



THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE



CRACCUM

ISSUE TWENTY-ONE

FLORA XIE (SHE/HER) & NAOMII SEAH (SHE/THEY) EDITORS IN CHIEF
editor@craccum.co.nz

JESSICA HOPKINS (SHE/HER) NEWS EDITOR
news@craccum.co.nz

CHARLOTTE PARKER (SHE/HER) CHIEF REPORTER
chiefreporter@craccum.co.nz

OMNI ARONA (HE/HIM) TE AO MĀORI EDITOR
maori@craccum.co.nz

GRACE BURTON-MCKEICH (SHE/HER) FEATURES EDITOR
features@craccum.co.nz

MADELEINE CRUTCHLEY (SHE/HER) ARTS EDITOR
arts@craccum.co.nz

NANCY GUO (SHE/HER) LIFESTYLE EDITOR
lifestyle@craccum.co.nz

ARELA JIANG (HE/HIM) STAFF WRITER
staffwriter@craccum.co.nz

GABBIE DE BARON (SHE/HER) VISUAL ARTS EDITOR
visualarts@craccum.co.nz

MICHELLE TIANG (SHE/HER) SOCIAL MEDIA EDITOR
socials@craccum.co.nz

NICK WITHERS (HE/THEY) DESIGNER
design@ausa.org.nz

AARON HAUGH (HE/HIM) ADVERTISING
marketing@ausa.org.nz

EDITORIAL OFFICE

TOP LEVEL
STUDENT UNION
BUILDING
34 PRINCES STREET

 CraccumMagazine

 @craccum

 @craccum

 @craccummag

Te Ao Māori Editor
sponsored by



**WANT TO
CONTRIBUTE?**

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

PEOPLE TO BLAME



**GET YOUR
GEEK ON**
WWW.STARDOME.ORG.NZ

Planetarium shows, telescope viewing, sci-fi movies, music & lasers
Open 7 days whatever the weather

STREET T N E T N O C

EDITORIAL 5

NEWS 6

**THE BLOODY CROWN: 12
MĀORI AND MONARCHY**

**COULD YOU PLEASE 14
REPEAT THAT?**

REVIEWS 22

SAD GIRLS ARE RISING 28

**THE ART (AND AGONY) 32
OF BEING ALONE**

ARONA IN THE ARENA 35

HOROSCOPES 38

WRITERS

Beth Thomson, Sara Mckoy, Bree Bonzon-Liu,
Omni Arona, Madeleine Crutchley, Tasman Clark,
Brian Gu, Arela Jiang, Naomii Seah, Victoria Nicoll,
Nancy Guo, Charlie Parker, Polly Prophet,
Jessica Hopkins, Crystal Chew, Flora Xie

COVER **MICHELLE TIANG**

CENTREFOLD **FLORA XIE**

ARTISTS

Michelle Tiang, Flora Xie, Sophie Sun, Chloe Bettina,
Emmie Stroud, Gabbie De Baron, Lewis Creed,
Georgia Wu, Janivah Hamilton, Nadia Uy de Baron



What is StudentCard?

StudentCard is New Zealand's longest serving and most prominent discount card for students. Their core purpose is to offer the best possible discounts on products and services to make student living more affordable. These exclusive offers are only redeemable by members with a valid StudentCard.

How do I use my StudentCard?

For in-store redemption, simply show your digital StudentCard to claim the specified discount. For online redemption, either log in through the StudentCard app or website to claim your discount code. The 'Shop Now' button will lead you directly to the corresponding online store.

What else am I missing out on?

Follow StudentCard on social media for weekly giveaways, laughs and tips.



@studentcardnz



Get your digital StudentCard for \$20 with the AUSA promo code and keep saving until March 2024

studentcard.co.nz



AUSAdeal

Download the app:



Should New Zealand Become A Republic?

It's a bit fucking wild that Queen Lizzy is dead.

After reigning for 70 years, Queen Elizabeth was the only monarch many people knew. Millions lived and died under her name. She ruled through world wars; Coronavirus; the assassination of JFK; the invention of the internet; Beetlemania, The Jackson Five, The Backstreet Boys, *and* One Direction; and Britney Spears and Justin Timberlake wearing matching denim to the 2001 AMAs.

Not to repeat the words of people more eloquent than us, but Queen Elizabeth wasn't just a person, she was a symbol and an institution. And her death rightfully brings up questions of where that institution should sit in New Zealand's government—if at all.

Because Queen Elizabeth was the last monarch of a "united" British empire, she also remains a symbol of white supremacy and colonialism. And while the royal media team worked overtime in her later years to rebrand her as a #girlboss in Angela Kelly's *Chanel*-esque suits, it remains to be seen how they'll manage to rehabilitate Charles' image. Y'know, after the whole Princess Diana debacle. #notherhusband #notourking.

Additionally, the Queen's death already has other countries like Antigua and Barbuda, Jamaica, and Belize considering the move to Republicanism—a style of government where the Head of State is an elected representative rather than a monarch. In November of last year, Barbados took the plunge. So, why not Aotearoa New Zealand?

Of course, some would be quick to cry that the Crown is one of the principal parties in one of New Zealand's foundational

documents—Te Tiriti o Waitangi—and removing the Crown as Head of State might violate our constitutional foundations. To which *Craccum* would quickly say: shut the fuck up. Te Tiriti o Waitangi is an agreement between two independent nations—lest you forget He Whakaputanga? Removing the Crown would probably not do as much as you think it would, especially when our own government has essentially taken over the role of the Crown in Te Tiriti. Not that Te Tiriti has been historically well observed by the Crown anyway—and also, what a convenient time to suddenly start caring about our "constitutional foundations".

Moving toward a Republic would mean several things for New Zealand, but most importantly, it would be a powerful symbol of decolonisation. It would be a step towards honouring tino rangatiratanga and acknowledging the Māori sovereignty that was never ceded to the British. Of course, becoming a Republic is not a silver bullet solution to the ongoing effects of colonialism, but it would send a strong message. Jacinda Ardern herself has even said that she believes New Zealand will become a Republic in her lifetime, but that she's

"never sensed the urgency". But perhaps now more than ever, decolonisation *is* urgent. Colonialism has never been separate from economy, social welfare, politics, or the law. Why should we pretend otherwise now? The issues New Zealanders are facing today are issues that stem from colonialism and white supremacy—the housing crisis, incarceration rates, and widening class divides—just to name a few. So, why not now? And with petitions already under way to remove the Crown from meaningful symbols of Aotearoa, such as our currency, a New Zealand Republic may not be too much more of a stretch.

Kia kaha Aotearoa New Zealand.

Arohanui

XOXO

Flora Xie (she/her) and Naomii Seah (she/they)



Oh No, There Are “Not Enough Men” in Tertiary Education



CHARLIE PARKER (SHE/HER) AND NAOMII SEAH (SHE/THEY)

Recent figures from the Ministry of Education show that last year there was a significant drop in men enrolled in tertiary education. Of the tertiary body, only 39% of students are now men.

In 2021 only 8.6% of Aotearoa's adult population enrolled in tertiary education. The Ministry of Education figures also show that over the last ten years the number of male enrolments in Polytechnics have dropped by 41%.

In an RNZ article from 21 September, Chris Whelan, Universities Chief Executive publicly called the shift of gender proportions worrying, saying men might be shut out of high-skilled jobs.

Oh no, we, as women, couldn't possibly imagine what that's like. Where was all this concern over gender proportions for the several hundreds of years where men made up 100% of the tertiary body?

Additionally, the stats are clear: men are moving into industries. The percentage of male trainees and apprentices rose by 4% from 2019-2021 despite an uptick in enrollments from women. Maybe trades are just a better option in this economy?

Luke, who works as an electrician, says there are a lot of other options to make money than attending university, and people are going for them.

"It's expensive to live, and to do that with student debt on top is something a lot of people don't want to even consider. Most of my friends from high school didn't bother with uni, and when you've got more people in your cohort moving away from going to uni, I think it encourages people to explore other options."

Former University of Auckland student, Cameron made the decision to drop out to work full-time.

"It just wasn't for me. I'm not going to come back to a place that's wasting my time when I could be out working. People don't want to study anymore, and until it's cheaper I think a lot of people won't pursue it either."

news.

Government Hits the Crossbar: Is the FIFA Budget Overshooting?



CHARLIE PARKER (SHE/HER)

Aotearoa is due to co-host the FIFA Women's World Cup Australia-New Zealand 2023™, and the government is fronting \$19 million towards the event's funding.

The funding will contribute to upgrades for football fields, lighting, and facility enhancements, along with new gender-neutral changing spaces, and improving gender inclusivity at clubs. These improvements will be seen in facilities across Aotearoa, including Auckland's Eden Park.

In a statement, Finance Minister Grant Robertson said the event "will generate significant social and economic benefits...and leave a lasting legacy for football and women's sport in this

country".

When comparing this funding with the previously announced 2022 Education Budget, the FIFA funds are a significant amount of money. For tertiary education funding, the government is giving almost half the FIFA amount, \$10 million, from its new operating funding to "establish Te Tahua o Te Reo Kairangi, a new fund to support new or existing programs delivering the higher levels of te reo Māori".

The football budget is also receiving more than the \$7.7 million that will expand "Check & Connect: Te Hononga and Te Mana Tikitiki, which provides targeted and intensive supports for Māori and Pacific learners at risk of

disengaging, using kaupapa Māori and bicultural evidence-based approaches".

One football fan who attends the University of Auckland, Matthew, said, "I think to some extent it's great. With any major sporting event you get funding like this, and I think the resources will benefit the football community a lot. The only thing I'd say is that these events are probably due to get a lot of sponsored funding anyway, and some of the budget could probably go on other more pressing issues the country is facing".

The FIFA tournament is due to take place from 20 July to 20 August 2023.

Local Elections Candidates Ranked by Generation Zero

And a behind-the-scenes peek from a Generation Zero volunteer



CRYSTAL BOWERSOX (SHE/HER)

Local elections are underway, and Generation Zero—a youth-led climate justice organisation—have released scorecards for mayoral, wards, and local boards candidates. Our scorecards aim to make information about candidates more accessible.

Here at Generation Zero, we believe that social justice is climate justice and Te Tiriti justice is climate justice. This year, our scorecards have a stronger focus on intersectional climate justice, rather than solely climate mitigation. We've been spending the past months surveying your candidates on five components of climate justice: Te Tiriti o Waitangi and Decolonisation; Environment; Transport; Housing & Liveable Cities; and Social Welfare & Equity. The questions we asked ranged from: "Colonisation is a continuing problem in Aotearoa NZ: (Strongly Agree to Strongly Disagree)" to "Do you support repurposing lanes of the Harbour Bridge specifically for public transport and active modes? (Yes, No)".

Take a look at the scorecards on our website localelections.nz to see how various candidates stacked up. Our resource adds to other resources available to help voters make informed decisions in their local elections, including policy.nz and, for Aucklanders, the Auckland Council website.

In addition to the scorecards we published, Generation Zero thought we might share some behind-the-scenes responses that were quite interesting, ranging from heart-warming to downright bizarre. We have learnt more than we ever thought possible about Auckland's next batch of could-be political leaders. These responses are revealing of New Zealand's political climate, and highlight the progress that still needs to be made in addressing the various stigmas we hold as a society.

In the first section of our survey, we asked candidates a range of introductory (and optional) questions, one of which is "Do you identify as part of the Rainbow/Takatāpui community?". Interestingly enough, we have quite a few candidates who answered Yes/ Unsure, but later asked us to not publish this info as they weren't fully out. We of course respected their privacy. For candidates who are out and proud, a rainbow icon was added to their scorecard on the website.

Here at Generation Zero, we believe that social justice is climate justice and Te Tiriti justice is climate justice. This year, our scorecards have a stronger focus on intersectional climate justice, rather than solely climate mitigation.

There is also one candidate who asked us to not publish the fact that they are at or under 35 (we gave candidates who are at or under 35 a youth icon on our website). This raised the question: is being young a hurdle to participating in politics? We believe it shouldn't be.

