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AUSA'S END OF DAZE PRESENTS

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PARTY SHADOWS & EATERY



DUDE, WHERE'S MY EDITORIAL

So: It's that time of year again. End of year crunch time. I. Love. It.

I don't know how all of you fare with time management. I'm pretty bad at it. I've literally never been on time for anything in my entire life. I'm a regular forty five minutes to an hour late to almost all of my lectures. It's not great.

So you can imagine that this is a tendency that does *not* mesh well with end-of-semester deadlines.

I have around thirty thousand words worth of essays due at the end of this month. That's three six thousand word essays, and then also a twelve thousand word dissertation on top of that.

Now: Last semester, when I only had eighteen thousand words due, I stayed awake for four days straight in order to get everything handed in on time. The sleep I had when I handed everything in was the single most blissful experience of my life up until that point.*

This is all to say: Wow, I don't know what the fuck I'm meant to write for this editorial and I don't really have the time to fuck around thinking of something good to write.

Typically my editorials have to be around six hundred words. That doesn't really seem like a lot - particularly for an arts student, particularly one with the word count looming in front of him that I just described.

That being said, I'm looking at word count for this document now, and it says I'm only up to two hundred and sixty

eight words for the document so far.

I'm currently at a "Mental Health Hui", hosted by none other than Green Party wunderkind - and University of Auckland Alumni - Chloe Swarbrick. Chloe's apparently been holding them on campuses around the country. Good for Chloe.

I have a plate of the five dollar vegan lunch in front of me. They only charged me four dollars for the plate, because they were running low on rice. However, they had not run out of rice before they got to me - meaning I essentially got free rice. Score.

I'm at three hundred and sixty nine words now. Firstly: Sixty nine is the sex number, so, #nice. Secondly, writing all the numbers out as individual words is a really effective way of padding out word count. I should remember that for when I have to hand in my essays? I do want good grades though.

Guess what? I'm now at four hundred and twenty words. Four hundred and twenty is the weed number: #weed #lads

I'm currently DM'ing someone on instagram who is a sales manager for a boutique salami company. Maybe that would have been a good basis for a column. Ah well, too late now.

Next week is the last week of the year for us, so I kinda just have to accept that any new ideas that come into my brain have to be thrown into the bin - there's just not enough time. That being said,

"My Conversations with a Travelling Salami Salesperson" could have been an all-timer.

Anyway, this is usually the time in the editorial where I try to pivot towards making a legitimate point.

And look! I'm doing it now.

I'm very aware that it's kinda silly to complain about doing hard work. I have had three months in which I could have been doing the groundwork for getting my stuff done - I'm pretty sure I could have started writing most of my essays back in the first week of classes and made decent headway.

On the other hand, I am currently writing this while surrounded by students giving lengthy - and very passionate, and very sincere - testimonials about how this whole dumb cycle of work and stress and deadlines and pressure and #content that everyone gets drawn into at this time of year is absolutely ripping their brain in two, and they need more help dealing with it.

I don't really know what I feel about that - give me a week to marinate on it and I'll have a definitive answer in time for my next editorial.

In the meantime: I am at seven hundred words, which is 7/8ths of eight hundred words, so I'm calling this editorial done.

POLYTECHNICS IN FINANCIAL CRISIS

A recent cabinet paper presented by Education Minister Chris Hipkins reveals that a majority of New Zealand's polytechnics and technological institutes are in financial strife. Seven of the polytechnics and tech institutes are at a high financial risk while ten others are expected to face deficits.

Three institutes - Unitec, Whitireia and Tai Poutini, which have been previously bailed out by the government, are considered to be at an extreme financial risk. In response, the Government has already announced a \$50 million loan to Unitec as well as giving Whitireia \$15 million and providing a further \$33 million bailout for Tai Poutini. The four other institutes of the seven classified as at high financial risk may also be in need of financial support from the government in the next eighteen months.

It is currently forecasted that ten polytechnics and tech institutes, are set to make a deficit this year. According to the current forecasts the six remaining institutes are not likely to make the 3% surplus expect-

ed of public tertiary institutions.

According to the cabinet report enrolment statistics from earlier this year show that enrolment has fallen a larger amount than what was previously expected. There has been 1071 fewer domestic full time student enrolments this year than last. This represents a decline of 2.9%. Furthermore, there have been 436 fewer foreign students, a decline of 6.1%. This may have contributed to the poor financial situation.

According to education consultant, Dave Guerin, Polytechnics and Tech institutes have not had any significant funding increases such 2010. In contrast, New Zealand universities have.

Guerin also stated; "I think what you are seeing is regardless of enrolment decreases and some bad management calls, if there funding had kept up with inflation more of them would have been okay."

The Tertiary Education Commission, TEC, has been forced to increase its

financial monitoring of some institutes. The TEC has also been improving its financial monitoring as previously the TEC "had insufficient information to identify the short term cash-flow issues". The TEC also has plans to look at information including student application and acceptance rates and compare cash-flow forecasts to actual results.

The TEC is also engaging in monitoring certain institutions governance much more closely, particularly those which are considered to be at higher risks of short-term issues. This is largely due in response to governance failures at Unitec and Whitireia – as evident by the extreme financial situation.

The government is planning to develop a new system for organising and funding polytechnics and has indicated that it wants the sixteen polytechnic and tech institutes to work together as a collaborative system.

– Thomas Carr

ANTI-VACCINATION BILLBOARD TO BE REMOVED

The Advertising Standards Authority have responded to 151 complaints about an anti-vaccination billboard in South Auckland, declaring that the billboard will be torn down. The furore over the billboard began the same day it was erected, with the decision coming just a day after the advertisement was put in place. Warnings About Vaccine Expectations (WAVES NZ) paid to have the advertisement, a man cradling a baby with the text "If you knew the ingredients in a vaccine,

would you RISK it?" situated on a direct path towards Middlemore Hospital.

The overwhelming number of instantaneous complaints centred not only on the anti-vaccination message being put out there, but the naivety of it being so close to one of the largest hospitals in the country. The immediate response on behalf of the Advertising Standards Authority is quickly being praised as the appropriate action due to what most complaints have

cited as 'false' and 'inflammatory content'.

Despite this setback, Spokesperson Truly Godfrey says that WAVES NZ adamantly stands by their message: parents would be totally distrusting of vaccinations if they knew 'what was really inside them'. There are no plans to repeat the advert – yet.

– Lachlan Mitchell



LATE INFLUENZA OUTBREAK HITS NORTHLAND

Northland has been affected by a late outbreak of Influenza. Six staff and as many patients of Whangarei Hospital have contracted the virus, along with several others who have been admitted due to influenza-related complications. Symptoms include fever, muscle aches, coughing and fatigue. The flu is highly infectious and is unpredictable, as virus strains change every year. The best method of prevention is receiving a vaccination before the flu season starts in Autumn.

Those affected in Northland have been moved together to contain its spread. They have also been given an antiviral medicine called TAMIFLU, which prevents the flu from spreading inside the body, reduces the chances of passing it on to someone else, and lessens the likelihood of it becoming life-threatening.

The Ministry of Health has reported that influenza-related admissions have been “unseasonably low” this year. Usually 1 in 4 New Zealanders are affected, with around 400 deaths every year caused either directly by the virus or due to associated complications. However, Northland has historically had a higher average seasonal flu rate than the rest of the country. Last year, the region peaked at 74 cases of influenza-like illness for every 100,000 registered patients versus 48.4 per 100,000 as the national average for that same week.

- Kat Tokareva

INTERESTED IN SUSTAINABILITY? Here's How You Can Make A Difference

Most of us are committed to the principles of sustainability and protecting the environment. It's a no brainer really as we all want to live in a cleaner, greener world. But what contribution are you making to that quest? There is in fact one way in which you can make a significant difference but it's not very well known. What is it? Well, renting household appliances (think fridge freezers, washing machines, dryers) rather than buying them is a simple but very effective way you can contribute to a greener planet. Let's find out more.

Why renting is better for the planet

It may come as a surprise to learn that manufacturers purposely make household appliances to have a limited life cycle. We live in a throw-away world after all. With technology improving every day, why would you hang on to an outdated appliance when there's a cheap, more advanced alternative available in the shops? That's the mindset that manufacturers encourage us to have. They know that consumers will no longer make do or put up with dated appliances and so they deliberately manufacture them with a short use-by-date so that we are forced to repurchase every few years.

What's more, opportunities for recycling unwanted household appliances are few and far between. Most simply end up in landfill sites.

Thankfully, an increasing awareness of the importance of sustainable practices and a desire to do your bit for the environment means that more consumers than ever are seeking out alternative solutions.

EZ Rentals is one company providing a viable alternative. Instead of purchasing a household appliance that won't stand the test of time, why not rent a better quality version and at the same time make a major contribution to a greener planet?

Here are some compelling reasons why renting from EZ Rentals not only makes sense to you the consumer, but also to the environment generally.

- We are a trusted, long established business with a track record of serving those new to NZ. We understand the challenges you face and our superior, flexible customer service meets those needs.
- EZ Rentals supplies only high quality appliances that will last the distance.
- Our favourite brands are those that meet the highest standards for energy star and water efficiency ratings. What's more, these big name manufacturers like Fisher and Paykel are committed to sustainability and use energy efficient technologies and materials.
- EZ Rentals only uses environmentally friendly cleaning products and reuses or recycles the parts of broken machines. Plus all our other waste is recycled to minimise the impact on the environment.
- For total peace of mind, we even take care of repairs and replacements.

Make a difference today!

Each and every one of us needs to make an active choice and do our bit for the environment. Why not start today by getting in touch with EZ Rentals – the cost-effective, sustainable solution.

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BUS BACKLASH

Auckland Transport is facing widespread backlash following the implementation of a new North Shore bus network that left many commuters

frustrated and late. The new network, implemented in order to improve the frequency and service quality of public transport on the North Shore left many

bus stations, including Constellation Drive, at a standstill at 5.30, with buses queued several hundred meters back from the station.

In response to the swift social media response from commuters, Auckland Transport have now taken 37 busses out of service as well as creating timetable changes in order to increase the time between bus services. A statement by Auckland Transport indicated that buses were arriving early to the station and that furthermore, the issues were essentially teething problems for a new system.

