 57% between February and April compared to last year. With food prices reaching all-time highs it becomes easier to understand why. The student I spoke to told me they would "be able to afford to eat properly without struggling" if they "stopped paying for [their] phone bill, power and water." They do not enjoy stealing, but, when asked what forced their hand, they revealed that the cost of fruit and vegetables was the ultimate kicker, as stealing has now become "their only way to afford eating healthy."

I must formally apologise to those of you who made it this far. We have trawled through the darkest statistically dense oceans and witnessed the human impact of profit-driven supermarkets to reach this point. However, this is where I pat you softly on the back while trying to convince you that it might just turn out okay.

The good news is that the spotlight has been placed firmly on the supermarket sector. The Commerce Commission's 2022 Market Study resulted in the appointment of a new Grocery commissioner, Pierre Van Heerden. Appointed in July, Mr Van Heerden has 25 years of experience in the Grocery and Supply industry, and in an interview on 95bFM's *The Wire*, said he is "focusing on levelling the playing fields" in the grocery sector. Time will tell whether his appointment was effective or an act of bureaucratic bullshit, but I am oddly optimistic.

We have already seen some changes in new unit pricing regulations that were created to help consumers better compare value for money. It appears the New Zealand government has finally said enough is enough. If the supermarket duopoly cannot learn to play nicely with capitalism, then it is time for some good old-fashioned market regulation.

If supermarket giants want to present themselves as being a part of Aotearoa's communities, then they have a responsibility to provide food at fair prices. Otherwise, they are worse than wolves in sheep's clothing; they're wolves in Ugg boots and a knockoff All Blacks jersey; tacky and deceitful.

WHAT'S ON AT YOUR STUDENT BAR THIS WEEK

MONDAY

GET READY FOR A NIGHT OF LAUGHS, FUN AND ONE DASHINGLY HANDSOME WOMAN. AS CALUZZI'S STAR PERFORMER SHAYORN ABOREALIS HOSTS "DRAG QUEEN BINGO" FROM 7PM

DON'T FORGET TO GET IN FOR HAPPY HOUR BEFOREHAND 3-5PM

TUESDAY

THINK YOU'RE SMARTER THAN A PHD CANDIDATE? COME IN TO TAKE ON OUR 3 TIME CHAMPIONS IN THE SHADOWS QUIZ AT 6.30!

IT MIGHT BE A SHORT ONE THIS WEEK AS WE HAVE SPAIN VS SWEDEN IN THE WOMEN'S FIFA WORLD CUP SEMI-FINAL KICKING OFF LIVE AT 8PM

COME ENJOY A NIGHT LONG HAPPY HOUR AND A \$10 BURGER PINT AND FRIES WHILE YOU BATTLE IT OUT IN THE QUIZ AND THEN KICK BACK AND WATCH THE GAME

WEDNESDAY

AUPSA ARE HOSTING THEIR OWN QUIZ NIGHT

WE ARE BRINGING YOU THE USUAL HAPPY HOURS 3-5PM AND 9-11PM PLUS DJ FROM 10PM TO KICK OFF STUDENT NIGHT RIGHT

PLUS WE ARE MAKING IT MAJOR WITH ALL MAJOR MAJORS GOING DOWN TO \$6

THURSDAY

WE'VE GOT OUR AWESOME HAPPY HOURS TO GET YOU THROUGH THOSE LATE WEEK LECTURES

THEN CESA IS HOSTING AN EPIC BEER PONG TOURNAMENT WITH LOTS OF FOOD AND DRINKS TO CELEBRATE THURSDAY

FRIDAY

IT'S THE LAST DAY BEFORE MID SEM! WE ARE CELEBRATING WITH DRINK SPECIALS ALL DAY!

GET IN AT 8PM... WE'VE GOT GIFTS FOR THE FIRST 100 PEOPLE IN THE BAR

DJ FROM 10PM

MERCH GIVEAWAYS THANKS TO JIM BEAM, JAGER AND JACK DANIELS!

SATURDAY

IT'S THE FINAL BLOW OUT BEFORE MID SEM, LOTS OF SPECIALS, MORE GIVEAWAYS AND THE ENGINEERING REVIEW AFTERPARTY!

SHADOWS

YOUR STUDENT BAR

AUCKLAND CENTRAL'S GOT TALENT!

(WELL, AT THE VERY LEAST IT'S GOT CHLÖE SWARBRICK)

*just a political student writing my observations—also a human with bias—do your own research :)



SARA MCKOY

It's Wednesday the 9th of August and I'm trudging up the hill from the Civic, heading toward St Matthews Church. According to the event square on Instagram, doors would open for the 'Great Auckland Central's MP Election Debate' at 5:30—so when I arrive outside the front of the church at 5:29, I'm sure my punctuality will earn me a seat up the front with a decent view.

To my surprise (but to the credit of Auckland Central's apparently politically-inclined community), the closest spot I could find was in the 9th row. So I sat myself down and observed as more community members drew in from the drizzling

rain outside, and soon enough the candidates also popped up, one by one, making their candid entrances and starting conversations with people sitting in the pews.

The lady next to me makes small talk about how she hopes 'that Mahesh guy' might knock Chlöe out of the Auckland Central seat. I smile politely, knowing all too well that the laptop in my bag is covered with stickers like 'I only date people who vote green' and 'Tax the rich', and continue taking my notes. I like to strive for objectivity as an aspiring political journalist but it's difficult to side-step such a preference when the university campus turns into

a Swarckland campaign during election year (not to mention climate change AND billionaires exist—and those things make 'radical' leftism irresistible).

6pm rolls around and the four candidates—Damian from TOP, Mahesh from National, Oscar from Labour and Chlöe from Greens—Ready themselves on stage for the upcoming dance-off.

ON CRIME

The first question posed at the candidates—regarding an increase in ram-raids over the past year—very quickly lured out a Labour-National face off.

"People should be able to walk down Queen Street and feel safe" was Oscar's leading remark. But National 'talk a big game' when it comes to achieving that goal, he claims even the audience jeered at such a comment. Mahesh was quick to fire back.

Labour's crime response is "nothing to be proud of... just own it, [you] messed up"

The audience verdict was clear as applause erupted.

"Violence has no place in this city" Chlöe asserted, before turning her attention to the bickering pair. "We need more than just sound byte solutions...let's have a grown-up conversation" she said, then continued on about evidence-based solutions and effective responses and vibrancy and what-not.



ILLUSTRATION BY FREYA JEAN

ON HOUSING

Damian was pumped and ready to nail his choreo on the 'we need to fix housing' spiel— he'd already flaunted his expertise in the opening statement, in which housing was the only thing he talked about.

So he got his moment in the spotlight— and spoke about a 'comprehensive plan' to make housing affordable which included things like utilising 'urban residential land' and imposing 'land taxes' to encourage more sales and development— which would help out... the non-home-owning average person... I think? I'm sure the plan makes sense on paper but I didn't quite catch it.

Soon enough anyway, the spotlight flicked back to Mahesh and Oscar. "We want to see people build," says Mahesh, to which Oscar retorted, "The National Party just wants to return to the status quo... [they] don't support young people."

Oscar would know—as he dutifully informed the audience, he was the youngest candidate there.

The mediator, Herald writer Simon Wilson, broke up the back-and-forth with an ice-breaker-- 'what's the one thing you couldn't live without?' he asked. The answers were unsurprising— albeit stretched in all different directions.

Chlöe: my community

Oscar: my gym shoes

Mahesh: my wife

Damian: "the opportunity to live the life that I want" [very fitting— Opportunities Party candidate]

ON TRANSPORT

The transport conversation veered into pollution, congestion and why Labour insists on more tunnels into the city

"When it rains, the Harbour Bridge

shuts down" asserted Oscar, maintaining that accessibility is a key motivation for Labour's plan—that roads are necessary.

Even from my seat (where I had to crane my neck to even see her at all), I could tell that Chlöe Swarbrick would suck at poker. "Money doesn't grow on trees, but *apparently* money grows on roads" she shot back. Mahesh also took the opportunity to jive at Labour's wasteful spending and the importance of the economy and future prosperity.

A quick trivia ensued to keep the candidates on their toes, but the mediator moved too quickly to let Chlöe show off her moves before wising off to the next question. And finally, the audience got their turn to challenge the contestants—but for the most part, this involved listening to random community members venting almost incoherently about local issues and hiding their question somewhere in the middle.