We also asked candidates to "list three people that you look up to as inspirations for what you do". Responses often ranged from family—"My parents and grandfather"—to political leaders, past and present: "Helen Clark, John Key, Nelson Mandela". Some turned

to religion: "God The Father In Heaven, Jesus Christ, and The Holy Ghost". Others were just too overwhelmed for choice: "I have many".

A blessed few were even, quite frankly, a little scary: "Inventors of the past, Einstein, Newton and Bell. Humans had a greater collective intelligence 100 years ago due to erosion of nature and culture pertained intelligence of the way things are."

Finally, there were some heart-warming comments. From a candidate who identifies as disabled: "This is the only survey so far to ask about identifying as disabled; this highlights how organisations make us and our needs invisible by not even counting us in statistics, let alone their policies or services. Auckland Council's own candidate demographics survey attached to the nomination papers, and Local Government NZ's candidate survey through policy.nz, does not ask candidates this. Thank you!"

When filling in the pronouns question, one of the candidates said: "they/them (thank you for asking!)"

Other comments from candidates about our survey included:

"These questions set a roadmap of a Council that is more equitable and creates a more just society, and I'm here for it."

"Thank you. Quite thought provoking questions."

Overall, we're stoked to see many candidates committed to a climate-just future for the diverse communities of Aotearoa. Council plays a crucial role in our day-to-day lives, so make sure to exercise your right to vote!

Auckland Mayoral Election: How are *Craccum* Readers Voting (or not Voting)?



SARA MCKOY (SHE/HER)

With voting closing at the end of this week (Friday 8 October at 12 noon) *Craccum* asked 60 of our readers how they will be voting in the Auckland mayoral election, and which local issues are important to their decision.

Many students support Efeso Collins for Mayor but most are undecided

If it were up to *Craccum* readers, Efeso Collins would win the mayoral race by a landslide.

The 31.7% backing Efeso cited his "public transport focus", endorsement from Green and Labour, and compassion for the community.

6.7% will be voting for centre-right front runner Wayne Brown, and 5% for Craig Lord. 5% also said they would vote for Viv Beck, who has since dropped out of the race, but is still on the ballot.

While Efeso is the most popular candidate among *Craccum* readers,

even more (38.3%) said they were still undecided.

Those who elaborated on this said they needed to do more research before making a decision, and found information on candidates to be "inaccessible", particularly to young people.

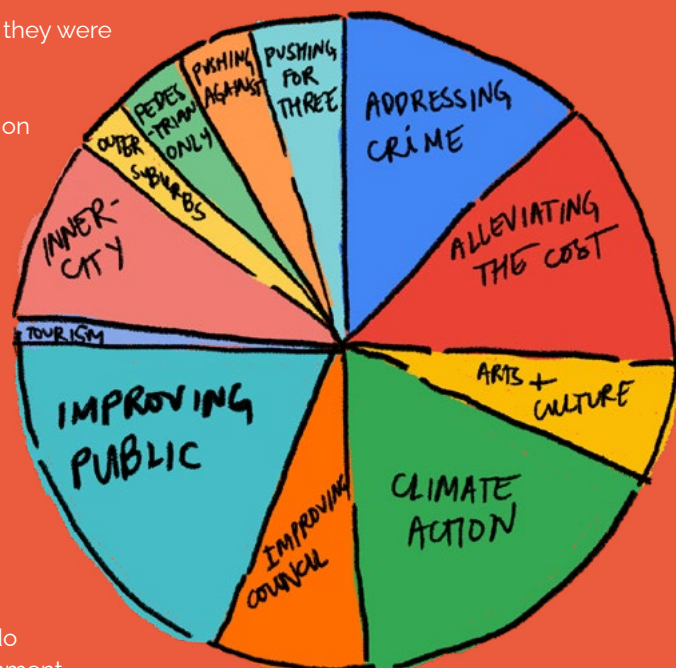
A 2019 Otago University survey suggested that a lack of information about candidates is the main reason young people do not vote in local government elections.

13.3% told *Craccum* they are not planning to vote at all.

According to Auckland Council data, only 30% of eligible 18 to 20 year olds voted in the 2019 local elections. This is compared to 61% of 76 to 80 year olds who voted.

Improving public transport, climate action, and alleviating the cost of living is the most important to students

When asked if the following local issues would influence their voting decision, improving public transport was chosen most by *Craccum* readers (55%),



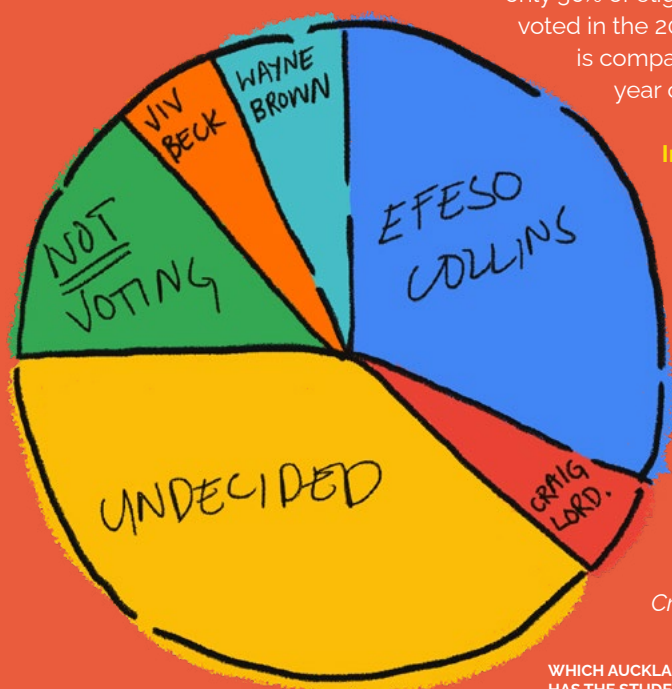
WHICH ISSUE DO YOU CARE ABOUT THE MOST?

followed by climate action policy (50%), and alleviating the cost of living (40%).

Other issues that scored relatively highly in the survey were addressing crime rates (36.67%), inner-city homelessness (26.67%), and improving council spending and efficiency (21.67%).

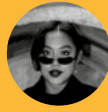
Efeso Collins is the only candidate to state support for Three Waters reform, and 13.33% of *Craccum* readers say this is important to them. But almost as many of those we surveyed (11.67%) said they supported pushing against Three Waters reform.

*SURVEY RESPONSES WERE COLLECTED BEFORE VIV BECK'S WITHDRAWAL FROM THE RACE.



WHICH AUCKLAND MAYORAL CANDIDATE HAS THE STUDENT VOTE?

UoA Researcher Under Investigation for Hate Speech over Iranian Protests



NAOMII SEAH (SHE/THEY)

CORRECTION: IN A STATEMENT PROVIDED TO CRACCUM ON THURSDAY 29 SEPTEMBER, THE UNIVERSITY OF AUCKLAND HAS STATED THAT THE LETTER CIRCULATING ON SOCIAL MEDIA, PURPORTEDLY FROM THE VICE-CHANCELLOR, WAS FALSIFIED.

THE MATTER HAS NOT BEEN ESCALATED TO THE IMMIGRATION DEPARTMENT, BUT RATHER INTERNALLY TO THE UNIVERSITY'S OFFICE FOR THE PROCTOR FOR CONSIDERATION ON WHETHER THE STUDENT CODE OF CONDUCT HAS BEEN BREACHED.

Allegations of hate speech have been brought against a member of the University of Auckland's Bioengineering department by the Iranian diaspora community on Twitter.

On 24 September, a user tweeted: "@AucklandUni: are you aware that your employee/researcher is instructing ppl on Twitter to send IRCG intel on Iranians that are bravely protesting brutal oppression... Is this the image that you want your university to project?"

The user attached screenshots of the accused, who had publicly stated their support of the Iranian militia. One user tweeted at the New Zealand police, stating "This is an act of terrorism. Are

you watching this?"

The IRCG, or the Islamic Revolutionary Guard Corps, is a militia formed after the Iranian revolution of 1979, whose primary purpose is to defend Iran's authoritarian regime.

Currently, the IRCG are active in suppressing widespread protests being held in Iran following the death of Mahsa (Zhin) Amini, who was accused of wearing the hijab improperly and died while in police custody.

Following several complaints to the University of Auckland, a Supervisory Board Meeting was held with the accused. In an email correspondence, the University of Auckland states the case has been sent to the Immigration Department for review.

It adds that until a decision by the Immigration Department is reached, the accused will be suspended from participating in all University activity.

One Iranian-Kiwi UoA alumnus said, "I don't think [the accused] should be on campus", citing the serious consequences of a report to the IRCG.

"My people are dying right now just to show the world what we live through, what they do to us [while we fight] for basic dignity.

"Often it feels like we die in vain, and our blood is cheap.

"For non-Iranians, just appreciate that we are going through a lot right now, and hold space for that. Be a microphone for us. Share, stay informed, be a platform for us.

"I hope this horrific situation might help some of those [who are] more privileged [to] understand what it is we flee from... and re-evaluate how [we] look at immigration and refugee policies."

Revisiting UoA's Te Reo Goals



CHARLIE PARKER (SHE/HER)

During 12-18 September it was Te Wiki o te Reo Māori, an annual campaign led by the Te Taura Whiri i te reo Māori, the Māori Language Commission, aimed to promote the use of te reo.

In light of this, the University of Auckland social media accounts were posting their revitalisation of te reo Māori goals set back in 2019.

The posts reiterated three goals that *Craccum* has taken from the University:

1. By 2025 te reo Māori will be an option in all student's programme of study.
2. By 2024 all existing staff will have participated in professional development for te reo Māori

learning and all new staff will be offered a course.

3. By 2024 50% of staff will have the ability and confidence to demonstrate a basic level of competency in te reo Māori.

When *Craccum* asked students whether they think te reo is being pushed enough at the University, they mostly thought we should be doing more.

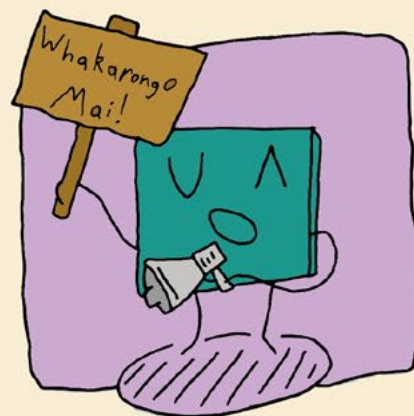
Bachelor of Commerce student, Ryan, says, "I wasn't aware these goals existed. It's good that the University is showing some commitment to te reo and offering it to all students at some point is a great idea. They could do a little more though".

Regarding the third goal, Bachelor of Arts student, Henry, says, "If I'm expected to reach an intermediate level in my language course after one year, and pass an advanced level in three, I think the University can do a lot better than getting staff to a basic level of te reo in 18 years [from now]."

Another Bachelor of Arts student, Ruby, says, "I could learn the basics of any language from Duolingo in a week, it's not that hard if people care enough to do it. It's a poor showing from the University to be honest, and I would have expected better".

The University of Auckland did not respond to *Craccum's* request for comment regarding their te reo goals.

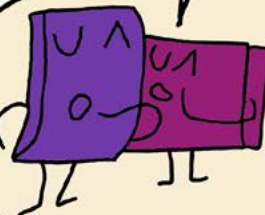
For me, I like to stay neutral in the sense that ignorance is bliss. But I'd prefer a kiwi.



Honestly fuck them. They should be gone—all of them. Bring assassinations back. And William. That balding weirdo. Just no. It's the inbreeding. That's the price you pay when your parents are cousins.



We have a lot of Māori leaders, especially the leader of Ngāti Whātua, who originally gifted the land for Auckland. He is one of the most significant people in our history and deserves to be honoured.

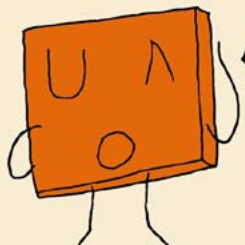


We're only going to have him for like 10 or 15 years before he carks it.

Surely put Lorde or Six60 on there.



Whakarongo



MAH



Money and the Monarchy



JESSICA HOPKINS (SHE/HER)

Currently, our coins and \$20 notes feature the late Queen Lizzy. Now that her eldest son, 73-year-old Charles, is our new head of state, he is expected to appear on New Zealand currency and passports in the coming years.