Auckland Transport as a key agency within Auckland have yet again caused concern with the inability to reform and improve the bus network. There is now concern that if the agency is unable to improve transport options for aucklanders then the largest portion of ratepayer money

With Auckland Transport's transport woes continuing, many commuters are left disappointed that an agency that is the largest spender of ratepayer money is unable yet again, to deliver, on time.

SANITARY PRODUCTS GO GST FREE... IN OZ

Australian Treasurers have agreed to remove GST from sanitary products following a proposal from the federal government. This follows a longstanding public campaign to fight period poverty and increase access to sanitary products for women. Products expected to be made exempt include tampons, pads, menstrual cups, maternity pads and leak-proof underwear. Although the projected loss in GST revenue is \$30 million a year, the coalition government has argued that this loss is easily recovered from the surplus GST revenue that

has resulted from projections.

With Australia continuing the push to achieve more affordable sanitary products for women, many advocates in New Zealand will now look to this as an example for what New Zealand could achieve. Countdown supermarkets have already cut the price of their own range of countdown brand tampons and pads. A proposal to PHARMAC in April to fund women's sanitary products was rejected on the grounds that sanitary products are not medicines, and thus,

the funding of these items was not within the scope of PHARMAC. At a forum held at the Beehive earlier this year, MP Louisa Wall indicated that the Department of Public Health at Otago University were working towards another application which would also quantify the number of population affected by period poverty. There is hope that this application may provide another avenue for women to access more affordable sanitary products.

- Cameron Leakey

INTERVIEW WITH PROFESSOR MARGARET MUTU

In the wake of a Ministry of Education report that highlighted the low percentage of Māori academics in New Zealand universities, I spoke with Professor Margaret Mutu, professor in Māori studies at the Faculty of Arts. Mutu is of Ngāti Kahu, Te Rarawa and Ngāti Whātu descent and shared her experience of Māori academia at the University of Auckland.

We began by discussing the report. There were only 495 Māori academics last year, compared to over 10,000 non-Māori. Mutu believes this discrepancy is best explained through the low enrolment numbers of Māori students at undergraduate level. Māori students currently make up 5-6% of undergraduate enrolments – the proportion of Māori within the general population is 15%. Mutu suggests that New Zealand universities, particularly the University of Auckland, have adopted the western style of education and knowledge, whilst fundamentally not understanding the extent and depth of knowledge that Māori can bring to the traditional education system.

With the exception of the School of Maori Studies, there is a culture of refusing to acknowledge or utilize this knowledge. Māori Studies understands, practices and values Māori knowledge and ways of life. Alternatively staff members with Māori knowledge occupy faculty teaching positions, though they are severely limited by their numbers. Māori staff members often experience racism, whether it is institutional or explicit, this racism is a barrier to thriving within the academic environment.

Mutu knows that Māori struggle with

the constant adaption they face between the Pākehā world and their own Māori world – their values, culture and expectations. Mutu believes that her success in academia has stemmed from her ethic of hard work; she has always worked approximately three jobs, whilst maintaining her commitments to her Whānau. Mutu believes that she had to work harder, ‘be better’ in essence, in order to be recognized by Pākehā within a Pākehā institution. Part of this belief is the fact that when she began academic work, she had few if any other Māori academics able to critique her work. She had to be the trailblazer in a number of the areas she worked in. Although this is slowly changing, there is still a need for Māori to be in the higher decision making processes.

Racism within the university is still a prevalent and damaging issue. Mutu herself has experienced explicit racism. When she began her BSc, she was made aware of the notion that a woman, particularly a Māori woman, had no place within the science faculty. Mutu has had students come to her manytimes, in tears, struggling with the explicit racism they have experienced from faculty staff and students. Mutu also sees that systemically, racism exists within the university structure. The Marae was built during the vice-chancellorship of Colin Maiden. Maiden watched the race riots that occurred on American university campuses during the civil rights movement time and he was determined that no issue such as that should occur at the University of Auckland. The very few Māori staff here at Auckland at the time contributed to discussions on what could support and

accommodate Māori students and staff. The answer: the Marae. This Marae is a safe space for Māori staff and students on campus. Yet, Mutu has seen time and time again, Pakeha managers override Māori decisions on the Marae. In particular, Mutu is disappointed at the attitude that Pākehā have the knowledge and experience to run the Marae when they so clearly do not. In contrast to the days of Colin Maiden, Mutu is also disappointed at the response to racism from the current University leadership. She considers that the frequently expressed doubt and unwillingness to believe that there is racism on campus stems from the lack of first-hand experience of racial discrimination. In particular, she finds the notion from anyone that racism does not exist because they themselves have not experienced it to be “ignorant and arrogant”.

However, support does come from other high level University staff. Dean of Arts, Robert Greenberg, is extremely supportive of the School of Māori Studies. Greenberg is a linguistics professor, and on his own accord, attended Māori language classes. He has encouraged staff to learn the language. Mutu now believes that this enthusiasm for Māori and Te Reo needs to be promoted and spread amongst the University. By learning the language, Mutu believes staff and students can learn the culture. This itself would help to address some of the issues that Māori face. As a final note, Mutu implores all students take Māori 130(G), it is an essential course for understanding the Māori world, it teaches perspective, values and cultures that many have not had exposure to before.



THE I HAVE A DREAM FOUNDATION

{ Emelia Masari had the privilege of interviewing Scott Gilmour, the chairperson from I Have a Dream. }

I Have a Dream is a foundation which inspires and supports children to achieve success in their academics and lives. This involves providing tutoring, mentoring, and aspirational support with high expectations. I Have a Dream helps children in disadvantaged situations to help achieve and be the best versions of themselves. “Many families have to work two jobs just to

put food on the table” sometimes, all a child needs is some extra support, such as help with homework. The I Have a Dream Foundation provides this support by recognising how opportunities are not an equal level playing field. The foundation aims to reduce the disparities. As the initiatives have progressed, many stories of children’s journeys into adulthood have been released. Most

show how they had an intersecting mix of challenges which lead to an unequal opportunity to succeed. Some of these stories include racism, in which kids were unable to join a science class, based on being judged as too dumb. This is where I Have a Dream Foundation comes in, by investing in dreamers. They believe everyone has the ability to succeed, but some children were missing

tools in their toolbox.

The I Have a Dream Foundation has expanded into Whangarei. The Ngātahi Education Initiative started in 2015, with all Primary and Intermediate aged children across 4 low-decile schools in the suburbs of Tikipunga and Otangarei. Together with the schools they illustrate that significant social change is possible. The long term intention is to shape education and social policy so that similar initiatives can be rolled out to all high needs children nationwide.

Even in early days, the rates of dreamers achieving NCEA success is higher than comparison groups. The navigators support children and their families in schools by working alongside them from year one, until two years after high school. It empowers students, communities and schools and increases the hope in teachers and students to keep high aspirations. This initiative is different from other programs in NZ due to 3 key aspects:

1. It is a long-term investment
2. Provides a significant adult to walk alongside children in their educational journey
3. It works with all the other organisations that exist within the communities to come together around the child

In an interview with Scott Gilmour:

What inspired the I Have a Dream Foundation, and what is your role?

"I was inspired by an article in *"The Oregonian"* newspaper back in 1991, when I lived in Portland, Oregon. It described the launch of a project in Oregon, based on the model that had been

developed in NYC starting in 1981. It took me 12 years to get off my butt and do something with this knowledge, but we finally kicked off the project in Mt Roskill in 2003 ...

My role was the Project Sponsor."

Does the name of your foundation relate to Martin Luther King Jr?

"Yes, the original founder in the US, Eugene Laing, was at the MLK speech in DC, and it became his motivation to launch the programme in The East Harlem School District in 1981."

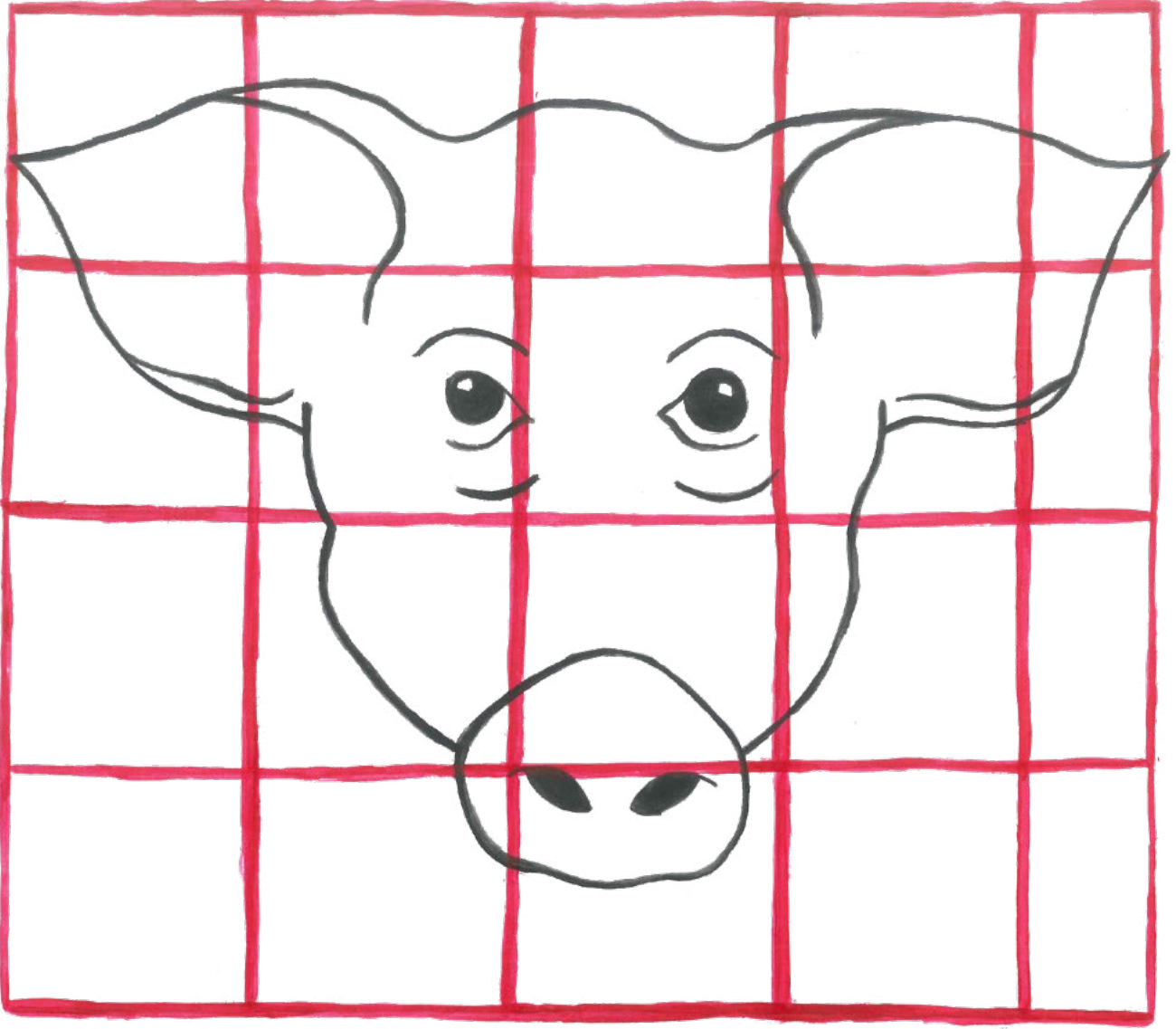
How do you think that everyone living in New Zealand can foster positive change?