The most notable occurrence in this section followed Oscar reiterating again that he is the youngest candidate, and thus supports young peoples' values. But when asked if he personally supported a wealth tax, the short answer was—

No.

FINAL STATEMENTS

Chlöe - I'm already doing the job, let me do 3 more years

Oscar - AKL Central's the best (vote for me)

Mahesh - if you want someone to get things done - vote for me

Damian - vote for Chlöe

So who won? Depends on who you ask.

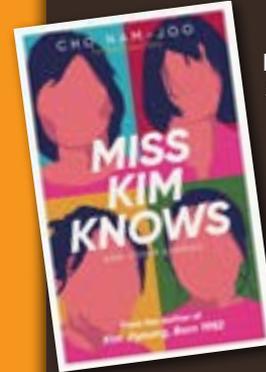
Who *will* win? That's up to you— Remember to vote on October 14!

THE UBIQ TOP 5 READS

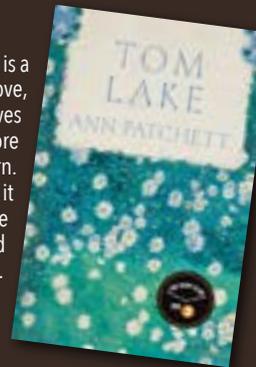
Biography of X - From one of America's fiercest stylists, a roaring epic novel chronicling the life, times and secrets of a notorious artist.



Miss Kim Knows and Other Stories - Miss Kim Knows brings together the lives of eight Korean women, aged 10 to 80. Contained in each of these biographies is a microcosm of contemporary Korea, and the challenges and injustices that women face from childhood to old age.



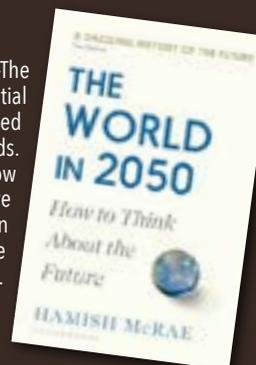
Tom Lake - Tom Lake is a meditation on youthful love, married love, and the lives parents have led before their children were born. Both hopeful and elegiac, it explores what it means to be happy even when the world is falling apart.



Femina - A bestselling, groundbreaking reappraisal of medieval femininity, revealing why women have been written out of history, and why it matters, by Oxford historian Janina Ramirez.



The World in 2050 - The World in 2050 is an essential projection for anyone worried about what the future holds. For if we understand how our world is changing, we will be in a better position to secure our future in the decades to come.



FIND THEM INSTORE NOW!

ARE YOU AN AUSA MEMBER? SHOW US YOUR AUSA STICKER AND RECEIVE 10% OFF GENERAL BOOKS AND STATIONARY PLUS 55 OFF TEXTBOOKS

Subiq
LEVEL 1, KATE EDGER COMMONS

ENTERING OUR ELECTION ERA

Craccum checks in with students ahead of the election



NANCY GUO

While every general election is usually rife with division and apprehension, many would argue that the upcoming election just feels that little bit more intense. For many students, this election will be extra exciting because it marks the very first time they're eligible to vote. For the rest of us geriatric oldies who've already voted before, this election is another reminder to make sure everyone you know gets their asses to the voting booths on the day.

Although the mainstream media is currently saturated with the coverage of election promises and which politicians shat on which policy, here at *Craccum*, we're more curious about finding out how students are feeling about the contentious election ahead. Who needs the Herald's polls when you've got *Craccum* stickers to entice approachable-looking students on campus to dish out their political hot takes?

WHAT DO STUDENTS CARE ABOUT?

At the top of the list was, of no surprise to anyone who's recently purchased a Munchy Mart pie, the cost of living crisis.

For Lisa, the rising cost of being alive has not only meant that they've had to carefully budget their expenses, but also to make sacrifices.

"Many of us would rather not eat lunch to be able to [afford] doing something fun with our friends."

For students who are flatting, "extortionate" flat rental prices have only added extra financial pressure to find ways to stretch each dollar bill.

Max feels that paying high rent prices, on top of "extortionate food prices and energy prices" has made living simply "too expensive."

While he cares about climate change and "all those kinds of classic issues", Max argues that it's hard not to categorise the cost of living crisis as the top priority.

"At the moment, it's hard to look that far in the future [when] the immediate issues are so pressing. Our day-to-day life isn't good and we're spending way too much money just to live."

Likewise, Gemma felt that because of the "pretty gnarly" rental market, this has made the option of gapping from the country that little bit more appealing.

"Many people are considering going to Australia because you can earn so much more there."

Outside of the cost of living, the Fees-Free policy ranked high on the Family Feud list of student priorities.

Kevin advocated that Fees-Free should be extended to second year because "it just eases off the pressure."

"When you get into the workforce, there's less pressure to pay off loans. It lets students have more of a clean slate by being in less debt."

For Jess, the first year Fees-Free policy is the main reason why she is at "university right now."

"The policy gave me the time to put money aside to afford the next year. Why make it harder for students and young people? Education should be more accessible."

Rivalling the spot of the Fees-Free is, of course, public transport. After all, everyone knows that the day that Auckland Transport has zero haters, that means all tertiary students have dropped dead.

Lara, who lives in Flat Bush, said that it takes almost two hours for her to reach campus using public transport.

"Even though the government has taken

some action to help students, like the student concession for AT Hop, the system needs to be better."

Jack, who lives in the North Shore, feels that taking public transportation into campus wastes too much of his time.

"It's such a pain. To get anywhere [on public transport], it can take an extra hour. I need time to study and I can't exactly do that waiting at a bus station."

THE FUTURE IS NATIONAL?

Any good-standing political scientist would agree that the best predictor of election outcomes is by running around campus and asking students to pretend to look into a crystal ball. Out of the students we interviewed, overwhelmingly people felt that National is the party most likely to win this year's election.

"With Covid, everyone's kind of sick of Labour and what they've done to our economy," said Tristan.

Similarly, Dan felt that the high inflation rates facing the country would help National to take the cake.

"Hashtag less taxes. People feel like their money is being taken away from them. Sometimes that goes to a good cause, but other times we don't know where it's going."

Emily said that National's "tough on crime" policies have helped the party gain popular support because they "speak to the traditional, conservative parts of New Zealand society."

"We're seeing in the media this flush of penal populism and a panic around crime."

Many students, like Josh, feel that Labour's scandals are causing the party to "shoot themselves in the foot."

While Fiona does not want National to win, "Labour's administration, and Jacinda,

who received a lot of hate towards the end of her term, has ruined their reputation."

"I feel like Auckland and New Zealand just hate Labour, period."

"Chris Hipkins is great, but the rest of his party is falling apart," added Samantha.

Other students believed that the general political trends of politics in this country would help National secure a win.

"In a two-party system, it's going to swing back and forth. People get tired and then the political system swings back the other way. It's all pointless to me," shared Chelsea.

"For decades, it's just tended to [swing] from Labour, then National. There's a huge focus on social issues and then that [swings] back to economic issues," commented Ruby.

However, some students felt that Labour would secure another term.

"Just from watching the news, I feel like their policies will speak to and benefit the most New Zealanders," commented Andrew.

Terry argues that there is an incumbency bias in politics broadly, and consequently, voters are more likely to continue supporting the party already in power.

"For example, the left seems to have powered on in Spain. When it comes down to election time, people are very reluctant to switch parties. I expect this to be a close election, but I think Labour will win."

VOTING IS CONFUSING, BUT DEMOCRACY IS SEXY!

In our conversations with the students we interviewed, many still felt unsure about who to cast their vote for.

For example, Felix commented that he feels like there wasn't a political party that "truly represents what I think politically."

"My plan is to just do the political compass test and see which party aligns most closely."

Others commented that they felt that our current political leaders didn't resonate with their values.

"Chris Hipkins just gives me Trump vibes. He never answers the question and I feel like he's out of touch with everything," commented Tracey.

"Christopher Luxon feels a bit robotic and out of touch," remarked Indigo.

Clara said that what's most important to her in a leader is someone "who feels human."

"Maybe some of [Jacinda's] policies weren't the greatest, but she was such an empathetic person."