A petition started by Te Herenga Waka student Te Matahiapo Safari Hynes is calling on the Reserve Bank of New Zealand, our money supplier, to replace references to the British monarchy in the next redesign of coins and notes with a symbol that better reflects Aotearoa.

"Imagine if instead of the monarch on our \$20 note, we had figures like Whina Cooper, Eva Rickard, or Meri Te Tai Mangakāhia. Or on our coins, we had kōwhai blossom, harakeke, kawakawa, waka hourua, patu, or huia. We have a huge opportunity to explore these whakaaro."

Craccum asked Auckland students how they feel about having the royals on our money and who or what they would choose to replace the King instead.

Kelly, Psychology

"Honestly fuck them. They should be gone—all of them. Bring assassinations back. And William. That balding weirdo. Just no. It's the inbreeding. That's the price you pay when your parents are cousins. I don't have any suggestions on who could replace them on our money, but someone who actually does something aside from just stealing our money."

Corey, host of Fukumodo's Crate on 95bFM

"We're only going to have him for like 10 or 15 years before he carks it. Is it worth it? I don't think it is. I've seen a lot of memes putting iconic Māori individuals on the \$20 note, like Billy T. James. I reckon we should put more of our people on there. Indigenous leaders that people can look up to would be a nice way to go."

Rosarina, Health Science and Psychology

"For me, I like to stay neutral in the sense that ignorance is bliss. But I'd prefer a kiwi. Dame Whina Cooper. I'd go with her."

Alice, Anthology and Criminology

"I like the Queen because she's a girl boss. I don't know how to feel about having a King for the rest of our lives. We should keep her on the money. There are already historical figures on other notes, and most people have had her as their Queen for most of their life. She slays."

Sarah, Law and Arts

"I don't use physical cash often enough to actually care. But I think it's quite outdated—it's like holding onto the colonisation of Aotearoa and I kind of think we're past that now. Surely put Lorde or Six60 on there."

Anonymous

"I don't really respect them as people or think that highly of them, especially because of the history of the colonisation in New Zealand. We have a lot of Māori leaders, especially the leader of Ngāti Whātua, who originally gifted the land for Auckland. He is one of the most significant people in our history and deserves to be honoured."

Lola, Arts

"At least with Queen Elizabeth—I'm not really a big fan of her—but she had more of a part in New Zealand's history than King Charles. But I was thinking a prolific Māori figure, maybe like Hōne Heke, that is really a part of Aotearoa's history and not just a random white guy."

Nam, Psychology

"To be honest, I don't really care much about the Queen being on them. I feel like this question would be more important in Britain. But since we're in New Zealand, we're not connected to the British monarchy as much. Have you heard of CANZUK? I pretty much support it. I don't really think we should leave the commonwealth, but I think

having something more aligned with New Zealand's identity would be good. Maybe a landscape would be better. If it's a specific historical figure, it might offend one group of people."

Holly, Media and Criminology

"I'm not a big fan. I don't like him at all. As a person, he's just not nice. And that fact that he's going to be on our money. Just nah. I don't want to see his face every day. We should have something relevant to New Zealand rather than just some random white guy overseas."

Salotie, Film and Anthropology

"I have absolutely no faith in him as a human being. And also, he's like the face of colonisation and western imperialism, so I really hate that— a gross, gross man. Maybe put people who have been impactful on this country. Or put some more birds on there, maybe a tree. At the same time, as a cynical person, they are so huge. How do you even start that process of getting them out of here?"

Gabby, Communications and Psychology

"I don't know what else we would have. But he's old and going to die soon. It costs a lot of money to change, and by the time it comes, he won't even be around. We should just keep it the way it is. We kept Sir Edmund Hillary, and he's dead. Or just a big circle with a number inside. Like Monopoly money."

Harry, Psychology (Bachelor of Science)

"Cash doesn't affect my day-to-day life. It doesn't play a large part in who I am. The reprinting seems like too much admin for what it's worth. Maybe it would be nice to keep her on the note to remember her. I understand the monarchy is a key part of how we got here, but it feels a bit outdated. They don't have as much power as they used to. I like the idea of keeping things close to home. Native birds, trees, and people who have been important to our culture and the development of our country. It would be cool to have an open conversation about it."

The Bloody Crown: Māori and Monarchy

Indigenous rangatahi react and reflect on what the Queen's passing means to them



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

Over the past two weeks, the world has reacted to the passing of Queen Elizabeth II. There have been outbursts of acknowledgements, emotions, and tears for whom many view as their cherished sovereign. But for many across the world, there has been a more fervent reaction. Indigenous people and those residing in countries with long histories of oppression of the Crown have made their voices heard. A Scottish man was arrested for calling out Prince Andrews affiliation with convicted child sex trafficker Jeffery Epstein. During one protest, a participant said, "I don't think someone should be born into a position of power, to rule over us".

News outlets continue to define the reactions to Queen Elizabeth's relationships with indigenous communities as "mixed" and "conflicted". We should call it what it is. Queen Elizabeth and the Crown have cascaded violence across multiple realms. Tears are shed for the Queen when they should have been shed for the

Tears are shed for the Queen when they should have been shed for the Jamaicans, the Irish, the Indians, the Aboriginals of Australia, the Māori, the Pakistanis, the Yemenis, the Kenyans, and everywhere else the British flag flew.

I wait with anticipation for Christopher Luxon to keep the same energy he had for Matariki for this public holiday because so far he hasn't.

Jamaicans, the Irish, the Indians, the Aboriginals of Australia, the Māori, the Pakistanis, the Yemenis, the Kenyans, and everywhere else the British flag flew.

Many Māori leaders have come out to acknowledge the Queen's passing but remain conflicted over our colonial history and present. For indigenous people, her passing provoked conflicting feelings. The Queen's reign occurred over a period of history where injustice was done to indigenous people.

For many young Māori, it is hard for us to acknowledge her in a way that is respectful, without being reminded of the monarchy's role in Māori land and culture loss. We are told to be civil and graceful with regards to her passing. That we should feel for her whānau and that she was a mother, a sister, aunt, and grandmother to someone. But I ask, how many grandmas has the Crown and her family subdued and subjugated? Were the wahine Māori who suffered land loss and oppression not grandmothers to their mokopuna? What do you honestly expect from us? Are you surprised by the reaction? Being told to "be civil" in this situation is just another way of being told to "die politely". There is emotional fatigue when we are told to grieve for



our oppressor.

In an eventual apology to Māori with regards to te Tiriti, the Queen said that the Treaty had been “imperfectly observed”. I mean honestly, what the fuck does that mean? It sounds like a really shit apology. A lovely way to say, “we are sorry for 150 years of colonisation” without admitting any guilt. She chose her words carefully.

Earlier this year, Matariki was celebrated as a public holiday, albeit with opposition from New Zealand's National party. Despite saying National supported celebrating Matariki, Christopher Luxon said that adding a public holiday without pulling one from the calendar adds 450 million dollars worth of cost to small businesses. The Queen got a public holiday within a week of her passing. I wait with anticipation for Christopher Luxon to keep the same energy he had for Matariki for this public holiday, because so far he hasn't. The length of time it took for Matariki to be nationally acknowledged comparatively is astounding. Te Tiriti was signed in 1840. We didn't celebrate Māori language DAY (not even a week at that point) until 1975. The Matariki Bill was proposed in 2009 and took 13 more years for the nation to celebrate it as a public holiday. The Queen dies and gets one within a fortnight. It leaves questions as to what the apprehensiveness is really about and what they are really fighting against, because it seems more and more like anti-Māori dialogue to me. After her funeral, no one can complain to me again about the length of time Māori staff members spend at tangihanga.

UoA student Kristen (Ngāpuhi, Ngāti Pūkenga) shared her views on what the Queen's passing meant for her, her friends, and her whānau. “This past

I don't hear the same people who were complaining about Matariki being a public holiday voicing any concern about this sudden new one.

...the Queen's passing is sad for her whānau, [it] reminds us of the intergenerational trauma our people are enduring

week, indigenous people have been bombarded by reverence of the Queen every day, feeling like no one has really taken into account the suffering the Crown has brought upon Māori”. On the topic of having a public holiday, “I don't hear the same people who were complaining about Matariki being a public holiday voicing any concern about this sudden new one.”

Ngaio (Ngāi Tūhoe) comments on her iwi and their relationship to the Crown. “My people are a strong people, our resilience against the crown goes back decades”. “People like Tame Iti have sought true justice for our people and [while] the Queen's passing is sad for her whānau, [it] reminds us of the intergenerational trauma our people are enduring”. Tūhoe artist, activist and kaumātua Tame Iti said it is time for Aotearoa to re-examine its relationship with the Crown in the wake of Queen Elizabeth's death.

Mikaere (Ngāpuhi) expressed that, amongst his friends, there really isn't any grieving taking place. “What she means to others is the way we feel, we acknowledge that someone has passed away and give full aroha in that respect, but that has never been reciprocated towards us, whether it be through land back, or restitution. That aroha has not been shown to us, so for our people to still be expected to show respect is demeaning to our history”.

I see a lot written on social media. The righteous anger of indigenous people all over the world, for the violence the crown has seeped upon our peoples. Our tikanga is clear, we allow time for her whānau to grieve, but the Queen was the personification of British colonialism. I send my condolences alongside my condemnation.

Could You Please Repeat That?

How the University of Auckland caters to students who are deaf and hard of hearing



BREE BONZON-LIU (SHE/HER)

To state the obvious, we've all had to adjust to new ways of teaching and learning over the past two years. These changes have been hard for everyone, but there are some positives: students with hearing impairments are benefiting from recorded lectures after years of campaigning for increased accessibility. Turns out it wasn't that hard to meet some of their needs after all. But what still needs to change for the University to become a more accessible place?

Monica, a Masters student, has reverse slope hearing loss, which means it's difficult for her to hear low frequency sounds—like male voices. She has a little bluetooth microphone that she asks lecturers to wear so she can hear no matter where she is in the lecture theatre. In her first year, one lecturer refused.

"He refused to even discuss it. He didn't even have slides, so I'd just sit in this theatre, watching as he'd smile and talk and other students would laugh when he'd clearly just told a joke, having absolutely no idea what was even happening."

The lecturer never apologised, and never wore the microphone. The compromise wrangled by Monica, her mum, and Disability Services was for the lectures to be recorded. That

seems underwhelming in 2022, now that all lectures are recorded.

Recording lectures benefits everyone, especially deaf and hard of hearing (HOH) students. They can pause, adjust the volume, and rewind as many times as needed. Before Panopto was rolled out this year, some lecturers even went above and beyond to upload lectures privately to YouTube so that deaf and HOH students could have the auto-generated captions.

Though remote learning improved accessibility, it came with its own issues. Latecia, who has moderate-severe hearing loss, found remote learning pretty tricky.

"I don't do well in the Zoom call so I normally ask my Mom or my Aunty to help me by being a notetaker," she says. Like many of us, Latecia found it awkward to make friends over Zoom. In person, she's able to use lipreading to help her understand her peers. In a virtual room full of black boxes, with the occasional anime waifu pic, lipreading is impossible.

Zoom and Microsoft Teams now enable live transcriptions (though this feature isn't supported in breakout rooms, boo). Panopto can auto-generate captions for lecture recordings. Mark Thomson, the University's Student Disability Services manager, says that closed captions in teaching videos was an accessibility gap that needed to be filled. Mark says that because of the pandemic, "progress was made in such a short period of time". He feels that momentum is still building. Conversations about accessibility that started during the lockdowns have continued, and hopefully they never stop. It's a little bittersweet that it took a global catastrophe to help people re-conceptualise learning beyond a one-size-fits-all approach when people with disabilities and disability advocates

have been pushing for these solutions for years.

Despite these changes, there's still more to be done. Though Aotearoa is a trilingual nation on paper, English is undoubtedly given preferential treatment. The AI generating closed captions struggle to recognise Te

In person, she's able to use lipreading to help her understand her peers. In a virtual room full of black boxes, with the occasional anime waifu pic, lipreading is impossible.