"Everyone that wants to see a fairer society in NZ can help us - and other community programmes that encourage and support children towards positive lifestyles and good educational outcomes!"

The three major ways are:

1. **Donate.** It costs us around \$1,000 per child per annum. So for \$85 per month a person can *Sponsor a Dreamer*. Of course, we appreciate any amount, including one-off donations.
2. **Volunteer.** If any of your team in Whangarei would like to help, we need after-school Tutors and long-term Mentors.
3. **Advocate.** Our long-term goal is for the Government to roll this programme out to all high needs communities. But that will only happen if the public demand it. So we love the coverage that the

MediaWorks promotional support is giving us. We also welcome opportunities to make presentations to groups wanting to learn more about the programme.



ADVANCING ANIMAL RIGHTS WITH THE AUCKLAND UNIVERSITY ANIMAL RIGHTS GROUP

{ Daniel Gambitsis interviewed the President and Vice President of the AUARG to find out more about what this club fights for. }

Hi Darcel, would you like to introduce yourself and your club? What does your club do on a regular basis and what events do you hold?

Darcel: I am Darcel Andrews, UoA law student, and President of AUARG. Our group leads about 12 volunteer trips to various animal sanctuaries throughout the year (one- and two-day trips). These typically include *The Animal Sanctuary* in Matakana, *The Roost* in Puhoi, and *Paws Awhile Animal Sanctuary* in Raglan (in the summer we camp here). We host monthly vegan sausage sizzle fundraisers to benefit various animal charities, and collaborate with other animal rights

groups and charities for events, including SAFE, Vegan Outreach, NZAVS, Direct Animal Action, Auckland Vegan Actions, 9 Lives Orphanage, Anonymous for the Voiceless, and more. In addition, we host workshops with speakers from the animal rights movement, including James Aspey and Joshua Entis, and host animal law events with the New Zealand Animal Law Association.

What are the most topical issues in animal rights currently? How can people fight for animal rights?

Darcel: Topical issues include:

- Factory farming (e.g. farrowing crates, battery/colony cages, etc.).

FEATURE

- Animal testing/vivisection.
- Animals used in entertainment (e.g. rodeo, circuses, racing, zoos, etc.).
- Speciesism (i.e. protecting some animals over others).
- Pet overpopulation (the need for spaying/neutering to stop high euthanasia rates, promotion of adoption from shelters and rescues instead of purchasing/breeding).
- Habitat destruction (e.g. palm oil).
- Environmental issues associated with the meat/dairy industries (e.g. clearing of the Amazon for livestock, and GMO crop production to be fed to livestock).
- Health issues associated with animal product/by-product consumption and industry misinformation.
- Status of animals as property.

People can fight for animal rights by educating themselves on the issues, by boycotting products and activities which are the result of animal cruelty and exploitation, by writing to companies requesting that they implement compassionate alternatives, by petitioning, by speaking up and being a voice for the animals, and by joining animal rights groups like ours.

I recommend the following documentaries to start: Earthlings (#1 recommended for an overview), Dominion (factory farming), Cowspiracy (environment), Blackfish (entertainment), Forks Over Knives and What the Health (health).

What are the issues with Auckland University's animal testing policies? What about at other universities?

Darcel: UoA kills over 10,000 animals every year for research testing and teaching, and does not have a conscientious objection policy. This means that students are often unsure of their rights. Many students find dissection very upsetting. They often risk losing the credits for lab work if they refuse. Massey university vet school has a conscientious objection policy, and it is common practice overseas to have such a policy.

All US and Canadian medical schools have eliminated animal use in their courses. Alternatives include models and simulators, films, multimedia computer simulation, virtual reality, invitro labs, etc. AUARG's former co-presidents presented a thorough report to the Vice Chancellor in 2014 detailing a proposal for policy implementation and

the promotion of alternatives to testing and dissection. They included student testimonies, a list of universities with conscientious objection policies, and those who had eliminated animal use. They also submitted thousands of petition signatures in favour of implementing a conscientious objection policy, but to no avail. Given the success of other universities eliminating the use of animals through alternative methods, UoA's stance is highly unprogressive. At the bare minimum we need a conscientious objection policy, and every effort should be made to implement alternatives to animal testing and research, and innovate them where necessary.

What is your opinion of the current legal regime in New Zealand with the Animal Welfare Act 1999?

Darcel: While improvements have been made to the Act, the codes and regulations supporting its purpose are insufficient, and flexible interpretation fails to protect animals, an example being the continued use of farrowing crates. The Act requires animals have the opportunity to display normal patterns of behaviour, and farrowing crates restrict the movement of sows such that they cannot build a nest for their piglets. They are cruelly confined for months at a time.

The Ministry for Primary Industries (MPI) is among those responsible for upholding Act's aims, and recent headlines involving Farmwatch's footage of a dairy farmer beating cows with a metal pole, and having a mass grave on site (following MPI's closing of the inquiry), suggest they are not equipped to handle animal abuse complaints and investigations. I, like other New Zealand animal rights groups, support the need for an Independent Commissioner for Animals. You can show your support for this cause by signing this petition: https://action.greens.org.nz/voice_for_animals

The Act also enables the police and SPCA to enforce it; however funding for the latter relies almost entirely on public donations, and with thousands of calls a year, the charity is forced to prosecute only the worst offenders, and is unable to fund mass preventative education.

Our current economic dependence on animal agriculture inherently conflicts with upholding any meaningful protection, in alignment with the Act's recognition of animal sentience, meaning that they are conscious, able to feel, experience emotions (i.e. pleasure, pain; to suffer),

and have complex social needs. With this in mind, ethical commitment to humane treatment obliges us to phase out the use of animals and activities which result in their suffering, wherever alternatives exist; be it food, clothing, research, entertainment, etc. In addition, proactive investment is required for further advancement of ethical solutions via new industry development and innovative efforts toward full abolition. Notably, visionaries Richard Branson and James Cameron, are among those already invested in vegan companies whose focus is on a more compassionate, healthier and environmentally sustainable future.

“The question is not, Can they reason? nor, Can they talk? but, Can they suffer?”: Jeremy Bentham

Recently, the Whanganui River was granted legal personhood in order to protect it. What do you think of the possibility of granting legal personhood to animals?

Darcel: Currently in New Zealand, animals are viewed as property. In the United States, Steven Wise, founder of the Nonhuman Rights Project and former Harvard Law School lecturer, has attempted to have legal personhood granted for chimpanzees. In India, the High Court in Uttarakhand recently declared the entire animal kingdom as a legal entity. Justices Rajiv Sharma and Lok Pal Singh stated that *“in order to protect and promote greater welfare of animals including avian and aquatic, animals are required to be conferred with the status of legal entity/legal person. The animals should be healthy, comfortable, well-nourished, safe, able to express innate behaviour without pain, fear and distress. They are entitled to justice”*. While it is not yet clear how effectively this will be upheld, I believe this is the direction we need to be taking. In the meantime, New Zealand’s codes of welfare need to change to adequately reflect animal sentience, and be enforced by an independent body with adequate resourcing, so they can proactively monitor as necessary.

“The time will come when men...will look upon the murder of animals as they now look on the murder of men.” Leonardo da Vinci

Can you tell us about your upcoming “Farm360: The Virtual Tour of NZ's Factory Farms”?

Louise: The wonderful thing about the animal rights movement is the opportunity to network with other or-

ganisations, share resources, and work together to combat animal rights issues that affect everybody. SAFE is New Zealand’s biggest animal advocacy group, founded in the 1930s. It works to raise awareness about animal cruelty within New Zealand through its successful use of media campaigns, petitions, adverts, investigations with Farmwatch (another animal advocacy group). SAFE is powerful in that it works to change legislation in order to protect animals - particularly with rodeo and factory farming.

Whilst as an animal advocacy group AUARG and SAFE stand against the use of animals in all circumstances, factory farming is perhaps the most crucial and obvious animal rights violation. Animals are treated as objects, grown and confined in horrific conditions with no stimulation or comfort before they are butchered. Factory farming, regardless of one’s moral stance around animal use, is something that the majority of the population stand firmly against.

Our Farm360 outreach events enable our club to collaborate with SAFE, expose New Zealand’s agricultural dirty secret whilst also establishing our identity on campus to students who want to help animals. Using the latest virtual reality technology with VR headsets, we ask passing students to experience the inside of chicken and pig farms simply from the animals’ point of view - no slaughter footage or emotive commentary is necessary to understand the pure torture that takes place every day for these sentient beings.

Simply the realisation that a beautiful country like New Zealand is complicit in the factory farming of chickens and pigs is enough to strike a chord within students at university and encourage them to do something to help.

How can interested students get involved?

Darcel: First, go to our main Facebook page and 'like' it facebook.com/auanimalrights/, then request to join the Group facebook.com/groups/438241649589792/ (please be sure to answer the questions to become a member).



SPOTLIGHT ON A COMPSCI + INFOSYS STUDENT

{ Brian Gu interviews Cameron, a Bachelor of Science student, about his experience studying and acclimatising to university life }

What are you studying this year?

I'm doing a Bachelor of Science, majoring in computer science and Infosys.