While election policies and politics can be an overwhelming and confusing space to navigate, resources like Vote Compasses and policy explainers can be important tools for making the decision a little easier. But what matters most is making sure to get your vote in when election day rolls around.

*ALL NAMES HAVE BEEN CHANGED FOR ANONYMITY

AUSA's POLITICS WEEK 21-25 AUG

VOTE
AUSA Politics Week
Political movie night
Tuesday 22nd August
Pizza @ 6:00pm in 303-B00L2
Movie @ 6:30pm in 303-101

TE AOREREKURA: NATIONAL STRATEGY TO ELIMINATE FAMILY VIOLENCE AND SEXUAL VIOLENCE
Future Free of Violence
with Maureen Clouston
AUGUST 28TH

Tea Talks: Women in STEM
MONDAY 20TH AUGUST | 100 DEERINGTON BUILDING | 1:30 - 3:00PM

Public Health Election Speaker Panel
Tuesday 22nd August
6pm-8pm
303-040

AUSA POLITICS STALL DAY
WEDNESDAY 23RD AUGUST
12:30PM - 2:30PM
10A CITY CAMPUS QUAD

AUCKLAND CENTRAL DEBATE
21ST AUGUST
106-100
6:30 PM

MĀORI ATHLETIC PURSUITS IN NEW ZEALAND: AN EPOCHAL CONFLUENCE OF HERITAGE AND SPORT

Māori Hākina uprising in youth: The wiki Hā phenomenon



HIWA PIAHANA

A LUSTROUS FUSION OF HERITAGE AND ATHLETICISM

Sport, the arena where human physicality and mental fortitude intersect, an integral facet of cultural expression throughout history. In New Zealand, the interplay of sport and indigenous Māori culture forms a distinctive tapestry that encapsulates the nation's historical evolution and societal values. Beyond mere athleticism, Māori sport serves as a conduit for preserving cultural heritage, fostering community, and attaining excellence. This discourse embarks upon a comprehensive exploration of Māori sport's manifold dimensions, examining its historical underpinnings, contemporary manifestations, and enduring significance.

A HISTORICAL OVERTURE: REVERBERATIONS OF TIMELESS COMPETITIONS

The roots of Māori sport stretch deep into antiquity, reflecting the indigenous culture's reverence for physical prowess and strategic thinking. 'Ki-o-rahi,' a traditional Māori ball game, stands as a testament to the complexities of Māori sportsmanship. A combination of strategy, speed, and agility, Ki-o-rahi involved players manoeuvring a ball across a designated area while navigating intricate rules akin to a multifaceted chess match. This game, transcending the bounds of mere amusement, was a conduit for enhancing tactical thinking, decision-making, and teamwork.

Additionally, 'Mau Rākau,' a martial art involving the use of wooden weapons, exemplifies the integration of athleticism into Māori culture. This ancient practice was not solely about combat training; it symbolised a holistic approach to physical well-being and personal development. Mau Rākau was a conduit for honing discipline, coordination, and mental acuity while paying homage to ancestral roots.

The idea of both Mau Rākau and Ki-o-rahi is to enhance the battle skill and strategy of hapu Māori i ngā rā o nehe.

To delve into these 'sports' individually, Maurits Taitin comments on Mau Rākau as one of the upcoming raukura of a new generation of Pou Waru, the highest

ranking acquirable in the sport, similar to a black belt in Karate yet much more competitive and demanding as well as an intense requirement of years of dedication and performance to the most difficult and challenging standard.

He kōrero ki te kaupapa maurākau: Speaking to the topic of maurākau

He aha nga mea tino uaua ā wairua, ā tinana, ā aha atu rānei?

How did you deal with those hard things?

"Tuatahi rawa, he pukunati nōku. Koirā tētahi whakamātautau nui. Ko te whakatau i te wairua tētahi o ngā whakamātautau nui. Koirā te pakanga nui. I taku pōtikitanga he wā ōna i tino pāngia au ki te mauāhara i te nui o ngā tānga ki te tinana ktk. Te kaha o ngā pāoa, ngā werohanga ki te tinana, koirā pea tētahi o ngā uauatanga i tēnei huarahi. He ako ki te whakatau i te wairua me te hinengaro me te whakataha i te riri, i te mauāhara anō hoki. "

How does mau rākau help te iwi maori?

"Whakawai, whakawai, whakawai. Mā te whakawai anake e tau ai te wairua me te tinana ki ngā uauatanga. Mā te uaua, ka māmā."

He aha ngā hua mō te tangata?

"He nui ngā uri Māori ka kuhu ki te kaupapa nei he kuare, he manuhiri ki tōna ao, ki tōna tuakiri. Ko te hāpai i te taiaha tētahi huarahi e hoki anō ai te reo ki te mata o te arero. Katoa ngā wānanga, ngā akoranga ko te reo Māori te reo ka karawhiua. Ka mutu, hei te Pouwarutanga o te tangata ko te hokinga a te Pou Waru ki ōna iwi ki te hāpai i ngā



tikanga, kia whāngaia hoki te taonga nei ki tōna rahi."

Me māori koe e tuku ai ki tēnei kaupapa?

"Kahore, he nui noa atu ngā uri nō ahurea kē kua piri ki te kaupapa nei. Me te miharo hoki!"

****HARMONY THROUGH RECREATION: MĀORI SPORTS' SOCIO-CULTURAL NEXUS****

Māori sporting events transcend mere competitions; they are vibrant spectacles that foster community bonding and celebrate cultural traditions. The marae, traditionally a venue for discussions and communal gatherings, has metamorphosed into a stage for sports events. These occasions are not solely about achieving victory; they serve as crucibles for intergenerational exchange, storytelling, and the transmission of cultural legacies. The marae sports events capture the spirit of camaraderie, where people of all ages partake in the festivities, blurring generational lines and enhancing social cohesion.

Moreover, Māori sports initiatives extend their influence beyond the realm of recreation, serving as potent tools for addressing public health concerns. In a bid to counteract health disparities within indigenous communities, Māori organisations leverage sports programs to promote physical activity, healthy lifestyles, and holistic well-being. These initiatives resonate with the notion that sport transcends the boundaries of the physical, permeating into the realms of community health and cultural preservation.

****NURTURING EQUANIMITY: MĀORI SPORTS IN THE CONTEXT OF EQUALITY****

As the Māori community excels on the sporting stage, they confront the nuanced challenge of equitable representation and opportunities. The narrative of Māori athletes striving for recognition and equality parallels the broader societal discourse on inclusivity and fairness. Although Māori athletes have demonstrated their prowess in various fields, they continue to encounter systemic biases

and structural impediments that hinder their progression.

Recognising and addressing these disparities is paramount to fostering an environment where Māori athletes can fully realise their potential. Promoting equitable representation entails dismantling the barriers that encumber Māori athletes, thereby paving the way for a future where cultural diversity is celebrated and thriving in the sports arena.

****SYNCRETISM AND PROGRESS: CONTEMPORARY ITERATIONS OF MĀORI SPORT****

The contemporary landscape of Māori sport stands as a dynamic testament to the enduring resilience of cultural heritage in the face of modernity. 'Waka ama,' an outrigger canoe racing sport, exemplifies the harmonious interplay between tradition and innovation. This aquatic pursuit resurrects a time-honoured Māori tradition while simultaneously adapting to modern athletic practices.

Waka ama's resurgence underscores the adaptability of Māori culture and its capacity to evolve without forsaking its historical roots. The success of waka ama in global competitions highlights Māori athletes' adeptness at engaging with various sporting arenas while maintaining their cultural authenticity.

EXPLORING WIKI HĀ: A VIBRANT CONFLUENCE OF CULTURE AND SPORT IN NEW ZEALAND

The anticipation in the air is palpable as New Zealand gears up for one of the most anticipated events on the Māori school calendar—Wiki Hā. This extraordinary gathering, held in Taranaki and Whanganui, transcends mere festivities, serving as a powerful celebration of cultural unity, athleticism, and the profound impact of education in te reo Māori. As we delve into this captivating event, guided by the insights of former competitor and RNZ reporter Pokere Paewai, we uncover the essence of Wiki Hā and its invaluable role in shaping a generation.