Reo Māori because they are loaded with language packs that expect English. We're a long way off having AI New Zealand Sign Language (NZSL) interpreters in our Zoom calls, though there are initiatives, like Kara Technologies, trying to virtualise NZSL through motion capture technology.

While many teaching staff are understanding and ensure accessibility,

thoughtless ableism and outright stubbornness linger. Too often, staff fail to account for students with hearing impairments when communicating crucial information. For example, when a lecturer mentions the desired referencing style verbally, but doesn't include it in the written assignment instructions.

It can take a deaf or HOH student hours to get through a lecture recording because they need time to pause and rewind. If content from the morning's lecture is examinable later that day, students with hearing impairments are at a disadvantage. When lecturers absently wander away from stationary microphones, students will miss out.



Some students miss out on tutorial and class discussions altogether because group conversations can be difficult to follow.

There are more comical obstacles, too.

"Beards are really weird with hearing. You can't lip read a beard, it's like you're looking at a muppet," Monica says. We laugh about it during the interview, but

I can't stop thinking about it afterwards. Like, what are you meant to do? You generally can't ask a virtual stranger to shave their beard for you. The only real options are to have an interpreter (but not all students with hearing impairments are fluent in NZSL), or to try your best and then just watch the lecture recordings later.

These things deeply impact students with hearing impairment's academic success and their feeling of belonging at the University. It can be exhausting and disillusioning for people with hearing impairments to constantly have to convince others to accept their basic needs.

"Give it a go without the mic—if you still think you need it, I'll wear it next time." "But you can hear me from here." "You don't sound deaf."

For many students with hearing impairments, reading lips or watching interpreters during lectures makes it difficult to take notes at the same time. Latecia has language delay, which means she tends to struggle with writing and reading. In her first year, she told me she was grateful to have a notetaker.

Notetakers are a vital source of support that enable deaf and HOH students to access course content equitably. Disability Services generally employ students with high grades to be notetakers to ensure they have a good understanding of the content, and they do their best to match expertise. But there can be shortages, especially at postgraduate level where there's a smaller pool of candidates. In semester one this year, Monica only had a notetaker for one of her three classes.

"I was spending so much time each day just figuring out what they'd said [in class], let alone actually trying to understand the content. I went to Disability Services at the end of last semester to tell them, 'Hey, I really need these notetakers.' Not getting a notetaker is a real problem. I was very blunt with them. I failed one of my papers last semester. I'm like 'look if I don't get this support, I don't think I can make it through Masters.'"

Mark tells me that with the University's

They want to see more disabled students at the University, they want to see them more included and succeeding, and they want to see meaningful employment for them once they graduate.

new Disability Action Plan, UoA is talking about accessibility more in every aspect of its decision-making, from real-estate to software. They want to see more disabled students at the University, they want to see them more included and succeeding, and they want to see meaningful employment for them once they graduate. Monica wants that too.

"It's really heartbreaking, because I like this University. But when I'm talking to my deaf friends, I can't recommend it to them. I know what they'd face here. I'd really like to see this place become way more deaf friendly, to be honest. I would like to be able to actually recommend this place to my friends."

Ensuring the University delivers on its Disability Action Plan will take everyone. The team at Disability Services does a lot of invaluable work supporting students with hearing impairments, but they can't do it alone.

If you're a hearing student, consider becoming a notetaker! You get paid to take class notes, which you're doing anyway. Look out for emails or Canvas announcements from Disability Services.

If you're a student with a disability, Disability Services wants you to know that there is support for you—don't wait for an issue to become an issue. Hopefully, as the Disability Action Plan moves forward, disability support at UoA will become even more robust.

Being Real

To BeReal, or not to BeReal—that is the question. Can social media ever promote authenticity?



BETH THOMSON (SHE/HER)

Yet another social media platform has taken the Zoomer population by storm. This one though is different! Apparently, the time you post is in the hands of an app notification, and what you post is exactly what you're doing at that moment. You have to BeReal. Downloaded 28 million times, BeReal has recently gained a lot of traction. It's a platform that strives to be more authentic, preventing users from carefully editing their posts, and exposing how people really spend their days. But is this claim to authenticity not the slightest bit ironic? Can any social media app be genuinely authentic? Maybe they were before the apps gained so much popularity and an unspoken standard for content was set.

However, I think it's pretty obvious that the content we consume nowadays on social media is not authentic (and to be honest, I'm not sure it ever was meant to be). Currently, the biggest issues we face are how intertwined our lives are with social media and how the constant consumption of content posted by people we know promotes interpersonal comparison. I don't think the majority of social media users are comparing

themselves to celebrities like Kim Kardashian, wondering why they aren't having a private island birthday party during a global pandemic. Instead, I think we tend to compare ourselves to those we are close to. It's when we see people from high school going to Europe for the mid-sem break or when Becky from your

Currently, the biggest issues we face are how intertwined our lives are with social media and how the constant consumption of content posted by people we know promotes interpersonal comparison.

STATS101 tutorial seems to be going out for dinner with friends every night that we start to question whether we do enough. Global Studies and Science conjoint student Anais who follows Instagram activists says, she often feels that "because what I do is less visible, I feel like it's less worthy."

Sure, BeReal probably captures more of what we're doing but is that not crossing a line into our real lives? I don't think people need to know that I went to the supermarket to get instant coffee at 5:38pm on Sunday. Social media and your lived experience should be separate entities that only cross over when you choose to share a part of your life with other people. Our experience of reality has become almost gamified. How



interesting our surroundings, friends, or hobbies are is now a quantifiable concept. A picture of my desk won't get much response but a photo of me at a party will—exploiting our dopamine the same way any game does. The more integrated into our lives these platforms are, the more control they have over us. The more our mood depends on the app, the more our opinions are formed directly by content pushed to us, and the more our experience of real life is shaped. Not very authentic, is it?

BeReal literally sends you a notification that “forces” you to come out of your lived experience and onto the app. I don't want to go to a concert praying that my BeReal notification will go off the same way I don't want to go and spend the whole time trying to get a photo to post. I just want to experience the show iN tHe MoMeNt. BeReal doesn't help with this. BeReal, like most social media platforms, reinforces the “if there is no record of this moment, have I truly ~lived in it-?” mentality. Anais

explains that she feels “Social media makes something seem real. It kind of like authenticates something... It feels like if it's not on social media, then it's not real.” BeReal aims to dissolve this type of deception.

However, when you receive a BeReal notification, were you not already “being real” with what you were doing before? The app actively pulls you out of reality, asking you to showcase what will ultimately be a performative version of what you were already authentically doing.

How interesting our surroundings, friends, or hobbies are is now a quantifiable concept.

In my opinion, it's Instagram stories repackaged to appear more authentic. But what does that even mean? Sure, BeReal is a fun app, but as soon as your friend's list exceeds your close circle, it just turns into Instagram. It won't be long before Instagram adds it as a feature anyway. As a social media app gains more popularity, the more people join it, inevitably setting an impossibly high content standard. Some might argue that BeReal is less dangerous than Instagram because it doesn't adhere to the same aesthetic and perfectionistic standards. However, I think it's worse! BeReal creates its own standard that it claims to be an accurate picture of reality.

I don't want to go to a concert praying that my BeReal notification will go off the same way I don't want to go and spend the whole time trying to get a photo to post. I just want to experience the show iN tHe MoMeNt.

It's performative authenticity on another level. The illusion that what you're seeing on the app is truly your friends' lives only amplifies the FOMO you feel when you aren't doing the same. If someone knows they are doing something more interesting later on, they might delay their BeReal (with no algorithmic difference really). Sure, it shows that you posted late, but it still shows that you have a more interesting photo on that day. That won't make someone who just posted a picture of their laptop feel particularly good. Even when a BeReal is taken on time, there is still a somewhat selective element. You can retake the photo as many times as you want within that two minutes. Erin, an Arts and Commerce conjoint student, comments:

“I was sitting there doing my BeReal yesterday and I was like trying to engineer the situation... I was scrolling

At least on Instagram, you're generally aware that what you're viewing is a highlight reel. A social media app that tries to convince you it's anything other than that is dangerous.

through my phone doing Candy Crush or something when BeReal comes on and I'm like FUCK I gotta look like I'm doing something interesting. I opened up a spreadsheet. I picked up my cup of tea that I finished hours ago, and I [took the photo].”

At least on Instagram, you're generally aware that what you're viewing is a highlight reel. A social media app that tries to convince you it's anything other than that is dangerous. We need to acknowledge that it's not just the platform that creates this pseudo-authenticity. Society encourages people who post to have an online persona. We have to be casual enough so that we don't look like we're trying too hard while also not appearing undesirable or boring. On any given platform, we will inevitably try to display our favourite version of ourselves.

I'm not trying to crush anyone's fun here. There is no doubt that BeReal is an entertaining app, and we have to give it some credit for bringing a bit of authenticity back into social media. I just think that people should consider how even with so many features removed, BeReal still isn't really as *real* it claims to be. BeReal's mission neglects the fact that the most Real thing you can do is not engage with social media. Any time you try to turn your life into content, it won't be truly authentic. As Christian Allaire from Vogue says, “If you want to BeReal, I suggest you GoOutside, LeaveYourPhoneBehind, and TakeAWalk.”

Justice and Trauma: Two Sides of the Same Coin for Survivors of Sexual Violence

"Everyone who has been harmed by sexual violence deserves to have justice delivered without going through more, avoidable, trauma"—Jan Logie



SARA MCKOY (SHE/HER)

TW: EXPLICIT REFERENCES OF SEXUAL ASSAULT

It has been six months since I was sexually assaulted by a stranger after a night out; and little has changed. By this, I mean that despite reporting the incident on the same day, enduring several weeks of in-depth interviews, randomly placed phone calls, and seemingly unproductive email correspondences with police and ACC, I feel no better placed to heal from my trauma than I began. The ACC sensitive claims process, for many rape and sexual violence victims forced to undertake it, involves complex and frustrating systems that disconnect survivors from any sense of justice. From conflicting sources of information, to lengthy waiting-lists and tricky application processes, sexual assault victims are forced to wade through complicated processes just to have their story listened to.

Earlier this year, RNZ published the anonymous story of a woman who had similar experiences with the police and the ACC system. Her story begins with the words,

"I sit here, despairingly, struggling to put into words the chaos that has ravaged my life after I was raped."

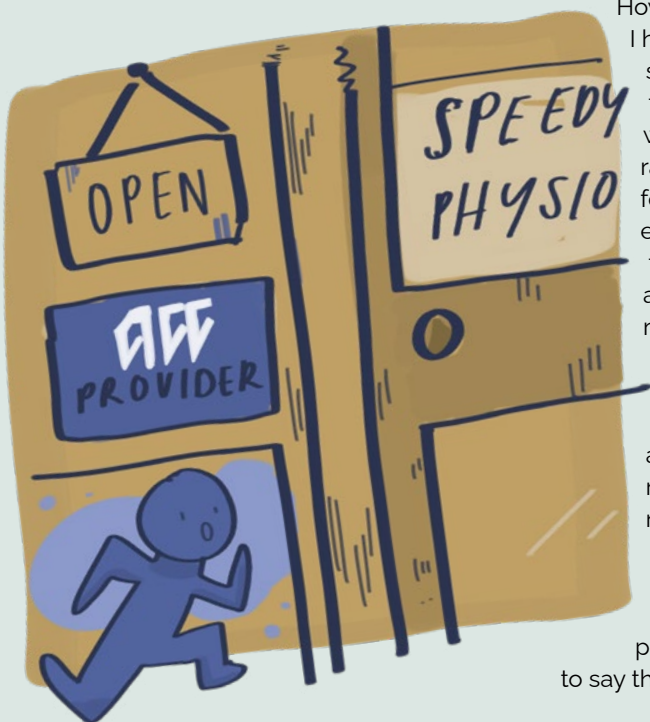
The woman describes her difficult experiences with police, which were "long, drawn out, and achieved nothing", but she posits that "the straw that broke the camel's back was dealing with ACC". For many rape victims, for reasons including personal trauma, fears of not being believed, and a social culture which embeds doubt in survivor's accounts of their sexual assault, reporting the incident immediately is not always an option.