And what courses are you taking for that?

This semester, I'm doing computer science, physics, maths and accounting. I'm doing accounting for the Infosys part of my degree; it is a prerequisite for other Infosys courses. Last semester, I did get to do an Infosys paper, however.

What led you to picking these courses from high school?

I did a decent amount of computer science in high school, which involved programming in the same language, Python. So I imagined I would be somewhat comfortable [with compsci papers] after 3-4 years of using the language. And I have been finding that it's not anything too foreign to me, it's just that coding can be quite difficult in high-pressure situations [of examinations].

Have you picked up new skills in Python?

I would say this year's been more refreshing what I haven't used in a long time. This year I've also tried to learn C sharp, but that was too difficult.

We're starting to do a bit of coding now for Engineering as well, moving from MATLAB into C. I honestly can't imagine doing any more coding than we are now; it must be so frustrating!

[Sigh] I'm starting to question why I'm studying computer science now, to be honest. It's probably slightly concerning considering this is still my first year. I'm not even at the end of it yet; it's like, what, three quarters?

And what about Infosys? To be honest, I'm not even quite sure what that is.

FEATURE

It's essentially business processes. We look at different 'systems' a business uses to operate, and technology is essentially integrated into that.

Were there any high school subjects that led you to compsci and Infosys?

Computer science, of course, is the obvious answer there. I did enjoy physics, but chemistry not so much. If I wasn't doing compsci, I'd probably be doing engineering. To me, the concept of being able to create/design anything you want is quite appealing.

Oh wow! So did you ever do design in high school?

I did, actually. For a grand total of two weeks until I dropped it.

How have you been finding meeting new people around uni?

I've met most of my new friends through labs and tutorials. Sometimes people will sit down next to you and say hi in lectures, but you won't get anything past that.

Have you enjoyed the lecturing environment?

It's definitely not as orthodox as a classroom environment, but that definitely plays both ways because while you're not as stressed, it can be really easy to lose focus. And of course, lectures aren't compulsory to go to, but they're 'highly recommended'.

Do you see yourself changing your future plans for your degree now that you've finished first year?

To be honest, I don't know. I guess changing what I'm studying is still on the cards. I don't really have a defined plan, per se, and there's nothing really specific that I'm keen on studying.

Have you found any interesting hobbies at uni?

I've continued to rock climb with AURAC, but I've also rediscovered my passion for dance. I guess I got back into it through AUDA, because there weren't many opportu-

nities for me to do dance at my old boarding school. I've found a studio in the city which does weekend classes, so I try to regularly attend those. They also do skill-focused classes on Thursdays, which I also go to. What I find I really enjoy about this studio specifically is the atmosphere; some other studios I've been to are really tense and expectant of your learning, whereas this studio is really relaxed and carefree.

So after your first year, what do you miss about high school?

I guess it's the feeling of not having to worry so much about your future, and that kind of mentality. Just the ability to relax and enjoy living day-by-day.

Do you miss any of the opportunities that were given to you in high school?

Not really; I feel like I was given a lot of opportunities at high school, but none of them really catered towards me. For example, I'm able to do dance now, but boarding at high school, I wasn't really given that opportunity.

Have your expectations of uni changed now that you're out of high school?

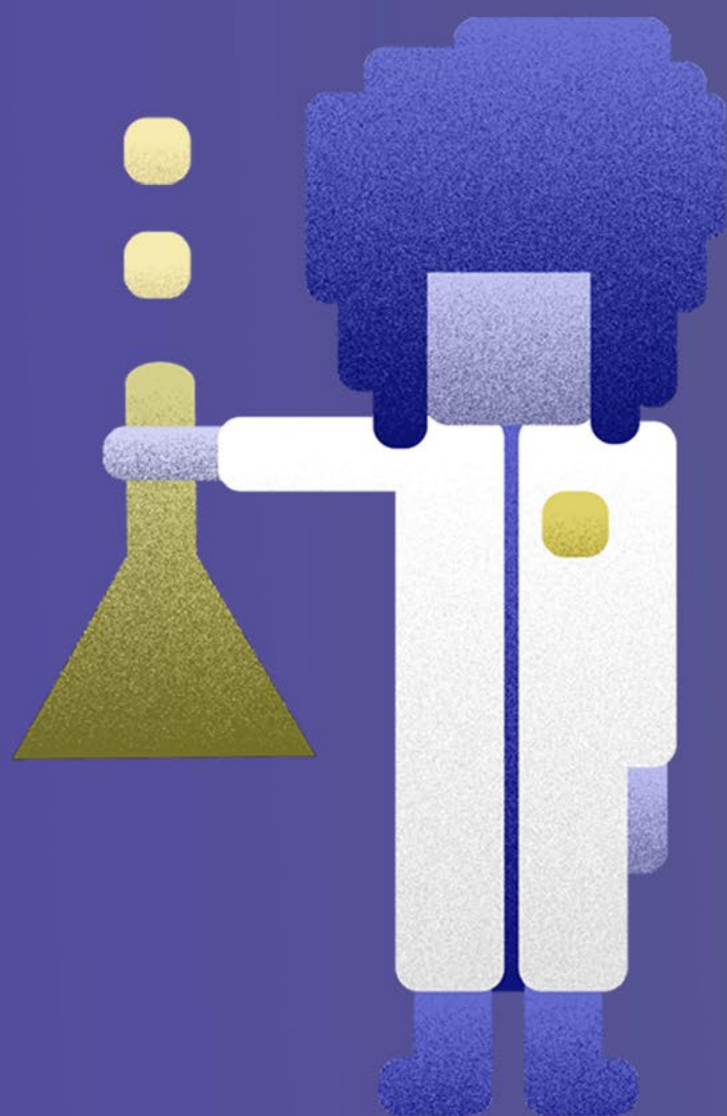
I expected uni to be quite similar to the experience I had in high school: wake up, go to classes at a specific time, do an assignment, go to an exam. So I guess it's met my expectation in that regard, but when it comes to the time flexibility that uni offers, that's something foreign that I've been adjusting to. There's also a lot more freedom in regard to staying in the halls; when I was at boarding, they would block a lot of games, and our internet would be shut off at 11pm every night. The first thing I did when I got to my hall was test the internet for League [of Legends]!

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SPOTLIGHT ON A FOOD SCIENCE STUDENT

{ Brian Gu interviews Bachelor of Science student Joy about her experience adjusting to life at UoA }

What are you studying this year?

I'm doing a Bachelor of Science, specializing in food science.

And what courses are you taking for that?

Last semester, I did chem, biosci101, biosci107 and maths. This semester, I'm doing physics, stats, biosci106 and health psychology.

What led you to picking these courses from high school?

I think for my food science degree, it's set up for you already. I had to do the first four [core papers] first semester, and in my second I chose physics and health psychology.

What has been your favourite course so far?

I really enjoyed the maths paper I took last semester. It was calculus (which I didn't even do in level 3), and I didn't even realise until the first lecture, at which point I thought; "What have I got myself into?" But it was taught really well by the lecturer James, so it actually turned out great for me.

And have you had a favourite lecturer?

Probably Mark Conway for physics. He's such a laugh, and always brings out experiments that make physics really fun. Every lecture isn't overwhelming with its content; you're watching him do experiments and then learning from that.

Was there a subject you enjoyed that led you into Food Science?

I feel like I enjoyed chemistry (and science overall), but I didn't want to do med as I wasn't competitive. Also, I did food technology in high school, where we not only did cooking, but also learnt about population health and nutrition, and I enjoyed that.

And has your degree been different from what you expected?

Well, I feel like that'd be hard to say, because I haven't actually done a food science paper yet.

Really?

They only start the second year. That's why I just keep telling myself "we'll get to next year and I'll see if I still like Food Science then!"

FEATURE

How have you been finding uni different to high school?

I enjoy uni a lot more. The people you meet are more open, you have a lot of free time, and you're studying what you like. I also feel like there's less pressure with grades; there's your own personal goal, but people don't look down at you competitively anymore. No one knows how well you do unless you tell them, and that's great because you're working for yourself.

I know you're up in O'Rorke, so I want to ask you how living in halls has been?

I've actually really enjoyed it, and I feel it's probably one of the best decisions I've ever made.

Wow really? That makes me regret not living in halls then.

Hahah. But when you get to the halls, you just meet so many different people that you get along and live with, and it's great because you have a sense of independence as well.

And how has living in Auckland been different to Christchurch?

I feel like I've settled in really well. I don't really see Christchurch as my home anymore; it feels weird to say, but I feel so at home in Auckland. I thought I liked the Christchurch cold, but when I went back down over the break, I thought "I don't like this, I want to go back to Auckland!"

Have you found any interesting clubs or hobbies around uni?

I joined the volunteer organization AIESEC, where we try to set up uni students with overseas volunteering opportunities.

And how did you get into that?

It was actually a really long process. My sister told me "this would look good on your CV, and you should do it." So I signed up, and once I got through my application, I went through an assessment centre. There, you're with people who've also made it through, and the entire recruitment team watch to see how you interact. Then, I did a one-on-one interview with somebody. And it was such a

weird interview, because she was like "sell Africa to me."

Wow. I thought my throwing interview questions off the bat was terrible.

Apparently that wasn't bad as well, because another guy told me after his interview he got asked to sell a 'half-eaten muesli bar'. Also, I did join StudentLife this year for the iconic free jandals.

So after your first year, what do you miss about high school?

It's hard not to miss some of the teacher interaction; how it would've been really easy to talk about things I struggled with, whereas in uni, you don't ever really get personal with your lecturer. Of course, I do miss my old friends from high school, but you fill that void with some of the new people you meet.



Mirai

Time travel has long been a fixture in cinema, from *Back to the Future* to *13 Going on 30* to *Peggy Sue Got Married* to *Big*—but nothing could have prepared me for the unique zest and zing of *Mirai*'s humble story and message.

Mirai follows Kun-chan, the young son of a couple who are adjusting to the work and parenting balance. The arrival of baby Mirai shakes the order of the home and this period is played straight...this isn't all babies ever after, family life takes elbow grease and leaps in empathy. This is all told through the eyes of our protagonist, still in toilet training. Kun-chan does not take Mirai's arrival well and struggles with the shift of attention to Mirai. He navigates with trial and error—or more like, temper tantrums and error.