When the chapters of schooling draw to a close in December, Wiki Hā beckons. Envisioned as a grand gathering, Wiki Hā encapsulates the essence of Māori culture, camaraderie, and the transition from the nurturing cocoon of kura kaupapa to the broader Pākehā world. Officially known as "Te Wiki Hākinakina o Ngā Kura Kaupapa Māori," this event stands as a testament to the robust spirit of cultural unity. Drawing kura from across the nation, both large and small, Wiki Hā serves as a unifying platform that bridges geographical divides and highlights the significance of communal celebration.

Held biennially, Wiki Hā carries a weight of significance, culminating the academic year for many kura and leaving an indelible mark on the journey of Year 13 students. A poignant swansong for those on the cusp of adulthood, Wiki Hā signifies the conclusion of their scholastic journey within the nurturing confines of te reo Māori



education. For Pokere Paewai, a decade removed from his own Year 13 days, the memories of Wiki Hā serve as a poignant reminder of the formative transition from kura to the expansive world beyond.

As the event unfolds, marae across Taranaki become vibrant hubs of cultural exchange. Students from diverse corners of Aotearoa converge, immersing themselves in the heart of the event. The physical journeys mirror the spiritual and cultural explorations, reinforcing the ethos of whakawhanaungatanga—the process of building relationships. Far-flung marae like Ōwhata, Tūkorehe, and Hatepe transform into sanctuaries of connection and camaraderie, where shared laughter, shared kai, and shared aspirations forge bonds that traverse the years.

Te Aorangi Dillon, Chief Executive of Te Korowai o Ngāruahine and parent, encapsulates the essence of Wiki Hā as a celebration of much more than athleticism. For her, it's a celebration of the reo, a celebration of the spirit of competition, and a celebration of holistic wellbeing. The thread that weaves through the

tapestry of Wiki Hā is the profound sense of unity—whanaungatanga—and the cohesive spirit that binds participants beyond the boundaries of sport.

In a world where the vibrancy of te reo Māori can often be confined to the classroom, spaces like Wiki Hā become invaluable. As Dillon asserts, the event provides a platform for young people to flourish as confident speakers of te reo, solidifying their Māoritanga and identity. In an environment where the temptations of English can be strong, Wiki Hā stands as a bastion where te reo reigns supreme, nurturing linguistic and cultural pride.

Over the years, Wiki Hā has embraced an evolving roster of events, highlighting Māori sports like kī o rahi and introducing innovative additions like hopu te ariki—a contemporary take on the ancient martial art of mau rākau. These modern adaptations mirror the Māori spirit of innovation while preserving the ancestral essence that infuses the event. Amidst the fast-paced games, traditional sports like touch, basketball, and netball hold their place as vibrant cornerstones of the event.

Wiki Hā continues to shape generations, kindling the flames of cultural understanding and fortifying the legacy of unity it so ardently embodies.

****AN ODE TO LEGACY AND TRIUMPH****

The realm of Māori sport encapsulates a multifaceted tapestry woven from the threads of heritage, athleticism, and social cohesion. It illuminates the intrinsic connection between past and present, heritage and achievement.

As Māori athletes continue to etch their mark on the world stage, their journey underscores the enduring vitality of cultural heritage. Māori sport exemplifies the paradigm where ancestral wisdom and contemporary prowess intertwine, generating an indomitable symphony that resonates across epochs. In celebrating Māori sport, New Zealand embraces a narrative that extols the eloquent harmonisation of heritage and triumph—a narrative that reverberates as a potent testimony to the indelible legacy of Māori athleticism.

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SIENNE CHAN

Rome-Shaped Mould

EMILY SMITH

The mould on the ceiling is shaped like Rome. When he is forced to ponder his decision, he lies on his hard bed, staring at the ceiling for concentration, but all he sees is Rome. It skims his mind, fleeting, rushing, disappearing as fast as it had come.

When Rome comes, so does she. Rome goes, but she stays.

Soon he stops seeing Rome entirely, but he keeps seeing her. The sunlight streaming through the barred window is the exact shade of her hair. The meagre water he is allowed is the same blue as her eyes. Even the mould has started to resemble her paintings.

“Abstract,” she’d called them. “Ugly,” he’d replied.

He puts her away. That decision needs to be made; the day draws closer. He no longer looks at the ceiling, but to the corner of the room. There is no Rome in the hard white lines.

Two days before they come to collect him, she invades again. Unbidden, he thinks: what would she choose?

Something sweet, like her. Then he dismisses it; too much sugar made her sick. Nothing too greasy, either. Eventually he narrows it down to something savoury. One cool evening, where the sunset had haloed her hair and the shadow of the Colosseum had fallen upon them, they’d visited a local restaurant. She’d chosen coda alla vaccinara. Ox-tail stew, paired with a glass of dry white wine.

Her delighted sighs when she took the first bite is all he hears as the footsteps approach, her urging that he try some ringing around the cell when the lock rattles and swings open.

So when they ask him what his final meal will be, remind him it can be anything he wants, he answers that he only wants rice.

They say *Home*
is where the heart is.
The sweet sizzle and fizz
of memory it brings:
that seemingly unimportant things,
that mean so much more.

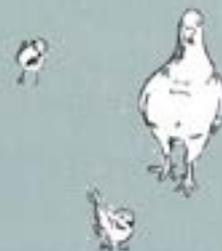
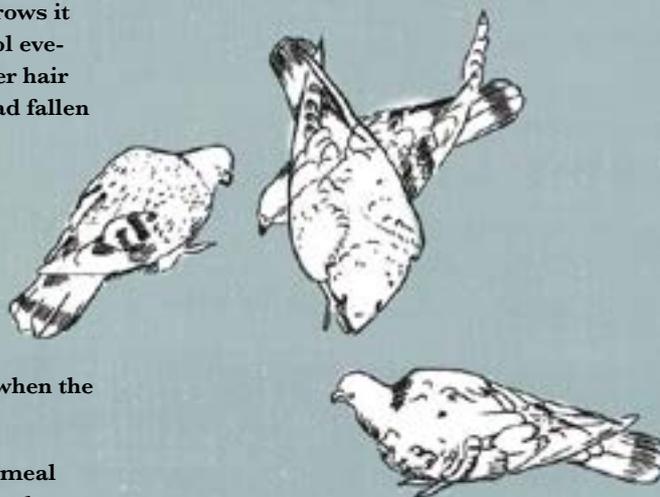
But.
what if
I d o n ' t k n o w
where that is.
What if
my heart has left pieces of it,
left them behind
in all the places I have been
ment
rag memories
f ed of joyful dreams.

So I pick up these shattered pieces,
(slowly).

But,
they still cut me,
their jagged edges slicing into me,
painful memories bitter yet sweet.

Until I realised,
Home
is simply an empty room,
until you fill it up with memories
and transform it into your beautiful gallery.

SIENNE IS FROM THE GARDEN CITY ALSO KNOWN AS SINGAPORE, AND IS CURRENTLY STUDYING MARINE SCIENCE AND ECOLOGY. WITH A BLAZING PASSION FOR THE WRITTEN WORD, SHE HAS A SOFT SPOT FOR MYSTERY NOVELS AND DABBLES IN CREATIVE WRITING. SHE HOPES THAT HER WRITING MIGHT ONE DAY POSITIVELY INFLUENCE AND SPARK JOY IN OTHERS.







Hollywood vs Real People

Based on a true story featuring greed, hobbits, and CGI zombie puppets



ALEX MARKHAM

SETTING (2x)
FADE IN - An **ESTABLISHING SHOT** of a **HOLLYWOOD STUDIO COMPLEX**. It is **EMPTY**. The entire area, usually busy frantically pumping out a steady stream of sequels, remakes, and Marvel blockbusters, is eerily **SILENT** - the most silent it has been in over six decades. The reason? **[An oppressed workforce's best friend - STRIKES]** **Action line**

Three and a half months ago, Hollywood's writers walked off of sets and out of offices over failed negotiations with studios. Two months later, Hollywood's actors joined them. It started as a simple pay dispute, but as negotiations continued it became clear that the creatives were fighting an even greater enemy - one that could change the entertainment industry forever.

But let's talk about the whole pay thing first - cause that's important too, yeah?