However, in my own experience, I have found that it doesn't seem to change how ACC and the justice system interact with your case. I reported my rape early and was applauded for my bravery. I had done everything right, according to the nurses, police officers, and psychologists who heard my story: I spoke up as soon as I could, I gave them every detail of my assault.

I experienced it again and again so that each bureaucratic representative could write their notes and leave me waiting.

Information on how to proceed with the sensitive claims process for victims is confusing, to say the least. In the months

following my own incident, I waited for clarification on what to do next that never arrived. I learned that somewhere along the line, I had received the wrong information. I was told to wait for ACC to get in touch with me, without realising that I was required to seek out an ACC-approved therapy provider to proceed with my claim. The website I was directed to is called findsupport.co.nz. It provides information on ACC and therapy and a search page for ACC-approved therapy providers. Optimistically, I decided to give matching with an available therapist a chance. I emailed every single therapy option that suited my needs. I sent forty-five emails to therapy providers in Auckland. Of these forty-five, I received thirty-three responses, and all of them either could not accept my request as their waiting



lists were closed or offered waiting lists from between "two or three" and twelve months.

I am not alone in this experience. The woman who told her story anonymously through RNZ, wrote how she would need to wait months before she could see a psychiatrist; something that felt to her like "a ruse to delay the process as much as possible". Another woman, Olivia*, who shared her story online after her alleged rapist was found 'not guilty' on all charges stated, "she spent months trying to access ACC counselling... but demand was so high that everyone was full". Her only option was "a single appointment in three months' time".

According to Health Minister Andrew Little, Covid-19 has resulted in an increased demand for mental health services. This is partially due to "the backlog of people not seen over lockdown". In response to the anonymous woman's story on RNZ earlier this year, ACC acknowledged that "the claims process for survivors of sexual violence can be long and challenging and it is an area we are working to address". When I reached out for a comment from ACC, Senior Media Advisor Louise Nolan provided the following statement:

"ACC is investing \$44.9 million over four years to establish a fit-for-purpose sexual violence primary prevention system. New sensitive claims have increased by an average of 20% each year since 2014. Everyone working in the sector agrees current wait times need to improve. We've more than doubled the number of providers since 2014 when we had 719 providers and there are now more than 2,230 individual providers. ACC has recently sent a survey to 2,000 sensitive claims clients to get their feedback on their experience with the ISSC and the opportunities for improvement."

Finding therapy after an incident of sexual violence is difficult enough on its own, but on top of navigating a complex system, sexual assault victims

are faced with more tough choices, like whether to move forward with a police investigation and eventual trial.

In 2020, Canterbury University law academic Elisabeth McDonald wrote a book reporting her findings from numerous sexual assault cases within New Zealand. She found that certain myths about the legitimacy of a rape allegation negatively impacted the jury's perception of the victim. This included things like if the victim was drinking, acting, or dressing in a way that was 'asking for it', or had implied consent by flirting or previously engaging in consensual acts with the accused. During Olivia's trial, in which her attacker was found not guilty, she recalled statements during cross-examination like, "My client would say you asked for it... You lied two years ago and you're lying today". For survivors of sexual violence, stories like these are demoralising. "A system designed to help some of society's most vulnerable feels devoid of compassion", wrote one victim sharing the re-traumatising experience of seeking help after her assault.

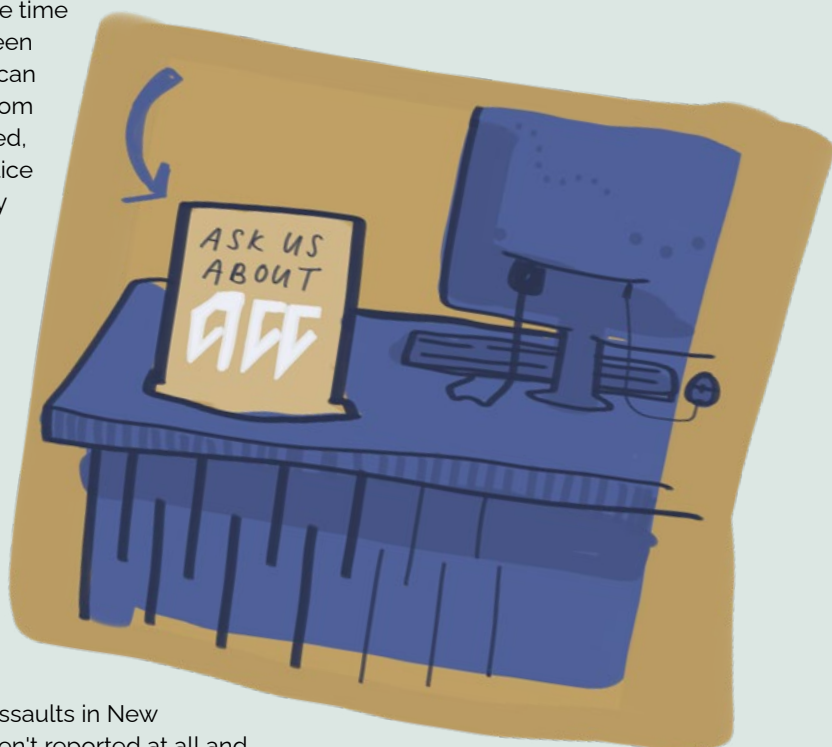
The truth is, justice is almost entirely inaccessible for victims of sexual violence. Receiving support from ACC is a feat in itself. Then you need to be escorted through the justice system by police. By the time the case has been heard and you can begin to heal from what's happened, all sense of justice has been totally extracted from the process. "It was 16 months from when I went to the police initially until it went to court. It was a long wait", writes one anonymous survivor. But, this does not even begin to address the 94% of sexual assaults in New Zealand that aren't reported at all and who assumingly are left to find their

own version of justice. As if to console sexual assault victims trying to utilise police resources, the Ministry of Justice 'Victim Information' website features this statement by an 'anonymous victim-survivor': "[The process] was a million times harder than I thought it would be. But I don't regret it. If I had to do it again, I would."

The same sentiment is repeated in most stories I read online. However, it is importantly distinguished from an acceptance of sexual assault statistics or an acceptance of the enduring process of earning justice. Whilst women demonstrate strength time and time again by sharing their experiences and advocating for change, they shouldn't be the only ones driving the movement.

As for me, if I had to do this all again, I would. Not because it was easy or even fucking worth it, but because if I don't—how will others know that they can? If justice cannot even be asked for, how can it be received?

***SOME NAMES HAVE BEEN CHANGED TO PROTECT PEOPLE'S PRIVACY**





WHERE DID
YOU REALLY





GET YOUR
DEGREE?

PHOTOGRAPHER: FLORA XIE (@floraescent)
MODEL: MADELEINE CRUTCHLEY



FILM

SEE HOW THEY RUN

DIR. TOM GEORGE



BRIAN GU
(HE/HIM)

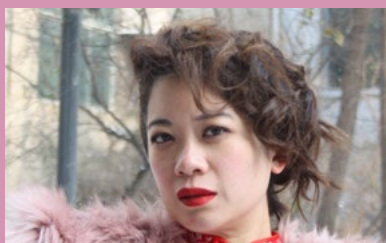
See How They Run is a celebration of the detective mystery genre, with an added injection of hilarity, a fast-moving plot, and enough meta to parallel *Community*. It stars **Sam Rockwell** as the grizzled veteran inspector, and **Saoirse Ronan** as the clutzy rookie constable.

During a performance of **Agatha Christie's** *The Mousetrap*, a shocking murder occurs kickstarting a whirlwind investigation. While the young constable is reminded "not to jump to conclusions", everything that can happen will, and the unravelling investigation is a messy, entertaining head-scratcher.

The movie benefits from a lively atmosphere, and quasi-fictitious setting. There is probably a comparison to **Wes Anderson's** film to be drawn here, save the fact it is much more accessible as a popcorn flick. Or, it might just be the split-screens and presence of Saoirse Ronan talking.

Overall, it is a brief, enjoyable film which also serves as a homage to Agatha Christie. Unfortunately, I am only told that last part, and cannot verify it for myself as I have not read her novels. Perhaps you will have to go and judge for yourself.

Jokes guaranteed to kill.



LIVE

SHANGHAI MIMI BAND



BREE BONZON-LIU
(SHE/HER)

The Civic's Wintergarden is a 1920s smoky jazz club when I come to watch the Shanghai Mimi Band. Thick red curtains are draped behind the band, fog machines send shapes curling through the moody spotlights. Shanghai Mimi herself, 许舒慧 **Sophie Koh**, makes the diva's entrance she deserves. I can't help snapping a picture of her posing glamorously on the stairwell in her sequined gown.

时代曲 (shídàiqǔ) is a seamless fusion between Chinese folk music and American jazz. The band is from Melbourne, and Koh's cultural tapestry is rich, stretching from China to Malaysia to Singapore to her birthplace, Aotearoa. 时代曲 is fusion music becoming even more infused with complexity and history with every performance.

Koh is a skilled singer and an even more skilled performer. She switches effortlessly between the bird-like head voice characteristic of Chinese folk music, and a low, chesty purr one expects in jazz. During a rendition of '月亮代表我的心' ('The Moon Represents My Heart'), a famous love song by **Teresa Teng**, Koh hands the microphone to anyone who wants to sing. At least four people have a go, even one person who has to look up the lyrics on their phone. The last brave performer ends his solo by thanking Koh for singing in our language.

It's unspeakably romantic to hear live jazz sung in both of the languages you grew up speaking.



EXHIBITION

AUA E TE FEFE / DON'T BE AFRAID

RAYMOND SAGAPOLUTELE



OMNI ARONA NGĀPUHI,
NGĀTI WAI, AITUTAKI
(HE/HIM)

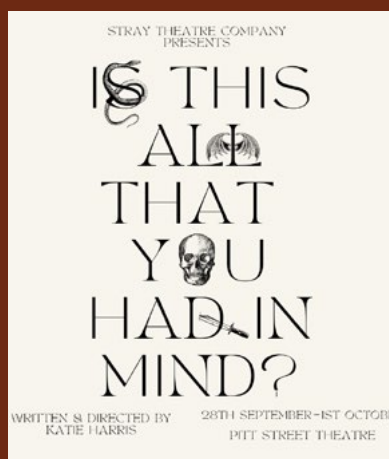
Raymond Sagapolutele released his exhibition at Bergman Gallery this past week using ancestral motifs to communicate the words his grandmother told him. *Aua e te fefe. Don't be Afraid.*

The use of skulls within this exhibition changes the connotations of the imagery. Raymond uses the imagery of skulls to show the audience that they are more than just a prop to frame horror. They can be used as ancestral motifs, which Raymond says have developed in his work in two ways.

He presents the skulls as a symbol of timelessness, holding space for his ancestors so that they may be a part of a contemporary dialogue. Presenting them as timeless is a uniquely Pacific way of presenting the skull motif to the audience as it challenges the concept of linear time in the colonial worldview. Māori and Pacific people see time in different ways that are not a straight line. For us, time can be a loop that repeats itself in new forms, or as intertwining threads that fold upon its own strands. Raymond also uses these skulls as "fragile placeholders" of his psyche "during a lockdown that tested my resilience, and ability to maintain a sense of creativity unencumbered by uncertainty."

The skulls are a motif that Raymond uses to explore the past and future in a way that is uniquely Pacific.

"They are not reminders of our mortality. These are not the embodiment of journeys ended but are reminders of lessons around lives lived. They are nothing to fear."



THEATRE

IS THIS ALL THAT YOU HAD IN MIND DIR. KATIE HARRIS



TASMAN CLARK
(HE/HIM)

Is This All That You Had In Mind goes to show that the world has been utterly unsatisfied until **Katie Harris** unlocked the doors to her mind and displayed what witty, detailed, and articulate stories are bustling around in her dome. A plot centred around a niche group of insecure lovebirds who are struggling in their early 20s, battling the embodiment of dissatisfaction in the form of one man: Levi (**Alex Farley**).

The writing and stage are filled with purposeful detail and care, from one-off gags to entrances and exits being kitchen appliances—it was a world full of unexpected virtues and charm. The beats in each scene was so particular—however, the technical wall of blackouts between them slowed the pacing, and seemed to bring me out of this hellscape that I damned well signed up for. Certain intentions between actors in scenes felt inconsistent, and I begged that Alex Farley as Levi would go even *further* to alienate the audience—but that was overshadowed by an overall stellar cast, especially **Laura Dilks** as Harriette and **Jack Chen-Sinclair** as Ms Tilfredshed.