While it could have turned out to be an hour and a half of the Kramer-vs-

Kramer-child 2.0, *Mirai* is far from a simplistic view of a child in between events but rather at the centre with a potential to observe and learn from surroundings quickly. This creates for more dynamic and unpredictable turns in the film that call for the attention of the viewer, much like a child, like Kun-chan our little protagonist.

We see what Kun-Chan sees, but to the observant eye, one can appreciate the attention to detail in *Mirai*, making it a thorough film with beauty in animation detail that builds on the fairly straightforward plot. A smattering of Chekov's Guns (surprise plot items that hold deeper meaning afterwards), the use of colour to represent characters and moods and nature motifs all sing the final Aesop. Kun-chan's challenges are spliced with Kun-chan's ability to... time travel... if you can call it that.

Without giving too much away, what enables him to learn the most and build his own sense of independence is being

able to learn from lessons in his family's stories and past (as well as future). To remember where you came from and the stories that motivate you can be a powerful thing indeed.

Amidst trailers and films about families that stretch, tug and wring at your adrenal glands or puts families through a hell to be able to have them work as a family unit, *Mirai* presents a tale that ironically through the time travel, makes you feel like you're coming home. The simplicity, endearing and authentic characters and identifiable message makes *Mirai* a breath of fresh air, a sweet, light film to kick off your Spring.

For fans of: *My Neighbour Totoro*, *Kiki's Delivery Service*, *The Girl Who Leapt Through Time*, *The Florida Project*, *Toy Story*, *Peggy Sue Got Married*

- Keeara Ofren



BoJack Horseman Season 5

BoJack Horseman is a show that has always impressed me due to its dedication to the art of the callback. There is never a joke without a punchline, never a storyline left unfinished, and nothing is ever forgotten or abandoned within its season once its arc is over — coy references to the past canon of the show are what make the storytelling feel so dynamic and animated (pun intended). The show's fifth season, which premiered on Netflix on September 14th, is the magnum opus of this loyalty to payout. While previous seasons have followed discrete narrative arcs that are simply sprinkled with nods to past events, season five is about the repercussions of BoJack's actions in those previous seasons coming back to bite him in the ass. One of my favourite lines from the new season comes from episode 12, in which BoJack begs, "I am asking to be held accountable". That's what season five is doing: holding him accountable. I've always been a fan of the way *BoJack Horseman* challenges conventional narrative structure. In calling upon its own history in such a confrontational way, as opposed to leaving storylines behind once they've reached their 'natural' peak, the creators of the show have transcended the traditional patterns of televisual storytelling by creating a narrative that functions more

like a human memory than a scripted piece of entertainment. And of course, there's the usual amount of stupid animal puns to alleviate the tension and lighten the mood. In my opinion, nothing will ever trump the hilarious *A Streetcar Named Desire* joke from episode 2 of the second season, but I digress. Unlike its tortured protagonist, *BoJack Horseman*'s fifth season continues in the show's theme of becoming progressively better every year, and considering where the final episode left off, I'm already holding my breath for season six, so that *BoJack Horseman* can wow me again as it always, always does.

- Sarah Tribble

Miraculous: Tales of Ladybug and Cat Noir

This show is pure and good and pure and good and pure and good with a side of Goodness and Purity. If you're feeling sad and you wanna feel better, go watch yourself some Ladybug and Cat Noir. If you're feeling good and you wanna feel great, go watch yourself some dang Ladybug and some gosh darn Cat Noir!

Miraculous: Tales of Ladybug and Cat Noir is a French cartoon in the style of an anime that comes out in both

French and English. It follows the many capers of Marinette Dupain-Cheng and Adrien Agreste who are both French teens in the same class at school who don't know that they are also crime fighting buddies together when they transform into their secret identities: Ladybug and Cat Noir. It's a pretty classic superhero set-up but they come up with such original plots for the episodes and such creative villains and Ladybug and Cat Noir are both just so delightful that it's just a great show y'all.

Sailor Moon fans will delight in the similarities between the Cat Noir/Ladybug and Marinette/Adrien who's-in-love-with-who and who-can't-stand-who and they-don't-know-they're-the-same-person-but-the-audience-does plots which closely resemble the Sailor Moon/Tuxedo Mask relationship. Fans of things that are good will delight in the phenomenal world-building and continuity. This is an episodic cartoon for audiences of all ages, but the background characters are consistent, the minor characters are consistent, people remember what has happened from one episode to the next, and even the most minor characters get to have character arcs. If that ain't good writing, I don't know what is. And fans of cosplay will delight or perhaps despair in the incredible character designs of the villains which are so varied and so amazing that I wish I could cosplay every single one.

This is a good show people, open up Netflix and watch it! Yeah!

- Mary Gwendolon

'Nose Dive' Black Mirror

So 'Nose Dive', what's that all about? It's an episode from the British science fiction television series, 'Black Mirror' - but what is so significant about this episode?

It's an episode that shows us the reality of the world today. This episode is set in a futuristic world, revolving around a middle-class woman, named Lacie who lives in a society where everyone rates each other on a five-star rating for every interaction. However, this rating can affect your socio-economic status that determines your life chances.

Although she had a 4.2 rating, that was still not enough. She wanted more, and this ultimately changed her entire life. These rating affect how other perceive you and the higher the rating, the more respected you are.

This episode was intriguing in the sense that, it *reflected* reality. This is how we are or will be living life in the future. We judge each other based on how well-off

or prestige we may appear to be – and thus, we obtain this so-called “*approval*” from society and our peers.

We see in this episode, how hard Lacie tries to get a 4.2 rating, even attending a wedding from a childhood friend whom she did not even like – simply because she had a high rating.

It has been criticised and compared to China's recent introduction of a “Social Credit System” to which each citizens are ranked according to their economic and social status. It is very similar to ‘Nose Dive’, but except, this is well and truly happening right now and is expected to be fully implemented by 2020.

‘Nose Dive’ shows that we live in a systematic world of mass surveillance,

scrutinised by numbers. It criticises society and humanity as whole. It shows that we are obsessed with self-presentation, and showing the audience our best selves. Lacie seeks endorsement by those above her and worships them without even knowing them fully. How is this acceptable?

This episode, I believe, presents to us a side a reality which we may soon give in to – where we are constantly searching for the acceptance of others, without being true to who you are. We construct ourselves to become someone we are not – *is that how we should live our life?*

- Sheuk-Yeeng Tan

MUSIC

Bloom by Troye Sivan

Released this month, in the early days of spring, was the appropriately named *Bloom* -- the second studio album by Australian singer-songwriter Troye Sivan. In the dreamy, melancholy sounds of his debut album *Blue Neighbourhood*, Troye explored his life as a gay teen in the quiet suburbs of Perth. In *Bloom*, he celebrates the themes of sexuality, desire and queer love through dance-pop tracks.

The album opener “Seventeen” shares Sivan's experience of downloading

Grindr as a seventeen year old who is exploring his sexuality and looking to hook up with older men. “Boy becomes a man now / Can't tell a man to slow down / He'll just do whatever, do whatever he wants.”

Meanwhile, “The Good Side” is a slower, guitar based track about a break-up and the resulting feelings of guilt that came from it. Troye feels like he got the easy way out by being able to escape by going on tour and using his music as an outlet for his emotions. “I got the good side of things / Left you with both of the rings / My fingers danced and

swayed in the breeze / The change in the wind took you down to your knees.”

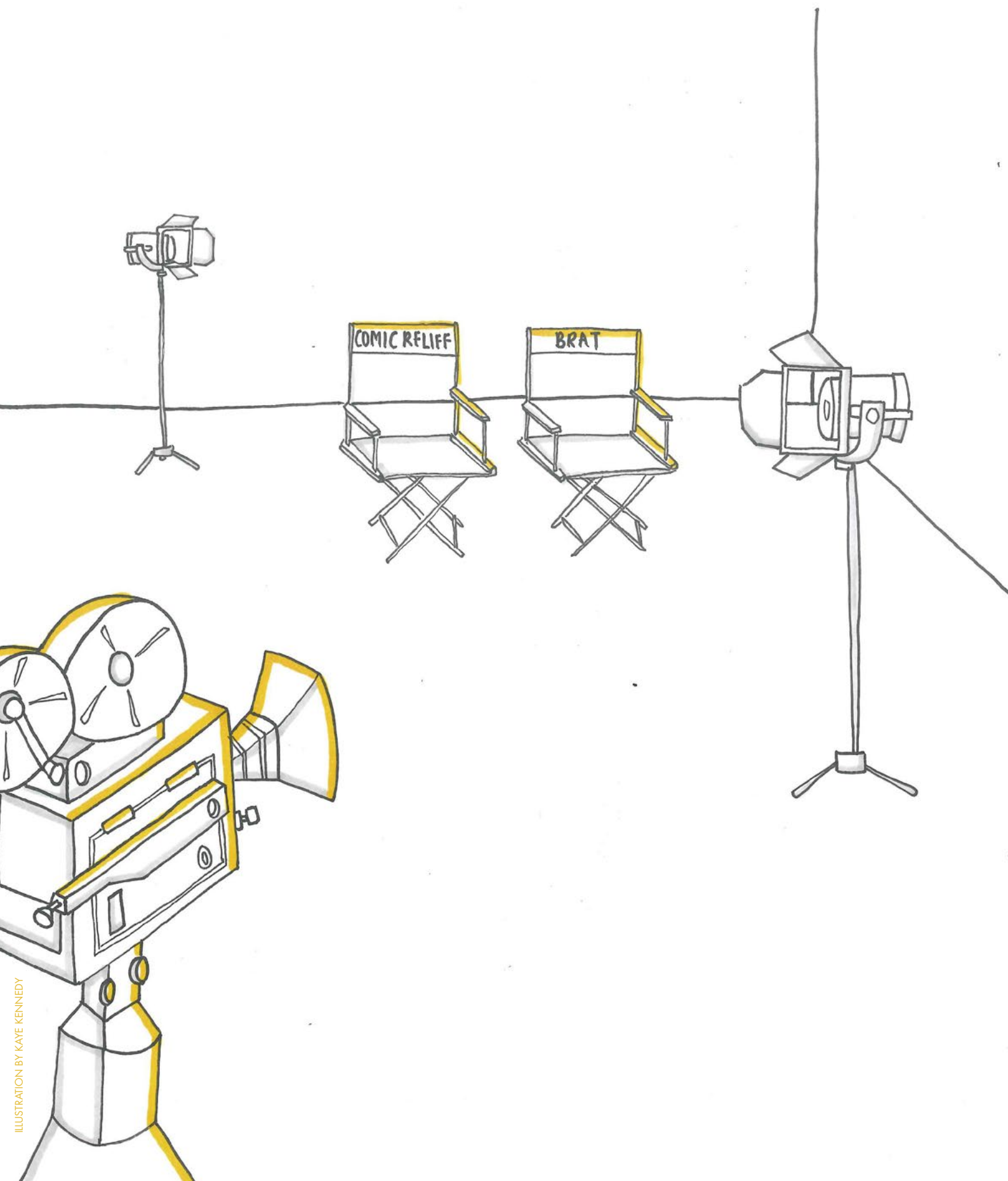
“What a Heavenly Way to Die” takes its name from The Smiths' famous track “There is a Light That Never Goes Out”. It's a sweet ballad which envisions Troye and his partner growing old together in the future. “When our prime has come and gone / And our youth is all but melted, melted / We can listen to this song / So we don't have to accept it, accept it.”