[DISSOLVE TO:]

I Act One: The Whole Pay Thing

The main reason actors and writers are striking is a little thing called **residuals**. Residuals can be pretty complex, but for the purposes of this article we can basically look at them as the payment a creator gets whenever their work is viewed. These are super important for jobbing creatives - during slow periods where an actor or writer is between jobs, a residuals check can be, quite literally, life-saving.

The big problem is that studios don't like paying residuals very much. **Every time a new medium is introduced the studios do their best to cut residuals down.** It happened with television, it happened with DVDs - and now it's happening with **streaming**. Writers and actors have taken to social media to proudly share their 2¢, 1¢, or even 0¢ residual checks - checks which are worth less than the paper they are printed on.

The main reason the studios getting away with this in the first place is because in this age of streaming, they hold all the cards. When a new show was broadcast on television, viewership numbers could be

independently verified, meaning that both studios and creatives had the information. Now, if a show comes out on Disney+, only Disney knows for sure how many people watched it, and they don't have to disclose to creatives how they calculate residuals. **As streaming has risen in popularity with viewers, studios have been able to erode away residual payments to nearly nothing,** and the actors and writers have had enough. The creatives have asked for more clarity on viewing figures for streaming content, the studios have refused to even entertain this notion, and it's one of the big reasons for the negotiation breakdown and the strike.

[BACK TO:]

II Act Two: A **Local** Perspective

So that's what's going on in America - but how does that affect us in New Zealand? It would be easy to think that the machinations of major studios had no impact here whatsoever. To New Zealand, Hollywood might seem as mythical and far-away a land as Middle-Earth. Until of course, you remember Hollywood used us as their Middle-Earth. And their Narnia. And their Pandora. And their live action Minecraft starring Jason Momoa (which yes, is a real thing which would probably be filming right here right now if it weren't for the strikes). But why do they use us for so many big productions? It isn't just the pretty scenery; it's because of unions.

New Zealand's actors have a much weaker union than our American counterparts. Back when The Lord of the Rings was produced, the New Zealand actors who starred in it didn't have any rights to residuals whatsoever, unlike their US co-stars, who had been fighting for them since 1960.

By the time The Hobbit rolled around, New Zealand actors had decided they deserved better and a strike was called. Warner Bros. retaliated by threatening to move production elsewhere, and the Government of the time (led by John Key) panicked and scrambled to 'save the New Zealand film industry' by literally rewriting the labour

bruh.

laws to make actors "freelance contractors" who could not collectively bargain. The strike was ended overnight by an underhanded deal between Warner Bros. and the Government. New Zealand became a friendlier place for multimillion dollar studios, and a much more hostile place for new jobbing actors.

The whole story is a pretty compelling example of why these strikes are so important in the first place. Both then and now, it's not as if the actors were asking for much. These studios generate profits to the tune of millions of dollars, and paying fair residuals would account for a fraction of a percentage of those profits. And yet, every couple of decades, creatives have to fight just to get back what they already had - and sometimes, like in the case of New Zealand and the Hobbit law, the greed of the studios wins out and they don't even get to keep that.

(So that all sounds pretty bad, right? Well, strap in because somehow - somehow - it could get even worse.) *or? ?!*

[CUT TO:]

Act Three: The Rise of AI

During these many weeks of striking, the executives have been sitting up in their ivory towers, thinking. Unfortunately, they haven't been thinking "how do I take better care of my workers?" They've been thinking "how feasible would it be to replace all of my workers with robots?" *\$\$\$*

After all, AI doesn't strike. AI doesn't ask for a pay rise. AI doesn't fight against executives meddling with its work to make it more "marketable." (So by studio logic, AI could - maybe not yet, but eventually - replace their writers.)

And it gets better. AI can recreate the faces and voices of famous actors. AI never ages. AI never dies. Beloved stars can be scanned into a computer, and their AI-powered digital duplicate can delight audiences forever. It's not like this is future technology either; it's already happening. Disney already uses AI voices in an effort to make Darth Vader and Luke Skywalker sound exactly how they did 40 years ago, and elsewhere long-dead actors are being ghoulishly resurrected by

digital doubles for cheap cameos. Recently, *The Flash* (2023) 'bought back' George Reeves, an actor who committed suicide amid a depression spiral spurred on by his typecasting as Superman. Although the role made him famous, Reeves resented it for effectively dead-ending his career. And now, over half a century later, his likeness adorns a dead-eyed CGI puppet in *The Flash*. Even in death, he can't escape his typecasting!

And this trend is only accelerating. Extras working on Marvel television shows have been reporting they were made to undergo full body scans, without being told why or how the scans would be used in future. Studios have also tried to put clauses in actors' contracts giving them the rights to use said actors' likeness forever, in any way they wish. It's not hard to imagine a future where these CGI doubles are fuelled by AI in order to give more complete 'performances' so that famous faces can continue to inhabit roles long after the actor that face belonged to has aged or died - or y'know, asked for better pay.

Actors and writers have asked for protections against AI and digital doubles. Studios have refused. The strike continues. Meanwhile, Disney and Netflix have been recruiting AI specialists, offering them massive pay-checks the likes of which many striking actors and writers could only dream of. The future of film and television could be nothing but an endless supply of AI sludge, starring CGI puppets of long dead actors and written by AI cribbing from long dead writers. A complete victory of mindless content over meaningful art.

So what can we do about all this? In terms of the current strike, not a whole lot unfortunately, beyond hoping the writers and actors win out (and maybe rallying to revise the Hobbit law over here). But in the long term, I think the obvious solution is to show studios that real stories made by real people will always win out over soulless computer-drivel. It might seem like AI is inevitable, but it's only going to take away our art if we let it. My advice? Support real creatives, and support good art. The AI-fuelled CGI zombie puppets might be knocking at our door, but all we have to do to keep them at bay is embrace human creativity.

Scan COMPLETE

IN CONVERSATION WITH CHLOE SWARBRICK

What is the reality of trying to make a living as an artist in Auckland? How do we shake off the doom and gloom clinging to politics? Why should students bother to vote at all? Can Chlöe make history (again)?



ABBY IRWIN-JONES

Karangahape Road is not a place I'm used to being at 9am on a Monday morning. At least not these days. Back when I lived in the CBD I had to walk the entire length of it to get to work, running (or usually stumbling) the gauntlet, stopping once or twice for coffee along the way, hunching over dusty in the bike lane. These were the joys of first year—of working all weekend, every weekend.

But I've since swapped my cramped uni hall room and subsequent apartments for city-fringe-suburb-bliss. All the money I now save in rent goes on heat pump bills, DampRid, my HOP card. Now I'm only on K Road for the usual reasons, at the usual times—bar hopping, kebab eating, existential spiralling in the corner of Thirsty Dog on poetry night.

The most recent of these usual nights was last Saturday, when Karangahape was glowing green. Chlöe Swarbrick's new campaign office (dubbed Chlöe's Clubhōuse) launched in all its neon glory with live music, speeches, and a party teeming with people that spilled out onto the street. As I passed by, the raucous support sounded a lot like the starting gun to the race for the Auckland Central electorate.

36 hours later, I'm back outside the Clubhōuse again—this time being welcomed in by Chlöe herself, the entire place to ourselves. It's a sprawling space filled with mismatched couches and climbing plants, and the meeting table is piled high with tupperwares filled with home baking. The abstract green light fixtures sprinkling the room are much dimmer in the daylight, like snapped glow sticks on festival grass. I thank her for being willing to meet with me first thing on a Monday morning before she sets off to Parliament—being awake and articulate so early in the week is not something I personally am capable of. But she

brushes off her act of heroism (hanging out with me for an hour),

SHE'S BEEN UP SINCE 5AM DEBATING DAVID SEYMOUR ON EARLY MORNING RADIO. WHICH IS TO SAY SHE'S HAD TO DEAL WITH TWO INSUFFERABLE LOSERS FROM EPSOM ALL BEFORE LUNCH.

While quiet and still now, the office housed many local artists for its launch—live music and comedy, art on display all over the walls. Fostering that talented community that has been so let down by all levels of government is what we're here to talk about today. Chlöe's dream for the arts in Auckland?

"It's really the same vision I've held out for since 2016, when I was 22 years old, on the air back at bFM—when I was looking at this city and watching a lot of my talented friends in the arts head overseas, where they could earn \$22 an hour doing a job like bagging groceries and have the time to do the thing they loved on the side. Going to international cities that were more affordable, had better public transport, and were far more supportive of arts and culture."