A mischievous, clever, and, ironically, satisfying show that is only held back by not being put on in Harris' brain itself.

Darkness falls across the land, the midnight hour is close at hand, creatures in search of pungent themes, with seated patrons made to gleam.



DOCUMENTARY

THE INBETWEENERS, IT IS OKAY TO BE IN BOTH WORLDS PROD. ASIAN FAMILY SERVICES



ARELA JIANG
(HE/HIM)

Featuring six ethnically diverse young New Zealanders sharing their journeys towards self-acceptance, *The Inbetweeners*, *it is okay to be in both worlds*, reminds you of where we've been and still how far we have to go.

Developed by the **Ministry of Ethnic Communities** and produced by **Asian Family Services**, *Inbetweeners* intends to enlighten viewers on overcoming the struggles of growing up ethnic in Aotearoa.

Government-funded production quality aside, the documentary is quite sweet. There's the classic anecdotes about childhood bullying and racism that so many of us can relate to (but frankly, grow weary at restating). At the same time, the documentary holds space for an immense variety of experiences. It's heartening to see individuals empowered by their ethnic identity, and that even if being 'ethnic' is a bullshit made-up category, they can shape what that means for themselves.

Perhaps where the documentary disappoints is that there's a tone of the only real commonality that ethnic people share is a common oppressor. And maybe that's true, and perhaps one shouldn't expect so much from a documentary made from a Ministry studio lot. But audiences are allowed to crave for a narrative that doesn't fall into the mindset of 'Us versus Them'.

A good watch for ethnic people who only date white people.



- 1. Forever Is A Charm**
Princess Chelsea
- 2. Colourbox**
Amamelia
- 3. Mask**
Michael Logie
- 4. There's No One Like Me**
Reuben Hudson
- 5. Ripship Is Online**
Ripship
- 6. No Drama**
Hans Pucket
- 7. Absolve**
Clear Path Ensemble
- 8. Waterfall Fireball**
Kraus
- 9. Dreams**
Bub
- 10. Room In The City**
Maxine Funke



The Made

Auckland Theatre Company's newest piece is true science fiction horror



MADELEINE CRUTCHLEY (SHE/HER)

Mary Shelley's *Frankenstein* is one of the most formative texts of the science fiction genre. It's a story that explores the horror of creation, othering, and alienation, and ethics of scientific experimentation. The Monster rises from bubble and smoke, and inspires awe and fright, before there's a frantic reckoning of what it means to be human, capable of such creation. In **Emily Perkins'** newest piece, *The Made*, the Frankenstein-ian myth is imagined in a near future, where an AI sexbot is the subject (object?) of creation.

The play follows the trials and tribulations of Alice, played by **Alison Bruce**, an underfunded and frustrated scientist working in the field of emotional artificial intelligence. She's at the cutting edge of scientific creation—her reactive AI robot Arie (**Hannah Tasker-Poland**) can really feel happiness.

However, Alice's motives and interests do not align with the capitalist incentives of the corporation, ATHOS, that funds her work. They're interested in mass-producing and monetising the feminine-coded, sex, and service robot. As a scientist, Alice is interested in pushing Arie's emotional intelligence further, and developing the depth of *her* consciousness. ATHOS sees Arie as a finished product, and seeks to market *it* immediately.

Alice's family life is another point of conflict and exploration, as her child Sam comes home from uni, and her separation with husband David draws out. While reckoning with her creation of Arie, she also considers her relationship to and upbringing of Sam. In the chaos, Alice imbues another robot, Nanny Ann, with full emotive capacity. The *Frankenstein*, *Blade Runner*, *R.U.R.* story spins out of control, with a simultaneous complex exploration of middle-aged motherhood.

While stories about robots and AI might seem, on their surface, to be about the technologies themselves, historically they explore human anxieties, human hopes, and human problems. In *The Made* this tradition continues—Alice is forced to reflect on her personal values and wider cultural values that arise in the wake of creation. Early in the play, she expresses concern about the way we treat these technological entities and how our actions towards them might affect our own condition. It's concerned with horror in a way, looking at the disrespect of semi-human entities, and what that might do to our human spirits.

This concern with the uncanny is a pervasive aspect throughout the play. Tasker-Poland's movements and performance are stiff, nearly human, but not quite. The direction of this hybrid dance-performance is one of the play's strongest attributes, and Arie's presence on-stage is consistently mesmerising.

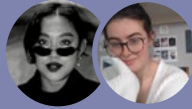
This movement also makes the interactions with Arie really unsettling—in some cases other performances hit her, or pick her up roughly. The discomfort that arises from these scenes is powerful, and raises ethical questions about how to properly engage with non-human consciousness, as well as the problematic gendering of assistant technologies... what does it mean to scream at Siri? What might that do to our own disposition and attitudes?

Perkins' *The Made* is a new entry into a science fiction catalogue that's already fascinated by these questions. The context she pulls from is specific though—she's imagining the impact of this scientific development in Tāmaki Makaurau, and considering how people in our contexts would cope, reimagine, and exploit. It's perhaps a warning about our future, or our present, and asks us to prioritise caution as we develop tools and beings we don't quite understand.



Po' Boys & Oysters

The first play from Black Creatives Aotearoa is a triumph



NAOMII SEAH (SHE/THEY) AND MADELEINE CRUTCHLEY (SHE/HER)

Po' Boys and Oysters was a long time coming. Twice postponed due to Covid, the award winning play written by **Estelle Chout**, proved to be well worth the wait.

"I rarely see someone like myself—a proud Black queer mother represented on stage," says Chout. "I wrote *Po' Boys and Oysters* to give these characters a voice and provide a platform to a group that have rarely been seen or represented in our theatre."

It's the first theatre piece produced by Black Creatives Aotearoa, and Chout achieves everything she set out to do and more in her stage debut. The lines sparkled with wit, and had the whole audience stifling their laughter. The tension between the siblings Flo, played by Chout herself, and Marie, Flo's conservative older sister, felt raw, honest, and utterly real. The two women quibbled like children, and at times almost came to blows, yet Chout manages to navigate their friction with good humour and grace. The love between the two sisters is strongly felt, as well as the very real tension stemming from the sisters' class divides, their political ideologies, and their upbringing as immigrants. Their dialogue addresses those messy conversations one has during holiday dinners, and explores the question of how we can reconcile differences to understand our underlying connections.

The writing was helped by the stellar performance of **Sanda Zvenyika**, who plays Marie. Her chemistry with Chout was undeniable, and she delivers many of the show's killer punchlines with perfect comedic timing.

Director and Dramaturg **Dione Joseph** builds on the stellar chemistry of the cast and the clever dialogue with interesting set design and costuming that brings new layers to the story. Walking into the Basement Theatre amidst an electric crowd on opening night, one could see the stage had been laid out in an approximation of a lush Mission Bay home. There were no set changes, yet the play never felt

claustrophobic or boring; the actors both filled and demarcated the set to create distinct scenes and spaces.

Though the play is full of family conflict and drama, there's a feeling of lightness that comes as the metaphorical curtain closes. The piece seems to pull from sitcom tropes to navigate those more serious dynamics. There's the consistency of a single set, an impressive amount of jokes packed into each minute, a three-act structure, surprise reveals, the emotional satisfying wrap up, and a dedication to building out laughs based on familiarity to character. The costumes also felt referential to 80s and 90s television, with bright bold colours, denim, and distinctive character-dressing. Those elements all worked to build a closeness to the cast, and created a sense of security while navigating the different disputes.

By the end of the show, the shortest one-liners or smallest eyerolls from particular characters could elicit loud chuckles. The affection for the lead characters was clear in the room. It's an impressive sense of intimacy to build over an 80-minute show, and a real testament to Chout's writing.

Po' Boys and Oysters is hilarious and familiar, yet original. It's a masterclass in writing character and creating comedy, and explores dynamics and subject matter that are urgent and overdue on stage.

Joseph recalls the difficulty of working through the postponements, saying it was extremely hard for cast and crew.

"For all of us, I cried. But each time, I knew we would get there."

They certainly delivered on opening night, and it's a sense of familiarity and fun not to be missed.

Sad Girls are Rising

Commercialising your favourite media trope



VICTORIA NICOLL (SHE/HER)

You've seen her before. Countless times. If you've been to Arts One at all in the last four years, you've probably seen three different iterations of her in one hallway. Who is she? She's the Sad Girl. My bet is she has wide legged jeans, Doc Martens, a big jumper, and either a keep cup or headphones. Or both (guilty). She's probably around 20, through to about 25. She probably has a *Sad Girl Starter Pack* playlist recommended to her on Spotify every five minutes... and blasts it constantly.

The Sad Girl isn't something we've conjured up to haunt the halls of humanities buildings, she's been around for centuries. She's a highly-curated trope, one we've been perfecting across many forms of media. It's hard to find an exact literary or media-based origin—Emily Dickinson wrote about her, as did Sappho. Nico's 1967 *Chelsea Girl* evokes images of cigarette pants, actual cigarettes, and an overwhelming sense of melancholy. More modern iterations might include *The Virgin Suicides*, *Fleabag*, and, of

course, Sally Rooney.

Sally Rooney released *Conversations with Friends* in 2017. It's an ever-so modern "love" story. We follow Frances and Bobbi, two best friends navigating Dublin's literary scene, falling in and out of love (and situationships) along the way. It took off, as Rooney's presentation of young women as multi-layered, autonomous, and online people seemed revolutionary to some. They were flawed, sure, but that made

them all the more relatable! Rooney had cracked the formula. Now, with a clear example of the Sad Girl, they seemed to be everywhere you looked. There was finally a defined subgenre for the women who'd grown up at the online turnaround! Tongue-in-cheek references to Instagram models and 2011 Facebook messaging, mixed with running mascara and some \$8 Sauvignon Blanc... just like us, right?

One of our most intrinsic things as humans is our desire to find community. At the end of the day, all we want is to find people who feel like we do, the Sad Girl trope helps that happen. Julien Baker, in this Harper's Bazaar article said that actually, being a Sad Girl isn't entirely sad. Being melancholic is an important, necessary part of human life, and if we write songs about it, if we make films and write novels about it, then surely there's some community, even comfort, in that.

However, icons in the Sad Girl space, like Sally Rooney, Dolly Alderton,

The Sad Girl isn't something we've conjured up to haunt the halls of humanities buildings, she's been around for centuries. She's a highly-curated trope, one we've been perfecting across many forms of media



Phoebe Bridgers, Taylor Swift, and even Olivia Rodrigo have started to capitalise on their sadness a bit. Of course, we're in the later stages of capitalism. Pure enjoyment, completely for the sake of catharsis or a release, can only last so long. Everything we love gets picked up, over and over again, to be franchised, re-franchised, rebooted, and revamped. We're seeing TV adaptations of books we read throughout lockdown, just so we can go through the emotions of it one more time. We're seeing an emphasis on self-care in products we buy, because who'd want to interrupt their Sad Girl lifestyle with having bad skin? Corporations have figured us out, team. The unapologetically sad,

**Pure enjoyment,
completely for the
sake of catharsis
or a release, can
only last so long.
Everything we love
gets picked up, over
and over again, to
be franchised, re-
franchised, rebooted,
and revamped.**

feminine aesthetic has been co-opted into formulating products that we absolutely have to buy, otherwise we're a fake.

It started for me with those Spotify daily mixes. If everything I listen to is nicely packaged into a daily playlist with enough running time to fill my commute over the bridge into uni, then the work I would have needed to do to find new music has already been done for me. If Facebook and Instagram algorithms have taken the time to find books that I might want to buy that are eerily similar to Sally Rooney, then that's another thing I don't have to do. Suddenly, my entire experience online's been packaged for me, all I have to do is take it in. And the algorithm has decided, for better or for worse, that my identity, and what I consume, is centred around the Sad Girl. The other good thing: it's infinite! Even as I'm writing this, Spotify's decided I should listen to *Pure Heroine*, because I haven't for a while, and the effort of actually searching it up is just unthinkable.