Other notable tracks on the album include lead single “My My My!” which is a joyous celebration of freedom and love, and title track “Bloom”, a thinly veiled allegory about losing your virginity disguised as a saccharine pop anthem.

Overall, *Bloom* is a great addition to the pop genre. It is honest and vulnerable, but also fun and full of cheeky sexual metaphors.

- Kat Tokareva





A LOOK AT CHILDREN AND YOUTH IN CINEMA

{ Keeara Ofren details some films which challenge our usually negative view of youth in cinema }

Is it just me or have youth in general been getting an extremely bad rap? Not quite new news, young people and children have always been portrayed and received in a condescending manner, with apprehension over bubbling potential, views, stubbornness and unpredictability.

Without wanting to sound too much like Helen Lovejoy's battlecry of "won't somebody please think of the children?!?!", it's an all too common practice in media for children to be shoehorned into roles of comic relief, the brat, the annoying precocious brat and so on. Perhaps with this incarnation of intergenerational warfare comes an added layer of 'millennial' or 'generation x' as pejoratives, the vile fondant casing of a cake that has spent one too many weeks on the kitchen table.

It's time in media for remembering the refreshing films that showcase a 3 dimensional view of children and youth, that convey deeper messages of resilience, observation, fun as well as an underestimated ability for learning.

I'm placing the spotlight on three pieces that I think do just that.

I picked films that were accessible in their ideas and what I believe are hidden gems of cinema that truly carried the message without being preachy. For me, the sign of a good film is one that allows their audience to think about the world around them through visual art on screen.

Night of the Hunter dir. Charles Laughton [1955]

Defying my expectations and aversion to black and white films, *Night of the Hunter* is not a film for a calm afternoon, it has as much thrills and spills as a true crime case and is to me is probably the best Christmas set film. As much as an odd combination it may seem, many elements in this film are set out to surprise and grip the audience which is perfectly complemented with it being in black and white. There's equal horror, beauty and softness with shadows, light and reflections.

The Night of the Hunter is filled with clues and symbolism right from the get go as audiences deduce the natures of characters and invites the audience to be astute as they do too. The film plays with fairytale tropes of good and evil and the colours act on our subconscious but also

in conveying emotion and stripping the movie right down to their bare bones of storytelling and character expressions.

The Night of the Hunter is set in the Great Depression, a father runs away from police, he instructs his son John, to hide a large amount of money. His father is subject to the death penalty for the robbery but rumours run around that the money is hidden on the homestead. Like a bad omen, a new stepfather came onto the scene. They didn't just like him for the sake of being a step-parent but because his behaviour was off, with conversations centred around the location of the money and having no reservations to hurt their mother to get the information. The situation escalates and the children run away from home with their stepfather hot on their trail. While it would have been easy to portray them as crying and despondent, the depiction of grief, responsibility and social intuition of children was uncannily realistic and nuanced was evident right down to the facial expressions of the actors. Their distrust became your distrust. As much as the film could be a fairytale meets true crime of sorts, grief, leadership and survival are not themes limited to John and his sister Pearl, they're the feelings of children who have lost

ARTS SPOTLIGHT

parents, who witness or know crime, who are distressed, who want to protect themselves. This film will have you on the edge of your seat for reasons inside the film as well as reasons outside the cinema frame.

Children of Heaven dir. Majid Majidi [1997] (available on Netflix)

You never know what it is like to walk a mile in someone's shoes. That adage is taken to the next level in this film. The story is about a pair of shoes. But not just any pair. Ali and Zahra are two children in a poor neighbourhood, they are like any other pair of siblings and allies through times of angry teachers, doing errands and overhearing their parents' conversations. Each of the children only have one pair of shoes, Zahra's pink shoes are lost in the market and the children both know that their family is in a stressful situation with a sick mother and a father who is having trouble holding down a job. So they devise a plan to alternate using the shoes during the school day as they find ways of getting the pink shoes back. But this is not *Oz*, nor is it *Kansas* either. This is South Tehran. But the journey is not without blisters, tears and running.

Despite a running race as a focal point of the film, it becomes apparent that the most important goal was to be there to help others. No ifs, buts or maybes or any specific reason to for the children to help each other and their father, it was only 'just because'. A very simple message but definitely one to learn a lot from. *Children of Heaven* is thoughtful and certainly memorable, the premise and simplicity really allow the humanity of the characters to really sing while being haunting and tearjerking.

Mustang dir. Deniz Gamze Erguven [2015] (cw: domestic violence and implied sexual abuse)

I will never forget the first time I

watched this. What ensued in the next hour and a half had taken the audience and I through tears, tears of anger, sadness and joy. Often dismissed as the Turkish answer to Sofia Coppola's 'The Virgin Suicides', I maintain that this film is so much more than limiting it to a comparison.

Mustang follows the orphaned five sisters, the shy Selma, the independent Sonay, introspective Ece, the responsible Nur and the youngest, headstrong Lale. An incident on the last day of school before the summer sends their small village spreading rumours that the girls threaten the values of the village. There is a severe backlash where their aunt and legal guardian forcibly separates the sisters from anything deemed 'subversive'. It's then a race against time to reclaim their lives as they are all pulled out of school and one by one, married off and paired up with partners to remove the 'depraved' behaviour of the girls.

Mustang, unlike many teen films doesn't centre itself around one particular high school memory such as the prom or getting the guy. It builds on moments that you see in a *deja-vu*, dream like quality with generous use of light, nature and simple dialogue that takes you back to moments when you grew up such as taking the long way home after school through the beach or bush, being told off for laughing too much in a serious moment, snapping at a sibling for taking your stuff. This is how Erguven connects the audience with her characters, not because they are perfect and we 'have to' like them, but because of a global solidarity, a child in one place shares the joy, hopes and mischief of a child in another.

What this film teaches is that determination can come from the most unlikely of sources. Every failed hope spot was subsequently met with a stronger optimism by one of the sisters whose idealism was never a fatal flaw but a driving factor in overcoming the horrific circumstances. It would have been all too easy to gen-

eralise trauma and have the teenagers all respond in the same way, but to me, the enduring point I can remember of the film were the distinct personalities of the girls which realistically mirrors varied experiences of women.

Films like this now and for the future

And why is this so important? Apart from the whole appeal to you in the "we were all children once", there are surprising empathetic reasons and ones that encourage an open-mindedness in considering children in public discourse beyond moral panic.

Think about the biggest events being debated right now. They're ones that pertain to the lives and interests of children, child labour, child refugee rights, education reform and yet, the perspectives of children and their individual stories are often left out from the bigger picture. And if children push that message, it's often told in a condescending frame or if it's a comment on greater events, even ridiculed. Voices who will be affected deserve recognition through cinema past a monopoly of episodic and vapid portrayals.

The words of Mathilda from *Leon* the Professional come to mind, "Is life always this hard? Or just when you're a kid?", to which Leon replies, "Always like this". Life's tough and negative experiences don't discriminate based on age. Opening varied voices in film beyond the 20s-30s age saturation of stories can help suggest to audiences that the best times, the worst times can happen at any stage and that there is no one way to respond to life events. So perhaps, film can go beyond informing and persuading but a way to bridge hierarchical gaps and encourage inter-generational understandings.

HOROSCOPES

Aries

Firm
Hides feelings
Passive but assertive
loyal

Cancer

“Me”
Loving
Cries a lot
Jumps to conclusions

Libra

Flirty
Tries to please everyone
Tries to understand all
points of view
Cares too much

Capricorn

Nerd
Will die for you
Thinks in black and white
Smart af

Taurus

Loves cuddling
Loves sex
Will love till the end
Stubborn

Leo

Thinks they are “that bitch”
One track mind
Egoistic
Love endlessly

Scorpio

Horny
Dependable
Always eating
Loves to the grave

Aquarius

Thinks they’re always right
Sassy af
Can take a joke
Tempermental

Gemini

Aggressively cares
Manipulative (not necessarily a bad thing)
Thoughtful
firm

Virgo

Sensitive
Nit-picks
Passionate
Eager to please

Sagittarius

Optimist
Timid
Scandalous
Loves looking good

Pisces

Moody
Good listener
Makes you want to kill them
and die for them simultaneously
Lazy

HEADING OVERSEAS?

SAFETRAVEL REGISTRATION

Official registration for
New Zealanders living
and travelling overseas

FOR EVERY TRAVELLER:

- » Check SafeTravel.govt.nz
- » Have appropriate travel insurance
- » Register travel details on SafeTravel.govt.nz

facebook.com/SafeTravel.govt.nz
Safetravel.govt.nz

POETRY

Write a poem about me

The passing days become
stranger and stranger.
Meanwhile the ghost
Of who I remember you to be
Lingers.
I hold onto that breath of familiarity.

I wrap idea of you in a timeless fantasy.
I keep you close in the moments
Where the quiet reigns,
When memories run rampant.

Even the endless school afternoons
Turn brown
And the winds of change
Blow them away.
We're swept into different directions,
So from where I stand,
I watch you continue,
While I start again.
(for nash.)