"I'm such a big fan of the talent we have here—you can go out any night to Whammy or Wine Cellar or Neck of the Woods and find a plethora of people who are up there with the best international talent. But the problem is our structures are—primarily at a council level—not supportive of the places and spaces that make up the ecosystem which is necessary for arts and culture. Over the last few years I've been hacking away and lobbying for those things. Things like more street trading for more food vendors on our streets, more busking, more vibrancy which in turn means more people out and about, more enjoyment. And these things create something called the surveillant effect which leads to greater feelings of safety and less crime on the streets and more community participation. So I think we have to look at things from an entire ecosystem perspective. When I zoom out and look at things at a national level I think about how precarious it is to try and have a career in arts and culture—so having a backstop like a guaranteed minimum income provides safety nets for artists to be able to pursue the things that they love."

"And pursuing the things that they love has been an inherently political battle for Auckland's artists, particularly this year. Council's proposed budget cuts threatened the liveability and vitality of the city for its creatives, and generated huge movements across communities. Swarbrick credits organisations like Te Taumata Toi-a-Iwi: "even though it was awful looking at the level of austerity cuts—It really demonstrated the power of our community. We rallied together and had the highest level of submissions to Council ever, and managed to soften those blows. But the reality is that council is still looking to cut half of the jobs at Tataki Auckland Unlimited, amongst other things—and I think that's one thing that's really important for people to know about politics: while we're having this election in the next few weeks which is focused on the notion of government [economic] waste, it's really important to look behind that rhetoric and to really understand what is on the chopping block."

The ongoing problems of funding and support for the arts, while nationwide,

have been felt particularly deeply in Auckland, which historically hasn't had the reputation of a cultural centre that's worth supporting.

"I so profoundly and deeply love this city, much to the disdain of my friends who live in places like Wellington or Dunedin.

PEOPLE LOVE TO CHASTISE US FOR BEING THIS SPRAWLING URBAN CENTRE, BUT THE REALITY IS THAT WE HAVE THE INGREDIENTS TO DO PHENOMENAL THINGS HERE, WE JUST NEED A SYSTEM THAT ENABLES AS OPPOSED TO DISABLES."

Chlöe goes on to say, "Last week, I was talking to some of my friends who are musicians who didn't know Tāmaki is literally a UNESCO city of music, but we don't have the council setup or infrastructure or mechanisms to support the people that operate within the music ecosystem."

"We've got the talent here, we just don't have the cultural norms or officialdom working on the ground. And back in 2020, that's why it was so important for me to win Auckland Central, to start connecting those dots. We have these forces inside of our political community like landlords and business owners, but



we don't have those same forces and lobbying powers from our students and NGOs and artists, and it's because they haven't necessarily seen themselves reflected in our politics."

"And you look at something like FIFA going on at the moment, met with this surge of focus from the mainstream media—and often that's met with some more financial resourcing or some coverage from local and central government—imagine if we had that same level of interest and engagement when it came to issues of arts and culture. It would be transformative."

"Our arts community is so resilient, and I'm a little bit loath to say that because I don't think they should have had to have been. Because often when we talk about resilience we glorify these people that have had to fight against a system that is trying to decimate them. We've had events like F.O.L.A (Festival of Live Art) that was cancelled first because of lockdowns and then again because of flooding, but still managed to bring together disparate events and hold them in different ways—it shows the ability of the arts to pivot and to innovate and to constantly create in so much stress, it demonstrates how inherently valuable the skills are that underpin performance art. I'm so amazed by the potential for collaboration and cross-pollination across artistic fields if we had a system that enabled that."

It feels large and impossible, the challenges of a city in survival mode for so long. And though Chlöe is frank when she says "the state of the world genuinely distresses me sometimes", she still speaks with a vibrant, defiant passion on these dogged issues. It's an aspirational outlook, but still feels grounded in reality:

"I CAN TOTALLY UNDERSTAND THE LOOP A LOT OF US GET INTO; WHERE YOU FEEL DISENCHANTED BY THE POLITICS OF THE DAY, SO YOU END UP DISENGAGING,

and when you disengage you get less representation, and without representation in things like Select Committees you end up getting less action, then less engagement, less representation, and so on. It's a downward spiral. But in my personal experience the only antidote to that is to find your community, and to actively engage as much as possible on a local level. Just try and do cool shit. How can you make things work? How can you make change happen? How can you build your community? It's not going to come from the top down—because the people that are benefitting from the status quo have no incentive to change it. I understand that many people will be reflecting on how we were promised transformation but it was met with the reality of tinkering, and now it's quite hard to hope for something better. But the reality is that things can get worse. And dare I get a little abstract and maybe even a little bit hopeful—crazy I know!—but elections really are a portal for change where genuinely anything is possible."

"I know that it's really bleak out there—and that a lot of people are looking at the world and going 'politics sucks!' and I'm like 'yes, it does!' but, you know, we get the politics we think we deserve—and we deserve a much better level of engagement and discourse from our politicians. So support those politicians that you think are giving you that, and know that things can change if we have the willingness and the hope to actually engage in making that a reality.

POLITICS BELONGS TO THOSE THAT SHOW UP—AND MIKE HOSKING IS VOTING, YA LANDLORD IS VOTING, YOUR BOSS IS VOTING, SO I HOPE YOU ARE TOO!"

"We've been confronted these last three years with relentless challenges in Auckland Central, Everything that I do, I do working with and for our community. I'm not interested in this job for the sake of having it, I'm interested in the potential that we have and the outcomes we can achieve together. And with that, I think we've got unfinished business - you know, it took three years to save St James, it took a year to save The White Lady. We're looking at issues like climate change and wealth inequality that are on our doorstep right now. We need leaders who can confront the reality of those crises and not just resort to soundbites—that can go through the gritty challenges and unify people and find solutions. I'd like to think that I have a bit of a track record on that stuff."

And you know, we had to work together on things like confirming the restoration of the St James, and things like that are why it's important to remind people: you're not always going to get everything you want out of an election, but the game doesn't end there. The opportunity for getting outcomes or successes for the community doesn't end there. Politics doesn't just happen every three years, it happens every single day with every single decision that is made. So it's about staying engaged and finding those opportunities and causes.

RANKING THE 5 BEST AND 5 WORST KITS AND THE FIFA WOMEN'S WORLD CUP



TOM CAMPBELL (HE/HIM)

The FIFA Women's World Cup has been a fantastic achievement for both women's football, and women's sport as a whole. Progression has been the central theme of the entire tournament. So it's about time we returned to some good ol'-fashioned sexism; the inherently misogynistic task of judging what women wear.

I jest, this is important stuff! But nonetheless 32 teams, 64 kits. I have whittled these down to the stunning highlights and the absolutely stinking lowlights. These views are indisputable.

THE BEST

5. New Zealand Home:

As co-hosts, we hold a certain responsibility to look sharp. Our home effort certainly achieves that. I know what you're saying, it's a black shirt with a silver fern, we've seen it before. But instead of just getting the one fern, we get loads! The pattern looks clean, an imaginative take on a classic, and way cooler than any recent All Blacks jersey.



4. Colombia Away:

This may be controversial, as at first glance Colombia's purple away shirt evokes a DeviantArt-esque galaxy print vibe, but upon further analysis I actually really like it. Adidas claim that the shirt's swirling purple and pink hues are an ode to the Cano Cristales River, whether this is achieved faithfully I have no idea, but the shirt is great.



3. Australia Home:

Australia have been donning their iconic gold-and-green this tournament, the point of difference



being the shirt's spirally liquid motif. This kit's high ranking may simply be due to over exposure, largely thanks to my girlfriend's obvious crush on star striker Sam Kerr. The kit works though, a great effort from our traditional sporting rivals.

2. Nigeria Home:

Nigeria's home kit is most notable for being the kit worn by Michelle Alozie, the victim of Lauren James' ignominious stamp. Nigeria always sport eye-catching World Cup efforts by nature of their national colours and propensity for bold patterns. This effort is no less striking, with a colour Nike have dubbed "electric green" taking centre stage. Any brighter and it would be an eyesore, but alas it is brilliant.