None of these things are new truths, we all know these things happen. We know how sponsored ads work and how if we're not paying for a product or service online, we're the product. We know this. Why, then, is it still so unsettling? It's like parts of our day-to-day wardrobe have been specifically picked out for us online, even if we're

**it feels more and
more like young
girls are losing a
space only for them,
we haven't got
anywhere completely
isolated from
commercialisation
anymore.**

the ones going to our wardrobe and picking out the clothes. Parts of us have become inextricable from the online sources we draw from. For all these technological innovations over the past twenty years, it feels more and more like young girls are losing a space only for them, we haven't got anywhere completely isolated from commercialisation anymore.

It's easy to see the cynicism, the marketing, the financial backing in this. But we don't have to—instead we can embrace her for what she is, what she does for us. These Sad Girls make room for these stories to be told, for our voices to be heard. If she exists, then young women finally have a space we can completely call our own—one that we can make sure avoids the jaws of cynical capitalisation, at least for a while.



**We offer
advice about
your rights,
university
procedures,
tenancy
and more.**



student support hub

An Asian Mum's Guide to Surviving Exam Season

Mother (妈妈) knows best!



NANCY GUO (SHE/HER)

If you've got an Asian mum in your life, you'll know that they take your health very seriously.

From the platters of cut fruit, to the clickbaity WeChat articles they send you about the dangers of instant noodles, they (and their arsenal of TigerBalm tubs) are always ready to fight off any health problem at hand.

Sure, their advice usually comes in the form of sermons, or passive aggressive text messages. You may even wish they came with a built-in mute button when they nag about your sleep schedule at the dinner table. But when has an Asian mum ever been wrong about needing a jacket? When have you not been magically cured of your sickness after drinking their congee? Especially with the dreaded exam season just around the corner, it's more important than ever to be taking care of ourselves.

This week, I spoke to my mum Jenny—accountant by day, health practitioner/nutritionist/naturopath by night, for her top tips on surviving the last stretch of sem two.

Disclaimer: Despite graduating from WeChat University with Honours, Jenny is not a qualified health professional. Please take her tips with caution. Alternatively, you could take after her daughter's example and 当耳边风 (let her advice go in one ear and out the other).

Eat a balanced diet

Jenny says, "Chinese medicine says we need to be eating all five colours to support our five internal organs (五脏对五色). This means students should be eating as many different colours and varieties of food groups as possible. Make sure to eat enough carbohydrates, protein, and fat. You may be young now, but you won't be young forever".

Above all, do NOT consume cold drinks

or beverages. Especially if you're on your period. This will disrupt your body's yin and yang balance, and a hot body temperature is needed "to fight off disease".

Detoxify your body (排毒)

Jenny believes "the food we eat has different types of poisons inside. Students need to eat wholegrains (粗粮) to flush out these poisons and not be constipated. Aim for at least one third of your total food intake to be made of whole grain carbohydrates, like brown/black rice, wholemeal bread, kumara, millet, or oatmeal.

"If these poisons stay inside of you, you will get acne on your chin like my daughter. And that's very bad".

Move your body

Jenny says, "Regular movement is very important for your body. Everyone needs to do light exercise three to five days a week". Her personal workout routine includes doing various exercises in the living room with ankle weights and a jump rope, while watching her latest Chinese soap opera on TV.

"Very important—do not lie in bed all day. You'll become hunchback. And when you're old, you'll regret it. Especially don't be like my daughter, who's favourite activity is to 躺尸 (lie in bed all day like a corpse). This is not good habit".

Maintain a pleasant mood

Jenny recommends, "To have a good mood, you need to spend time finding hobbies that make you happy". For reference, Jenny likes to recharge by listening to old Chinese ballads from the eighties, gardening, and reading books on Chinese nutrition.

"You need to have a positive mindset.



There's a saying in Chinese that goes "办法总是比困难多" (there are more solutions than problems). No use being sad, you need to find solution to problem".

Jenny also recommends cutting the toxic people out of your life for good feng shui. "Meet with positive friends. Stay away from complainers, pessimistic people, and anyone without ambition".

Manage your stress

Jenny thinks "students should try to take it easy. But the reason why most of you are stressed is because you have bad time management. You need to make daily plan to use your time more wisely".

She also very generously provided a lengthy TedTalk on how young people have it so much easier than back in her day, but this has been redacted.

Get plenty of rest

Jenny says, "The most important thing is to 早起早睡 (waking early and going to bed early). Everyone should be asleep before 11pm, and sleep for at least eight hours. If you do this, you will not sleep through your alarms, or need to drink coffee all time to stop falling asleep at the dinner table".

"No going on devices before bed. You'll go blind. Read a book instead".

Another absolute no-no according to Jenny is 熬夜, or pulling all-nighters. As she bluntly puts it, staying up is a one-way ticket to "early death". Or worse, chronic dark undereye circles, which according to Jenny, has aged her daughter into a "sixty-year-old woman".

Bonus Tips

"Stop being lazy and do the dishes, it is good for you".

"Stop treating family home like hotel".

The Art (and Agony) of Being Alone

Attempting to make peace with my mouse moments



NANCY GUO (SHE/HER)

Learning to be comfortable in your own company is a herculean challenge. It takes balls to sit in contentment with just the sound of your internal monologue, and no external distractions or people to occupy your attention. Especially in university, this is the time many of us experience our first 'mouse moments', or parts of our day where we're eating or just chilling alone.

Nevertheless, making peace with being alone is a quest every young person has to inevitably beat in their twenties. While I like to think that I've made some progress towards slowly earning my independent girlboss badge, like the majority of us, I haven't unlocked the secret to achieving inner zen just yet.

I'm perfectly content going solo for activities like running errands, or buying a coffee before uni. But the thought of making specific plans to hangout with myself inexplicably makes my skin crawl. Don't get me wrong, the act of

It takes balls to sit in contentment with just the sound of your internal monologue, and no external distractions or people to occupy your attention. Especially in university, this is the time many of us experience our first 'mouse moments', or parts of our day where we're eating or just chilling alone.

taking yourself on dates is incredibly empowering, and should absolutely be something everyone tries at least once. But, for whatever irrational reason, I can't seem to break the silly subconscious belief that hanging out in public alone is 'weird', or an automatic signal to the general public that you must have no friends! Or a life! None of which are true.

In the name of ~self development~, and in accordance with my therapist's advice, I decided to give the finger to my inner critic by challenging myself to go on two self-dates.

Challenge One: Coffee and a Book

I chose to start off with something nice and easy. And unsurprisingly, my little cafe date went smoothly. The coffee was great. My internal monologue was preoccupied with the book's plot, instead of doing its usual thing of entertaining fantastical scenarios and jumping to irrational conclusions. No weird looks. And no alarm bells that screamed 'look at this sad loner!' to the world were triggered either. Overall, a highly relaxing experience that left me feeling oddly cool and mysterious.

Challenge Two: Movie for One

I'll be honest, I was feeling pretty nervous going into this one, even though it makes zero sense as to why buying a cinema ticket for yourself feels so strange. I watch films alone in the comfort of my bedroom all the time without batting an eyelid (no human should ever witness the feral monster I become when comfort-watching *Before Sunrise* or *Pride and Prejudice*). Rationally speaking, how is going to the movie theatre that much different?

Pushing aside my hesitations, I mustered up the courage to watch *See How They Run*. I had zero clue what the

film was about, apart from the fact that Saoirse Ronan was in it—which sold me because I am an absolute slut for that woman.

The cinema was eerily quiet, which was unsurprising given it was at 12:40pm on a Sunday. But hey, I'm not one to complain about having popcorn and a choc top cone for lunch. As soon as I walked in, the man behind the counter greeted me enthusiastically, which took



me by surprise. It also meant that I had to do that awkward little walk up to the counter, where you're not quite sure whether to make eye contact, or look away.

When I asked to purchase a ticket, my two brain cells conveniently decided

to both stop working. *What was the film name again?* My eyes furiously darted around, desperately searching for a movie poster to jog my goldfish memory. Fortunately, the guy knew what film I was after as it was the only one playing. He then proceeded to ask the dreaded question: "So, just the one adult ticket then?"

I winced silently. Wiping my sweaty palms on the sides of my jeans anxiously and swallowing the lump in my throat, I forced the corners of my mouth up into what I hoped was a 'I do this *all* the time' smile. As nonchalantly as humanly possible, I ordered a small popcorn to go with the ticket, all the while ignoring my ballistic internal monologue. As the cinema attendant handed me the popcorn, he remarked

more stupid and garner more pity. I hurriedly thanked the guy, and skittered into the vacant cinema. As I plonked myself into a middle seat, spilling some popcorn in the process, I couldn't help but nervously laugh. Admittedly, it was pretty comical—me, a silly little girlie, sitting with my silly small popcorn and tote bag, enveloped by a massive swath of empty chairs and a big blaring screen.

During the film, even the stunning Wes Anderson-esque cinematography and witty dialogue couldn't silence the intrusive thoughts. *What if someone just popped up from behind and abducted you right now? Imagine the trauma the cinema guy would get when he's sweeping up the popcorn and finds your dead body. That would be awful.* It also didn't help that the only thing I could hear apart from the film was the sound of me slowly crunching popcorn, a brutal ASMR-style reminder that I was utterly alone.

Finding comfort in being alone is truly a skill and artform that takes years to master. And for many of us, it's still a work in progress, with many more baby steps and self-dates to go.

When the film credits eventually rolled, I was tasked with another mission—getting the fuck out, while drawing the least amount of attention to myself. Not sure how well I executed this. I just ended up bolting as fast as I could out the cinema doors, making sure to avoid eye contact with the guy behind the counter.

Once I made it outside, I sighed in relief. Well, that didn't go *horribly* wrong. The film was great. Miss Saoirse killed it as per usual. No homicides were committed. And I got a free private movie screening—an absolute steal of a deal if you ask me.

Most people are self-absorbed narcissists who wouldn't even notice your alone-ness. In the rare chance that they do, they're likely wishing they had your courage and confidence to hang out with yourself.

In saying that, I did miss the element of being able to periodically commentate throughout the film with others, especially as someone that physically cannot stay silent while watching movies. Also, being petrified that someone could creep up behind me in the dark at any time was a little off-putting. However, that could've been remedied by sitting in the last row.

Would I do it again? I don't think I haven't levelled up enough in independent girlboss points to truthfully say that going solo is better than going with company. However, if there was a film I really wanted to see, and no one's schedules lined up with mine, I wouldn't rule it out as an option.

The Bottom Line

Nobody actually gives a flying fuck if you're by yourself. Although I was losing the plot about what the cinema attendant thought of me in the moment, realistically speaking, he was probably thinking about what to eat on his break, or how itchy his balls were. Most people are self-absorbed narcissists who wouldn't even notice your alone-ness. In the rare chance that they do, they're likely wishing they had your courage and confidence to hang out with yourself.

Finding comfort in being alone is truly a skill and artform that takes years to master. And for many of us, it's still a work in progress, with many more baby steps and self-dates to go.

that "it looks like you're the only one who's bought a ticket. Feel free to sit where you like". *Oh God. I'm going to be in an entirely empty cinema by myself? This is really testing my commitment to self development cause.*

Before I could say something even



NEED A NEW STUDY BUDDY?



RED BULL GIVES YOU WIIINGS. 

ARONA = IN THE = ARENA

Each week, our resident sports columnist Omni Arona tries to justify wasting his life watching sport and tells you who's been shit



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

Keeping up with the Kardashians NBA

This offseason has shown that sports is just drama for men. The Boston Celtics suspended Head Coach Ime Udoka, who was found to be having an intimate relationship with a female staff member. Ime Udoka led the Celtics to their 22nd NBA Finals appearance but lost out to Steph Curry's Golden State Warriors. This situation has no doubt put pressure on his current engagement to actress Nia Long, meaning Udoka has now fumbled two rings in one year. NBA fans speculating over who the woman was meant that women not involved were shamed online. Celtics Executive Brad Stevens made a public comment regarding their female staff: "I thought yesterday was really hard on them, nobody can control Twitter speculation—rampant bullshit. We as an organisation have to support them now, because a lot of people were dragged unfairly."