22 at 22

I am young and sad
Like everyone else is.
I am guilty and ashamed,
Like I think I should be.
But the pulsing beasts in my body
are tired of the sharp things I keep swallowing.
So I wrap the world in softness
And count all the stars and suns willing to love me.
They make the darkness syrupy and slow
And turn the light into a tender parent.
I dip Time in honey
And lick the sweetness off of the moments I have left;
This is the speed of youth,
Quiet,
Unrelenting,
and kind.
Come
Let's hold hands
and burn all the things that make us sad.
We can stand engulfed by the flames
And find out what it is to be happy.

Poems by Sophia Santillan

KIDS IN LOVE TOUR

KYGO



AUSA MEMBER DISCOUNTED TICKETS AVAILABLE NOW
GO TO AUSA FACEBOOK FOR DETAILS

OCTOBER 17 SPARK ARENA

FOOD AND RACISM - DEBUNKING THE MYTHS OF MSG

{ It's good to be conscious of our health, and what we're consuming, but at the same time we should also be aware of our more conservative tendencies to be harsher critics of less familiar ideas and practices. By Orlando Kwok-Cameron }

MSG (monosodium glutamate) is a refined and stabilised ingredient based on glutamic acid (the stuff that naturally forms in many foods rich in umami flavour, such as soy sauce and cheeses). MSG comes with some unique historical and racial baggage, and even today it continues to scare some of us when we run into it. My journey with MSG as a half Chinese, half Pākehā kid growing up in Auckland has been a fun one. I've experienced a range of relationships with this delicious flavour enhancer, 621; from total avoidance to perhaps even being overly familiar. My current philosophy when it comes to MSG is that it's great as long as you don't overdo it.

Much of the tension surrounding MSG began when a prestigious medical journal in the US published a letter which described the "Chinese restaurant syndrome". The letter mentioned that

MSG may cause a variety of adverse symptoms such as nausea, headaches, and numbness. This letter was purely speculative, and based on no rigorous research or studies. Nonetheless, its publication sparked many people both inside and outside of the scientific community to come forward, and denounce the use and consumption of MSG. Research was conducted at the time which indicated that there was some truth behind these claims. Other studies, which are now seen as authorities on the subject, concluded that there is no need to fear MSG, with the exception of ridiculously high doses which will never be encountered in the wild. Nonetheless, all this MSG controversy lead to fear and the spread of misinformation throughout the general public. Those of us with even a mildly cynical disposition would argue that this fear of MSG may have corresponded with xenophobia and racism towards Chinese

immigrants. That all happened in the late 1960s and early 70s, in the United States. Cultures, ideas, and trends from North America became widespread and mainstream Western culture, and now we're here.

Both of my parents misinformed me from a young age about the supposed effects of MSG. Having a Chinese mum - and a Pakeha dad who lives to show how well he can use chopsticks and handle spicy food - meant that we ate a fair bit of Chinese food. During many visits to Chinese restaurants around Auckland, my parents would vocalise their regret in tasting "added MSG" in the food. My dad would tell me about the sleepiness it caused, along with the odd headache. This was known in my family as the "MSG hangover". As a result, we had a mental list of a few Chinese restaurants which were to be avoided. Discussion of MSG was exclusively in

connection with Chinese cuisine. No other culture's cuisine had this negative element attached to it in our family.

This idea of mistrust for Chinese cuisine because of MSG extends beyond my family. Many people I know still don't trust MSG, and this is understandable. In supermarkets, it's common to see packaging which advertises its product as "MSG free", as if that's something to be proud of. Ironically, these foods are often heavily processed, with many other highly refined ingredients and flavour enhancers. Even so, this labelling indicates that MSG is something to be avoided. This message given through mainstream food packaging, in conjunction with the urban myth of "Chinese restaurant syndrome", makes it quite likely that people will continue to believe in a disproven concept.

Fortunately for me and my socio-racial-awakening-food-journey there have been a number of, I'm assuming if I'd read them, more informative and well-written articles in recent times which explain the MSG myth. Reading the titles of these articles, along with seeing the growing use of MSG in

more mainstream media caused me to question my backward beliefs. About a year ago I got my hands on a small bag of pure MSG. I couldn't wait to try it. I was making some fried rice for my mum, and decided to add a cheeky spoonful. The results were actually kind of disturbing. My mum, who is normally a one serving kind of person, ended up having three large bowls of this MSG laden rice. My experience of eating this fried rice wasn't the best. I think most people can imagine the concept of something being 'sickly sweet', but try to imagine something that's 'sickly savoury'. I'm not saying it tasted extremely salty. No, it was more like I no longer felt confident in my ability to keep the buckets of saliva which my mouth started producing contained inside my mouth as soon as I started eating. So from that exposure to MSG I'd say keep it on the more subtle side if you can, but of course like everything in food it's a matter of personal preference. My use of MSG currently is fairly limited. I think that if you construct a dish well, using and getting the best out of ingredients that contain higher levels of glutamate, you shouldn't be needing to reach for the MSG. I'm certainly not

implying here that people or businesses who use MSG in their cooking are lazy, or less skilled. I just believe that there's a time and a place for MSG, so don't go piling it into everything with no second thoughts.

It's a little scary to see how a letter, some subpar research, and the right social context can create a myth which has become so thoroughly entrenched in our culture. It would be impossible to determine if there has been significant damage done to Chinese communities throughout the world as a result of MSG concerns. However, we should always remain mindful of the harmful effects any racially driven views can have on people. Especially as we live in New Zealand, a country whose people and politicians have been openly discriminatory against Chinese immigrants historically, and in the present. Yes, it's good to be conscious of our health, and what we're consuming, but at the same time we should also be aware of our more conservative tendencies to be harsher critics of less familiar ideas and practices. Enjoy your MSG kids.



ILLUSTRATION BY JEN CHEUK

BASICALLY, GREAT ON AN INSTINCTUAL LEVEL

Each week **Lachlan Mitchell**, glorified tabloid writer, tries to cover up that he is blatantly copying Vanity Fair.

We're almost done here at Craccum, so I figured that I might as well write about a movie I have referenced many times over the course of the year without ever really going into it. But now's the time to do so, because I just could not bear to go off into the long break without letting you know all about this legendary picture.

Basic Instinct is a movie that, for those that have seen it, needs no introduction. When many people think of the femme fatale, they think of one woman: Catherine Tramell. She's a character that has never left the cultural consciousness, and she would probably be quite glad about that. Few of her kind have ever been so perfectly imprinted in pop culture the way she has, and Sharon Stone's career has never escaped that imprint. For most people, Ms. Stone will always be the definitive femme fatale.

Basic Instinct is a neo-noir, which basically means noir with less sexism and some beautiful technicolour. Some people would say that it means 'Something by Tarantino', but those people jerk off to *Fight Club* and quote posts from r/ movies as if they were doing something powerful. In practice, neo-noirs are noir movies that take the hint of ambiguity in the 40s/50s movies and make it the whole movie – probably featuring not-hot guy Ryan Gosling nowadays. Essential questions to consider: Who knows who the real villain is? Maybe the hero is mentally ill? What's the leggy blonde with the cautious smirk and the busty chest up to? Maybe she's a villain? Maybe there's a man behind the scenes? Is it Kevin Spacey, who I am so thankful is fucking ruined in real life? What's in the box? WHAT'S IN THE BOX?

With that in mind, you can guess what sort of movie *Basic Instinct* is – it also

does NOT have Kevin Spacey in it. But I guarantee that most of you know at least one scene, for it's the moment that the male gaze crystallised into immortality. For those of you who have not seen this movie, you are probably aware of its most infamous moment: Sharon Stone is being interrogated by cops Michael Douglas and Newman from *Seinfeld*, and they are not doing well at all. She's got an air-tight alibi. It's a bit steamy. Newman is sweating. She uncrosses her legs, and for the briefest of moments, the camera glimpses Sharon Stone's Shaven Snatch. But while we get the briefest flash, the policemen present get their lives changed. Newman practically shits himself, and the *Seinfeld* bass line would not be out of place here. "I'm telling you, Kramer, she showed the WHOLE thing to me, like... like she didn't think I was disgusting!"

"But you *are* disgusting, Newman."

"She doesn't *know* that yet!"

Nominal hero Michael Douglas, on the other hand, falls completely under her spell, fully knowing that Catherine is a cold-hearted serial killer that has no plans on stopping. It sets the tone for the rest of the movie, a game between bisexual cat and the world's oldest mouse – throw in some harmful tropes about LGBT people, fear of female independence (the '80s backlash against feminism was still strong) and some implausible car chase scenes, and you're got yourself a pretty tight thriller.

Much like the walking genetic catastrophes known as pugs, *Basic Instinct* is a movie bred to be a disaster. It was released in 1992, so y'know, it's not exactly getting a high grade on the social commentary scale. But that's the point. It's filled to the brim with harmful ste-

reotypes, inflammatory archetypes and is more or less a masturbation thriller, if you were a male praying mantis masturbating to the woman about to snap your neck. It shows how the public's love of the femme fatale archetype is ragingly misogynistic, while also giving the audience a perfectly good movie that doesn't beat you over the head with subtext. It kinda betrays the goal of highlighting the mess of the noir genre by becoming totally subservient to the tropes it's trying to play with, but honestly, you're just not watching the movie for the commentary. Feast on that academic sentence. I don't care about the commentary. I just want to see Sharon Stone stab some people in egg-shell white lingerie.

Unlike the bug-eyed tiny throated canine fucks mentioned earlier, *Basic Instinct* thrives because of its disaster qualities. It's a breed of film that is genuinely better for its failures. And I don't mean in a campy way, like *Mommie Dearest* or *Showgirls*. Those movies, which I love, *are* bad and survive on as shrines within campy circles. That doesn't mean that I'm not partial to a little revisionism of the intent of these movies, to try elevate them a little bit. However, *Basic Instinct* doesn't need such revision: it's a good movie with shitty academic qualities.

So just give it a watch. You're likely to be entertained, maybe offended if you're bisexual. You'd be incredibly entitled to that, because good lord it's bad there. But tell me it's not exciting. Tell me you're not at least slightly interested in the life of Catherine Tramell after the credits roll.

Plus, y'know, corrupt cops die. So, something in it for everyone.

22. HOW TO APOLOGISE

Each week **Astrid Crosland** provides instructions on how to improve your life in some small but important ways.