1. Japan Away:

The best kit at the tournament. Japan's away kit is a stunning tribute to the sunsets above Mount Fuji. The pastel pink and purple shirt is unapologetically feminine, and feels particularly special as you likely wouldn't see a shirt like this at the men's World Cup. A perfect kit.



THE WORST

5. Denmark Home: This spot could've gone to either of Denmark's kits, as they're essentially the same design but inverted. This shirt is covered in about 10 different patterns. Usually, I adore Hummel kits, and this one is almost cool, but instead it ends up looking like they couldn't pick one design and just said "Fuck it, use them all."



4. Panama Home: This Panama kit suffers from the unfortunate fact that it is just so fucking boring. The designers seem to have realised this fact and plonked a stereotypically hexagonal football-like pattern on the front. Genius guys. Genius. This is what design is all about.



3. Sweden Away:

Adidas have tried to showcase nature in some of their away kits this tournament, with Sweden being one of them. This kit seems to suggest that Sweden is a cold, blue, and bland nation. So very bland.



2. New Zealand Away:

This is more of a personal vendetta. But our away kit evokes traumatic memories of my very short lived employment as a casual cleaner at North Shore Hospital. The sterile white with vaguely medical blue accents are utterly Waitemata DHB. The now defunct District Health Board's colour scheme was fine, but looks a bit shit on a football kit.



1. Spain Away: Spain have had a bit of a PR nightmare this World Cup. They mocked the haka pre-tournament, and then reportedly had the audacity to label the tourist Mecca that

is Palmerston North boring. Alongside this, their away kit is just incredibly ugly. The blue kit is framed by a mildly nauseating purple floral graphic. The kit intends to draw upon the shimmering Iberian Sea, but in reality it gives off more of a retirement home curtain vibe, not unlike that you'd expect to find in their hated Palmerston North.



How to stop ruining all your relationships during election szn

Are you the reason your dad slams his fist on the table and enquires whether you can 'just get through one nice family dinner?' Are you the victim of suddenly discovering a friend or loved one's questionable political leanings? Or are YOU the friend or loved one with said questionable political leanings? Do you play devil's advocate unnecessarily in every argument you've ever been in? Whichever way you lean ;) here are some fool-proof methods to get you through election szn without alienating friends, family and loved ones!



AMANDA JOSHUA

The election period can be a veritable minefield. As a side effect of that pesky human condition, we are all biased, passionate and opinionated individuals—meaning that debates don't always remain confined to stages between politicians. Discussions about politics can feel loaded, because for many of us, our mere existence *is* political. If you are Māori, an immigrant, a part of the queer community or make up a part of any minority group, your identity is constantly up for debate. When someone close or trusted expresses a view that seems to be in fundamental opposition with your own, it is natural to feel defensive.

You are at a fork in the road; you feel very strongly about the morals you live by but you also love them very much. When you find yourself here, you can decide to remove yourself from the situation; or you can do the hard, earnest work of understanding where the misinformation stems from and helping them unlearn their beliefs. Both options are taxing and admittedly kind

of shitty, but take courage in the fact that it is your decision to make. You set your boundaries and you can choose exactly how much you are willing to tolerate.

People don't like it when you call them racist (huh, weird)

They probably *were* being racist...or classist or sexist or whichever one of the shitty 'ist' things you called them out for. When a loved one is coming from a position of privilege and says something along the lines of, 'I'm so tired of being called racist for having this view,' it can feel exhausting—because imagine how tired the people *experiencing* the racism feel. But these labels can feel synonymous with 'bad person' and people don't do well with being told they are 'bad'. Instead, ask them to explain their views and the rationale behind it, and listen patiently.

Be generous but remember that you are not a free 'intro to gender politics' course

When you choose to hear someone out, do so wholeheartedly and without judgement. It is okay to give people the benefit of the doubt. It is your very first time being alive and it's theirs too. Try to understand where their views stem from and try to avoid being accusatory or making them feel guilty. Challenging a loved one's beliefs can feel very confronting so it helps me to keep a hold of their hand through the conversation to remind them we are on the same team. We are all guilty of bias, misconception and ignorance. As long as we are capable of owning our misbeliefs and remain open to learning, we are not lost causes. Keep in mind however, that it is not your responsibility to continuously educate them on trans issues or which policies

in the upcoming election threaten to keep Māori locked in systemic cycles of oppression. Your family, friends and loved ones are capable of doing the same research you do to make yourself aware of these issues, and they should be willing to do it.

It's really important to remember that it is okay to decide that someone's values simply do not align with yours and distance yourself with grace. Not challenging them does not make you weak, and removing yourself from a situation does not mean you are giving up on someone you love too easy. Not every person is deserving of your time and efforts, and you can only challenge someone's ideation to the extent they are willing to be challenged.

Stop playing Devil's Advocate—the Devil fucking hates you!

Your partner might think the rousing, little arguments the two of you have are all in good fun, merely spicing up Wednesday night pillow talk. But when it comes to debates on the rights of a marginalised community, and you are a part of that community, it becomes a deeply personal matter that may leave you feeling like you have to defend your right to exist. It is important to distinguish between the partner who is a little misguided, and the partner who lacks the humility and awareness to recognise their own privilege. I had a partner who thought Andrew Tate "had a point", suddenly became a passionate feminist—if it meant an excuse to exclude trans women. They did not end up being the love of my life (surprise, surprise). If you

have ever found yourself playing devil's advocate in such a situation, remind yourself; it is a privilege to theorise on issues that do not affect you personally. Remind yourself that when all you've known is privilege, equality for other groups can sometimes feel like oppression. It is a privilege to be able to engage in a debate from a third person's perspective, when your partner is coming from the perspective of how they experience the world, and how certain policies will or won't affect them.

Give yourself the same patience you give others

To be honest, I cannot always bring myself to read the news or the

comments underneath every article. Of course, I want to be informed. I read about three Indian women in Manipur; stripped, paraded and gang-raped in the streets, while protesting for equitable quotas in land and education for the minority Kuki. The next day, I read the US Supreme Court ruling that businesses can refuse to provide service to queer people in the name of 'free speech'. Of course, I want to stay informed; It's just hard for queer brown girls to leave the house when they know all the ways this world can hate them. When you engage in these conversations, remember that it is okay to feel emotional and keenly invested in the outcome. Where others are dealing in hypotheticals, you are dealing with your day-to-day life. If your partner or friends are the type to say 'don't take everything so seriously!' instead of trying to understand why the topic at hand affects you so much—cut them loose. You do not have the privilege of deciding which family you are born into; patiently educating parents out of religious and cultural beliefs that they were raised upon is one thing; But when it comes to choosing friends and partners, you have the privilege of deciding who will become your family.

At the end of the day—do you want to surround yourself with people more interested in getting some tax removed, than in equitable outcomes? Make sure you choose people willing to do the hard work of being empathetic, kind and educated on issues that affect marginalised groups—even if, especially if, it doesn't affect them personally.



MAKE IT 16

How f'ed up do the Make It 16 Campaign Leaders think politics really is? Interviewing previous co-directors Caeden Tipler and Sanat Singh, they talk about the campaign, the upcoming election, and why young people matter.



SANSKRUTI BANERJEE

“WHAT IS MAKE IT 16?”

Make it 16 is an organisation whose core mahi is to lower the voting age to 16. Moreover, Caeden and Sanat say it's about engaging young people and rangatahi in democracy to make sure their voices are heard. In 2022, Make it 16 won a case at the Supreme Court proving that a voting age of 18 was unjustified age discrimination. Local councils, youth MPs and local communities all across the spectrum of politics have been supportive of this campaign. Sanat says this is evidence to say what they're doing must be something right.

“POLITICS CLEARLY AT THE PRESENT MOMENT ISN'T SUPPORTING YOUNG PEOPLE AND PROVIDING SPACES FOR THEM...WHY DO YOU THINK IT IS SO CRUCIAL AND FUNDAMENTAL THAT THEY ARE ABLE TO VOTE?”

There are many ways to engage, but none comes as close to the influence of politics as voting does. Why should young people vote? The same reasons as why everyone else should be able to. The two say that to have an informed democracy we need to be seeing all perspectives on the table. Decisions we make now are needed or we will face drastic consequences. The two mention that even now we are feeling the impacts of previous decades' decisions. We are seeing failures upon failures whether it's inequality, the education system, the healthcare system amongst other things. And in the long-term climate change and climate crises is pretty much inevitable.