Kyrie Irving has begun posting Alex Jones videos, fml. Kyrie tweeted "my brothers and sisters who are also unvaccinated should be able to do the same (work) without being discriminated, vilified, or fired. This enforced Vaccine/Pandemic is one of the biggest violations of HUMAN RIGHTS in history". Ohhh my fuckkkkkking god read a book bro. Straight up clown. Kyrie is that contrarian kid in class that loves to play devil's advocate.

Anthony Edwards decided that social media is the best place to be a dumbass and posted a blatantly homophobic video on his Instagram calling a group of gay men "queer ass n*****". Edwards has apologised stating that "I was raised better than this". Edwards will have to do some work to help mend his relationship with the LGBTQIA+ community before anyone considers his apology as truth.

Phoenix Suns and Mercury owner Robert Sarver has started the process to sell both franchises following backlash. Sarver was fined by the NBA for racist comments. Both the public, NBA staff, and players made public statements shaming the NBA for what they saw as a small punishment. Sarver blamed cancel culture as the reason for him selling the team.

We long for the day when basketball becomes the main topic of discussion instead of this drama laden spectacle

Football (real football)

England were relegated to the Nations League B, which is now putting pressure on England manager Gareth Southgate to perform or be at risk of being sacked. Currently, Southgate's tactic is to play five at the back with two CDMs. A style that is extremely defensive and not that entertaining to watch given the talent pool he has

to choose from. Trouble arises when Southgate's initial tactics fail. There is no plan B. The plan is to not concede but there isn't a plan if they do and that's where Southgate needs to improve if he wants to stay in the job.

Sidemen FC vs Youtube Allstars was unironically the best match of the weekend. Made up of 22 players who I do not know. Sidemen FC took the win 8-7 with some cracking goals. Pieface and Carl were the perfect people to put in goal. The match earned over \$1 million for charity, all through a bunch of boys having a shitty kick but endlessly entertaining kick about.

Arsenal remain top of the table (fml) while Man City sit in second and Tottenham (COYS) sit in third. Given how Spurs tend to fuck the start of their season up every year, this is a welcomed change. It gives us the opportunity to attack the top four from WITHIN the top four, instead of fighting from seventh or eighth.

The Shit Award

Leicester looks in trouble at the moment and still hasn't fired Head Coach Brendan Rodgers, so they are a candidate. But I have to give this week's Shit Award to both Kyrie Irving and Anthony Edwards for blatant homophobia and misinformation spreading.

WHICH childhood website ARE YOU?



CHARLIE PARKER (SHE/HER)

There's nothing like a trip down memory lane to remind yourself that studying now is a lot more difficult than in primary school. So, let's find out which childhood website best suits the type of student you've become.

1. What's your favourite study procrastination mechanism?

- a) Online shopping (and probably buying more than you should)
- b) Doing something outdoors
- c) Partying it up
- d) I can't pick, I have so many!

2. What's your go to study snack?

- a) A yoghurt fruit bowl
- b) A granola bar, cheese and crackers even
- c) Pizza
- d) Whatever's closest

3. How fast do you listen to lecture recordings?

- a) 1.25x
- b) 1x
- c) 2x
- d) Depends on the lecture

4. You need an extension on your assignment, what's your reason?

- a) My job got in the way, I'm just so busy!
- b) I emailed asking three weeks in advance, private reasons
- c) I got 'sick' last minute
- d) I'll just hand it in late

5. Time to pick a Gen Ed, which faculty?

- a) Design
- b) Science
- c) Business
- d) Arts

6. You've got a question in the tutorial—how do you ask?

- a) I'll just raise my hand and say "excuse me"
- b) I'll ask after class for a more in-depth response
- c) I don't really go to tutorials
- d) I'll raise my hand when there's a break

Mostly As: Stardoll

You're a fashion icon, and everyone knows it. You wouldn't be caught dead showing up to your lectures in anything but the trendiest clothes around. You probably skipped your recent lectures to watch NYFW too. Studying was sooo last semester, you're a fashion influencer now babe!

Mostly Bs: Poptropica

You're cool and competitive, what a dangerous combination. You're the brains of your friend group, and you're always wanting to have the upper hand, but you're no stranger to adventure. You've got drive kid, I respect that.

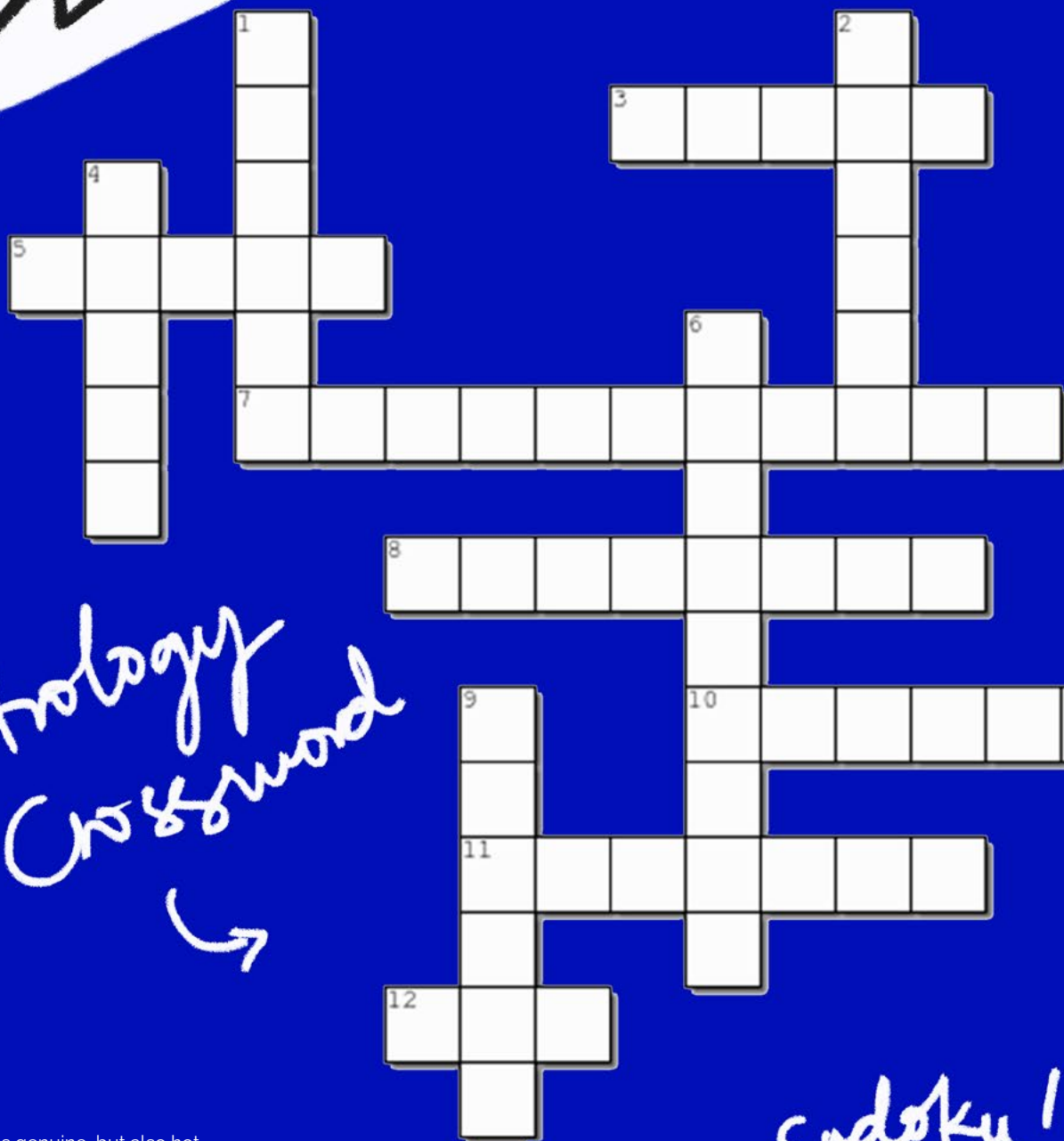
Mostly Cs: Club Penguin

You're the OG that everyone loves, but you also probably swear at eight-year-olds. You're always keen for an adventure, and to break it down in the Night Club. Don't forget a night in after hanging with your Puffles now and again might be a good idea though, it's all about balance.

Mostly Ds: Cool Maths Games

You're a bit indecisive, but it's what people love about you! You've got the best of everything, and you hold a special place in a lot of your friends' memories. But let's be real, you're probably not a Science or Engineering student, because there isn't a single part of you that does maths.

PUZZLES...



*Astology
Crossword*

ACROSS

3. this sign is genuine, but also hot-headed, dramatic, and pushy

5. this sign is popular, but also shallow, indecisive, and people-pleasing

7. this sign is spontaneous, but also childish, impulsive, and blunt

8. this sign is independent, but also aloof, cold, and unapproachable

10. this sign is warm, but also sensitive, moody, and sentimental

11. this sign is sexy, but also chaotic, evil, and manipulative

12. this sign is outgoing, but also self-absorbed, attention-seeking and egotistical

DOWN

1. this sign is down-to-earth, but also stubborn, reserved, and impatient

2. this sign is witty, but also insecure, shallow, and two-faced

4. this sign is reliable, but also boring, methodical, and picky

6. this sign is ambitious, but also cold, calculating, and materialistic

9. this sign is caring, but also naive, emotional, and a doormat

Sudoku!

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

HOROSCOPES

It's been an intense week of self-development for Polly Prophet. Close sources say that she's recently embarked on a soul-searching mission to Gisborne. Fortunately, out of the kindness of her heart (and contractual obligations), Polly has managed to take a peek into her crystal ball to decode your futures for this week.

ARIES

As the universe's favourite fire sign, you're feeling extra fiery and assertive this week. Take advantage of this burst of bold energy by cracking into some of those errands and projects you've been putting off.



TAURUS

While you are notoriously creatures of comfort, this is the month to shake up your routine and old habits. Go out! Meet new people! Experience new things! You never know what's waiting for you around the corner.



GEMINI

The planet alignments have got you in a silly goofy mood this week. Keep an eye on who you're sending those impulsive text messages to, and consider the state of your bank account when making financial decisions.



CANCER

You've been hit with a sudden burst of motivation! Be sure to capitalise off this rare occurrence by getting stuck in those lecture notes and assignments.



LEO

Get ready to be humbled this week. It's not easy being that egotistical all the time, so consider this a nice break away from your usual attention-seeking ways.



VIRGO

You will be faced with some tricky decisions to make my Virgos. Think carefully and make sure to weigh up all the options before committing, this is an important week with even more important consequences.



LIBRA

Luck has come your way! Whatever you've been manifesting will be finally materialising before your very own eyes. Be sure to pay this good energy forward by doing something nice for others.



SCORPIO

Doom, doom, and more gloom. That's the forecast for this week, my Scorpions. Your dark and murky future is marked with uncertainty, which may have you questioning all your life decisions. Use this time for some careful self-reflection.



SAGITTARIUS

Some may call you air-headed or simple-minded, but you guys just know how to take life easy. Your unbothered attitude will help you cruise through the last stretch of this sem with flying colours.



CAPRICORN

Take this opportunity to untwist your panties and learn from your carefree Sag friends this week. It's time you took things less seriously and instead embraced the absurdity of life with open arms. Life is so much more fun when you use less brain cells!



AQUARIUS

During this stressful time, you may be tempted to withdraw into your hobbit hole and avoid reality altogether. As appealing as this might seem, it's better to confront your challenges. You'll be thanking the stars (and yourself) later!



PISCES

The planet's alignments have got you feeling extra sensitive lately. It seems like everything is enough to set you off. Rather than getting upset about your rollercoaster of emotions, take it easy and accept your fragility with pride.



Celebrating Grads with a \$3,000 giveaway.

We're celebrating the graduating class of 2022. Register with MAS as a 2022 Grad, and get free advice on KiwiSaver and insurance for the chance to win \$3,000*.

Register at mas.co.nz/grad2022



*Terms and conditions apply



AUSA POLITICS WEEK

ONE-STOP-SHOP

THURSDAY 6TH OCTOBER • 11AM- 3PM • QUAD