Part of being a good person is accepting responsibility for your mistakes and using them to make your future actions better. It can be embarrassing, angsty, or otherwise emotionally fraught but it is an essential skill that becomes easier with practise. If you are unsure where to begin, follow these steps:

1. Identify the misdoing.
2. Promise to do better.
3. Avoid continuing the mistake.

These are the core tenants of a good apology. You will likely notice that it is not a single statement but rather a course of action without a defined time-line. It may take weeks or years to properly identify where you went wrong and it is still appropriate to work towards a better future even if you cannot directly apologise to the person or people you originally hurt.

It is also possible you may later realise what you initially identified as the central wrongdoing may not be what you need to work on. This is not a flaw in your intention, it is still worth apologising even if you are unsure about the specifics of your misstep. When you demonstrate a willingness to learn and change people are more inclined to invest the time to help you do so. These people are under no obligation to do so and are treasures for trying. Show them your respect or risk losing them.

Finally, prepare yourself that you may not be able to apologise directly to the person you hurt with your original



action and that they are not required to forgive you. This does not make your apology meaningless as long as you continue to follow up on your promise to prevent making the same error.

There may be times when you see no clear course of improvement. The most important aspect of an apology is not to become complacent that you shouldn't try, even when things seem hard.



THE BEES IN DECLINE

Since the late 1990s, beekeepers around the world have observed the mysterious and sudden disappearance of bees, and report unusually high rates of decline in honeybee colonies.

Bees make more than honey — they are key to food production because they pollinate crops. Bumblebees, other wild bees, and insects like butterflies, wasps, and flies all provide valuable pollination

services. A third of the food that we eat depends on pollinating insects: vegetables like zucchini, fruits like apricot, nuts like almonds, spices like coriander, edible oils like canola, and many more... In Europe alone, the growth of over 4,000 vegetables depends on the essential work of pollinators. But currently, more and more bees are dying. The bee decline affects mankind too. Our lives depend on theirs.

The main reasons for global bees-decline are industrial agriculture, parasites/pathogens and climate change. The loss of biodiversity, destruction of habitat and lack of forage due to monocultures and bee-killing pesticides are particular threats for honeybees and wild pollinators. It is becoming increasingly evident that some insecticides, at concentrations applied routinely in the current chemical-intensive agriculture

system, exert clear, negative effects on the health of pollinators – both individually and at the colony level. The observed, sub-lethal, low-dose effects of insecticides on bees are various and diverse. As their name indicates, these are chemicals designed to kill insects, and they are widely applied in the environment, mostly around cropland areas.

The global bees-decline is just a symptom of a failed industrial agricultural system based on ever increasing chemical and energy inputs, large-scale monoculture and dependency from few multinational agri-companies. Growing pest and weed resistance, decreasing soil fertility, widespread water contamination, increasing CO₂ emissions and vulnerability to climate change, as well as a systemic loss of resilience, diversity and sovereignty in the global food production press us to make the transformational change towards biodiversity based ecological farming systems.

Bee-killing pesticides in particular pose the most direct risk to pollinators. The main reasons for global bee-decline are linked to industrial agriculture, parasites/pathogens and climate change. The loss of biodiversity due to monocultures and the wide-spread use of bee-killing pesticides are particular threats for honeybees and wild pollinators.

To protect our bees and agriculture we need to shift from destructive industrial agriculture towards ecological farming. First and important steps are:

1. Ban all bee-harming pesticides

The use of herbicides in industrial farming diminishes floral resources available to bees in arable fields and field margins whilst the use of herbicides and mineral fertilizers on grasslands has left them impoverished and with few floral resources for bees. The solution to these problems is to employ ecological farming which does

not use synthetic chemicals pesticides and herbicides.

2. Adopt a bee-action plan

Conservation of natural and semi-natural habitat within agricultural landscapes and elsewhere is essential to support wildlife biodiversity, including native bees and natural enemies.

Further loss of habitats jeopardizes the plight of these species which are beneficial to agriculture and other wildlife.

3. Promote ecological farming

Research indicates that increasing the amount of semi-natural habitat of farms is crucial to support the recovery of wild bee populations and to maintain maximum pollination services to crops and wild plants. 3. It is estimated that for each additional 10% increase in the amount of high-quality bee habitats in a landscape, wild bee abundance and species richness may increase on average by 37%. Research indicates that increasing the amount of semi-natural habitat of farms is crucial to support the recovery of wild bee populations and to maintain maximum pollination services to crops and wild plants. 3. It is estimated that for each additional 10% increase in the amount of high-quality bee habitats in a landscape, wild bee abundance and species richness may increase on average by 37%.

Urgent action is required to protect the essential ecosystem service of pollination. The evidence outlined above of tools which already exist to protect pollinators should be incorporated into agricultural policies as a means of encouraging bee enhancing farming practices. In addition, rigorous EU regulations on the use of potentially bee-harming substances should be put into place, following the precautionary principle by incorporating current scientific evidence about harms and vulnerability of honeybees. Precaution

should also extend to other wild pollinators, in view of their crucial role in securing pollination services now and in an uncertain future.

In order to protect bees and other pollinators as well as to improve their living conditions in agriculture and ecosystems, Greenpeace requests policymakers to:

- Ban all pesticides that are harmful to bees and other pollinators
- Endorse non-chemical farming alternatives and increase biodiversity in agriculture
- Monitor the health of bees and other pollinators
- Better assess the risks of pesticides and reduce their use
- Dedicate more funding to support ecological farming

The main reasons for global bees-decline are industrial agriculture, parasites/pathogens and climate change. The loss of biodiversity, destruction of habitat and lack of forage due to monocultures and bee-killing pesticides are particular threats for honeybees and wild pollinators.

PUZZLES

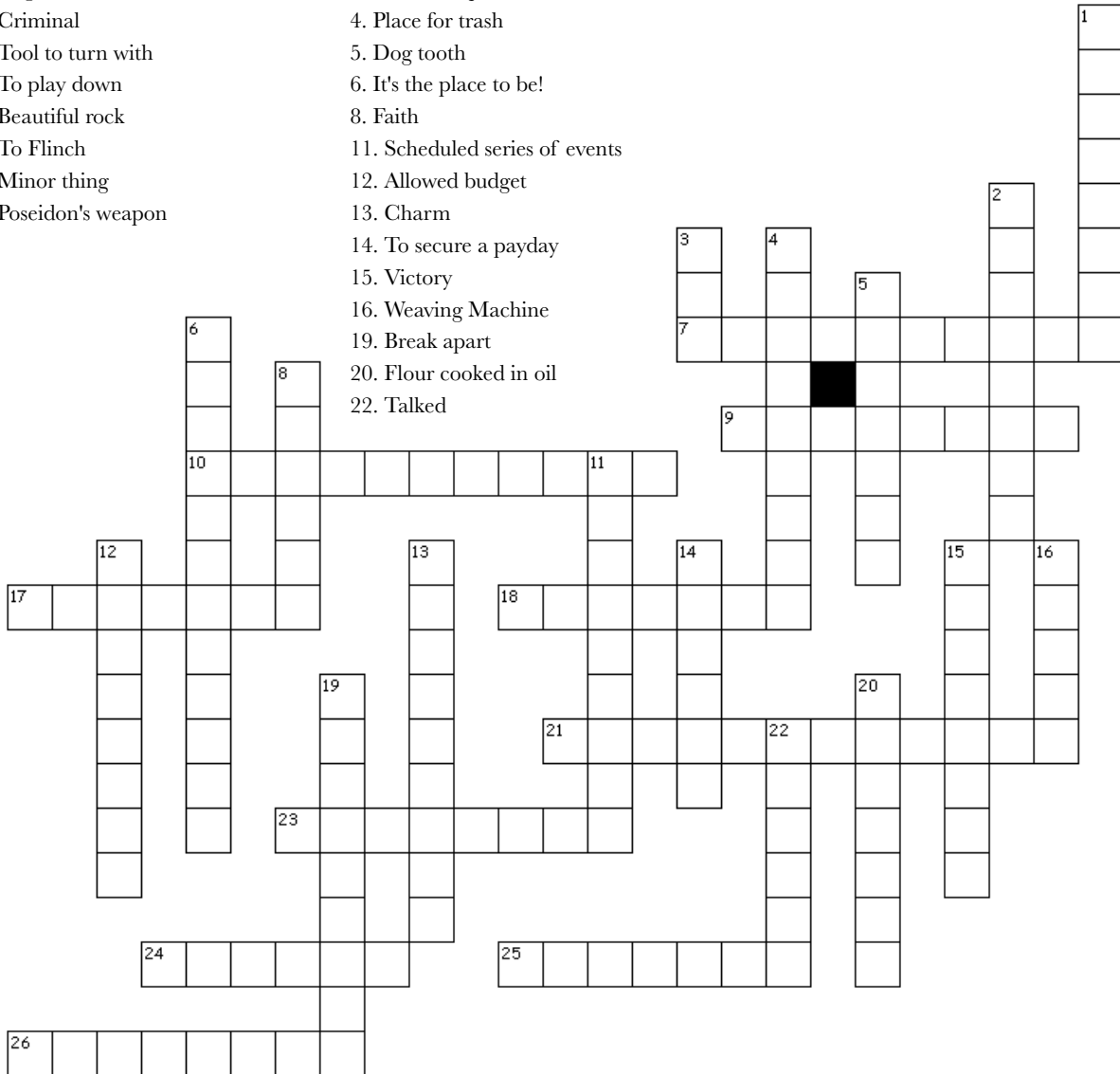
CROSSWORD

Across

7. Tropical fruit
9. Comes with a needle
10. Organised contest
17. Criminal
18. Tool to turn with
21. To play down
23. Beautiful rock
24. To Flinch
25. Minor thing
26. Poseidon's weapon

Down

1. Leafy greens
2. House or habitat
3. Hat, Rich person's headwear
4. Place for trash
5. Dog tooth
6. It's the place to be!
8. Faith
11. Scheduled series of events
12. Allowed budget
13. Charm
14. To secure a payday
15. Victory
16. Weaving Machine
19. Break apart
20. Flour cooked in oil
22. Talked



SUDOKU EASY

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

SUDOKU MEDIUM

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2			7		3		
	5		1	7	4		

SUDOKU HARD

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	2	4			6		
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7		9			1		
3		2	5	7			

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