“WE HEARD THAT YOU HAVE A VERY EXCITING UPCOMING EVENT, THE YOUTH DEBATE! WHAT'S THE SALES PITCH? WHY SHOULD YOUNG PEOPLE BE THERE?”

Sanat says, “currently our political systems do not work for young people. Our problems are not heard and issues are not solved. We need politicians to LEVEL with us. Through grassroots networks in Tamaki Makaurau we are bringing together young people. Here's THREE reasons you should come!”

1. Young people are engaged and should care because politics shapes the lives they live.
2. When we engage as young people, we often do it better than any other group in society.
3. We believe our issues are just as important as other issues. The things that constantly fuck young people up won't ever change until we are willing to have a conversation about them.

FUN FACTS ABOUT YOUTH DEBATE

- It is the only one being run and organised BY young people.
- It's not for profit...free of cost.
- It takes place on the 12th of September at Auckland Town Hall

“WHY DO SOME YOUNG PEOPLE REFUSE TO VOTE IN BOTH OF YOUR EYES?”

Caeden says that 16 and 17 year olds are the ones who are more likely to vote...but shocker, they can't. If you're in a family that votes, the cycle continues. Caeden



also says that young people move around a lot whether it's halls, flatting or other homes; so they often don't feel connected to the area they are voting in. Sanat adds that the political system isn't accessible and we get one class in year 9 about voting, if we're lucky. How do we engage young people?

"Politics is stupid. Idgaf"

SOMETHING THAT A LOT OF YOUNG PEOPLE OFTEN SAY... HOW CAN WE CHANGE THIS ACCORDING TO YOU GUYS?

Politics is inaccessible and unreachable for many people. It's about a shift in cultural attitudes and isn't something that can change overnight. Caeden says that by hosting events like the youth debate, they are being a part of the greater shift yet to come—telling young people that politics is a safe space. Sanat on the other hand says that picturing what civics education will look like in a classroom isn't the ideal solution and what we need is all systems acting in collaboration with each other. He says the youth debate is a very clear signal because it is young people saying politics isn't something separate from us—it is about our lives and about building the things around us; It's about politicians sitting down and engaging in the stories of our lives. He hopes that we can inject a narrative into the youth civics space and build a collective movement.

"INTERESTING OPINION YOU HAVE ABOUT THE UPCOMING ELECTION."

Caeden - "It is BULLSHIT that we can win a case at the Supreme Court and Make it 16 is still something that is a "possibility" before the election."

Sanat - "People say democracy is not a bread and butter issue, but it is. Our current government focuses on the same aspects centring around crime and the economy for years. Why is our election being narrowed to the same things over and over? Democracy IS a bread and butter issue. It's like politicians look at young people and think 'they should be grateful, why are they pushing to be heard' which makes me wonder if they're just scared of being called out on what shit they're doing wrong." He says it's time for the adults in this country to suck it up.

"WHAT DOES THE FUTURE OF YOUR CAMPAIGN LOOK LIKE!"

These two want their mahi to continue until we have an accessible democracy. They've just had their bill announced on the 15th of August 2023 which is super exciting! The bill would allow young people from age 16 to vote in local elections. Ensuring young people are able to vote is the start with their crazy opposition and the need to actually ensure the young people show up. In



PHOTO SUPPLIED

every other country, they say lowering the voting age has been a top down process but here? It's literally teenagers in Barbie hoodies and old patagonia sweatshirts out here fighting for their lives. "Let's not make it hard for young people to show up in these hostile frameworks, and make politics a safe space" they say. As Sanat said, "let's hope the youth voter turnout rates are fuckin crazy next election!!"

Talking with these two, I guess I realise how fucked politics really is for us as young people: It isn't something that's serving US. Make it 16 is sparking a movement that will surely make this space a lot less shitty, and make people a lot less sceptical about politics as a whole. Let's MAKE IT 16!!



KIERAN TAHIR



MONGA.MY



LEFT HAND LOZ



KIERAN TAHIR



MONGA



BIRKENTHOT

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The politics of puzzles

Shush please!

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		8					5	
		9		3				

Down

Dash lengths **1**

Actor's part **2**

Space **3**

Swallow up **4**

Awning **5**

Follow orders **6**

Traditional Hebrew Clothing **7**

Pampering, for short **8**

Establish **9**

Element #5 **11**

Therefore **17**

Wild **18**

Egypt's ___ Church **19**

prefix meaning "one" **20**

Helpful URL link **21**

Once around the track **23**

Employ **26**

Back talk **27**

Comfort **28**

Cars from Korea **29**

1	2	3	4			5	6	7	8	9
10						11				
12						13				
	14					15				
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25			26				27		28	29
									30	
31									32	
							33			

Please colour scheme complaints to: david.seymour@parliament.govt.nz

Across

Made a mistake **1**

Layers of paint **5**

Earth's satellite **10**

Gibberish **11**

Trudge **12**

Play without intermission **13**

Australian bird **14**

Singer Orbison **15**

Closed circuit **16**

What's up? **17**

Sleeve's end **19**

Stocking material **22**

Stop ___ dime **24**

Raise interest **25**

Say something **27**

French friend **30**

Crickets and beetles **31**

Black or Red or White, but always blue! **32**

Backyard buildings **33**

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

How many NZ Political parties
 can you find?
 All 16?

HOROSCOPES

ARIES

You're just a walking red flag...no like literally the colour of your sign is meant to be fire. Constantly getting into unnecessary arguments, known for having a raging temper and just being a menace 24/7 honestly. You're also too impulsive sometimes and end up regretting it later.



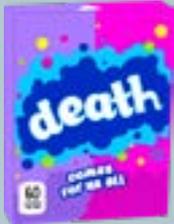
TAURUS

Stubborn. So so stubborn like oh my goodness, every single thing you say isn't right. Just let that sink in. Very much like the bull your sign represents, often you refuse to budge from certain ideals of thinking unless very heavily persuaded.



GEMINI

Everyone knows you're two faced. You act all nice and kind to save your reputation but if people knew how much you shit talked them behind their backs I wonder how many friends you'd actually be left with, hun.



CANCER

You expect too much and get disappointed. You pour love, energy and effort into the people around you EVEN if they are not the types of people who will give it back. Don't be such a pushover and actually learn how to stand up for yourself.



LEO

Main character syndrome. Have you ever wondered why you love the attention so much? It's because that validation is dependent on other people, not yourself. So the second you don't feel validated or the spotlight moves from you, it can cause some deep internal conflicts.



VIRGO

Too critical. On yourself and on the people around you. Having high standards is a slay but not when it drives you and your friends insane. Learn to not be so critical of yourself and take a second to enjoy life for what it is. This may also lead to OCD and if you're a group project leader I wouldn't be surprised if the group wants to run away from you every team meeting.



LIBRA

Libra - Pretentious...for some reason you have this intrinsic belief that you're seemingly better than everyone else. News flash, you're not. Learn to humble yourself and not rave on about the cool (not so cool) things you've done in life.



SCORPIO

Scorpio - Knowing where to sting people so that it hurts. Sure, people can confide in you sometimes but you will use those weak spots if an argument ever comes up with this person...stinging like a scorpion one could say.



SAGITTARIUS

Sagittarius - Allowing yourself to manipulate people when needed. It is commonly thought that your sign is the one being manipulated but you're actually the masterminds behind making people feel shitty when it's actually not their fault. Gaslighting at its finest if you will.



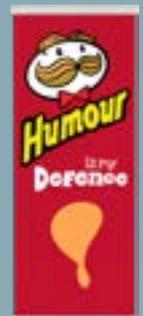
CAPRICORN

Capricorn - Your pessimistic outlook on life is just giving Negative Nancy vibes all the time. Stop always thinking of the worst case scenario...it doesn't hurt to look over at the bright side once in a while.



AQUARIUS

Aquarius - Sometimes you just refuse to cooperate. This could be in group work, your friend circles or even at home. If everyone's agreeing to do one thing you just have to come in with your view to do things the exact opposite way. It's annoying, it's frustrating and it's giving *i try way too hard*.



PISCES

Pisces - Letting your emotions rule over everything you do. It's always about how you "feel" which is great but not when that makes you toxic to all the people around you. Grow up.





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