

CRACCOM



#22

NEED A NEW STUDY BUDDY?



RED BULL GIVES YOU WIIINGS. 

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WANT TO CONTRIBUTE?

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

CRACCUM'S CREEPY CONTRIBUTORS

IT'S TIME TO WORK BITCH!

Internships are calling 📞, will you pick up??

As the school year approaches its grand finale, a different kind of intensity fills the air. Forget the fragrant blooms of Albert Park; we're smelling the unmistakable scent of sweat, determination, and fierce competition that defines one of our most nail-biting seasons: Internship Season. It's time to dust off the old CV, grossly exaggerate your passion for deliverables, and find the line between fun personality and workplace hazard—ideally before you go into the interview.

Having been on both sides of the table, we've experienced the highs and lows of this journey firsthand. We've seen the nervous handshakes, heard the rehearsed answers, and felt the weight of anticipation in the room. However, we've also been the hopeful candidates, with sweaty palms and wavering voices. So now, in time honoured tradition, let Craccum help you land the *opportunity of a lifetime* while we procrastinate finding our own. That's right, listicle time!

You're Not in Competition with Your Friends:

Calling all med, law, and eng students! you can be nice, we know you have it in you.

While the stakes are high, it's essential to remind yourself that your friends are not your rivals. Instead, think of them as allies who can offer support, advice, and even open doors to opportunities you might not have discovered otherwise. If your career strategy is to be a dickhead then you better hope you're a nepo baby.

You Won't Get Every Opportunity:

Your application is bad and you should feel bad, except it probably isn't! Internship Season can be a rollercoaster ride of exhilarating highs (finally finishing your CV) and disappointing lows (finding out your ex got the job instead). You may pour your heart and soul into an application, only to face rejection.

Remember that setbacks are a natural part of the process. Each rejection is an opportunity to learn and grow, ultimately bringing you closer to the perfect fit for your goals and aspirations.

Look Beyond Yourself, Push Past Your Ego and Ask a Damn Question:

Step one on the self improvement ladder, stop pretending you're perfect. When we get asked if we can do something in an interview, our instinctive answer is 'yep'; after all, we wouldn't want to disappoint! Wrong. Nobody is buying it. If you're not sure what some part of the role involves, ask. It's going to be much easier to get hired if the interviewer knows you understand their specific needs. Every workplace has its quirks and if you discuss them in your interview you're already ahead of everyone else who didn't.

Most Internships Don't care About Grades; They Care About What You do Outside of School:

Good grades are undoubtedly important, but it's your extracurricular activities; hobbies, projects, and community involvement that often sets you apart. Of course you should list your sporting and personal breakthroughs but for those of us less productive, why not try and spice up your dirty habits with a little word play :)

Are you a Discord mod or do you, *'Facilitate a community gathering, requiring effective communication skills, a commitment to enforcing guidelines, and the ability to foster a respectful and engaging atmosphere for all members.'*

Wannabe influencer? Try, *'Leveraging my online presence, expertise, and credibility within a specific niche or industry to create engaging and authentic content for all 7 of my followers.'*

Internship recruiters are interested in well-rounded individuals who can bring a diverse set of skills, experiences, and perspectives to their teams. As you navigate the fiercely competitive landscape of Internship Season, remember to keep these tips close, much like a crisply folded resume tucked into your portfolio. Maybe you'll land that dream position, maybe not, but at the end of the day internship season isn't just about landing a position; it's about your personal and professional growth along the way.

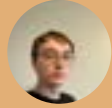
Currently polishing up our resumes,

Mairātea & George



Student Issues

The policies parties want you to care about



OLIVER COCKER

It's two weeks before the election, and you're probably sick of it. More than in previous years, it feels like we've been bombarded with coverage of everything every day. As such, you may have missed the policies that have been directed at you from each of the parties. So from your News Team, a few announcements from the parties currently polling as getting into Parliament (apologies TOP).

National

They really love their tax cuts policy. A student working even 18 hours a week will see no change. Public Transport subsidies will be dropped, which doubles the price in Auckland. A third medical school will be opened, just for postgraduate entry in Waikato, which will open up about 50 new placements for Auckland. There's a scheme to cover nursing student loans if you remain in the country for longer than five years. Increase work eligibility for international students to 24 hours a week. Allow those of us under 30 to use Kiwisaver to pay rental bonds, while also bringing back no-cause evictions.

Labour

No more GST on fruits and vegetables. Save probably no more than \$4.5 if you buy \$30 worth. Free dental care if you're under 24 in 2025, while paying

for 50% more dentists at Otago and 335 more doctors a year by 2027. It's unclear, but it seems about 500 more placements over that time. Increases to minimum wage to bring in line with Living Wage. Look to extend fees free in later years.

Greens

\$385 income guarantee for all students as a universal student loan. A \$10,000 tax free bracket, saving \$20 a week for anyone working 8 hours a week. Free dental care for all. Regulate personal cannabis usage. A return to default student membership, so that we can all be part of AUSA. Free public transport for students. Limit annual rent increases to 3%.

Act

Will increase the lowest tax bracket to 17.5%, so if you work 8 hours, will pay about \$800 more in tax, but it is supposed to be covered by a tax credit. End public transport subsidies, so double the price in Auckland. End fees free, replaced with a fund that seems to pay out the equivalent of fees free.

Impose electronic management of the income of those on jobseeker for longer than 17 weeks.

New Zealand First

They're very vague. Remove GST from "basic" foods, as well as adjusting tax brackets for inflation. Stop teaching "gender ideology." Set a two year limit on length of time on a benefit. That's about it that's relevant if you don't live north of Warkworth.

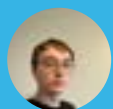
Te Pāti Māori

A \$30,000 free tax bracket, and increasing minimum wage to \$25, saving about \$20 a week for a student working 8 hours, as well as GST off all food. Free dental and primary healthcare for "families" earning less than \$60,000, and it is unclear if that applies to students too. Universal doubled student allowance, which suggests \$600 a week for all, though no specifics have been given. Free public transport for students

It's important to remember that this is just a few of the policies, picked because they have a direct impact on students. If you notice that some parties have few, or they seem mostly negative, that's how their policies are presented to tertiary students this election.

Stolen Vote

Was the 2024 Student Candidate Vote rigged before it began?



OLIVER COCKER

It was the second Monday of the mid-semester break when it occurred to me. While the rest of you were focusing on relaxing and avoiding your assignment commitments, the results of the 2024 AUSA election had not reached me. A quick search later revealed that the executive, the body of students that make up AUSA had been selected, however, the coveted seat of the student representative on the university council had not. Anyone who looked for it, came across a banner on the university website that said the election process was undergoing a challenge.

None of this, of course, was directly communicated to the general population. Not until, on Friday 15th September, three weeks after the election did everyone receive an email

It was sent by the Returning Officer, the individual in charge of running the election and determining who is eligible to vote. The Returning Officer, Adrienne Cleland, wrote that there were errors in the process of the election, particularly relating to the "form of the ballot." As a result, the election is to be re-held in its entirety. All new candidates must apply by the 10th of October, and the general populace can vote from the 25th of October.

The "form of the ballot" was simply too vague a reasoning for my taste. As such, Craccum can reveal that the complaint succeeded on two grounds. First, that the University did not accept that the merged ballot with the AUSA elections was "appropriate" in its form as a system. Second, that the restriction on eligibility for some candidates was not consistent with University statutes nor the Education and Training Act 2020.

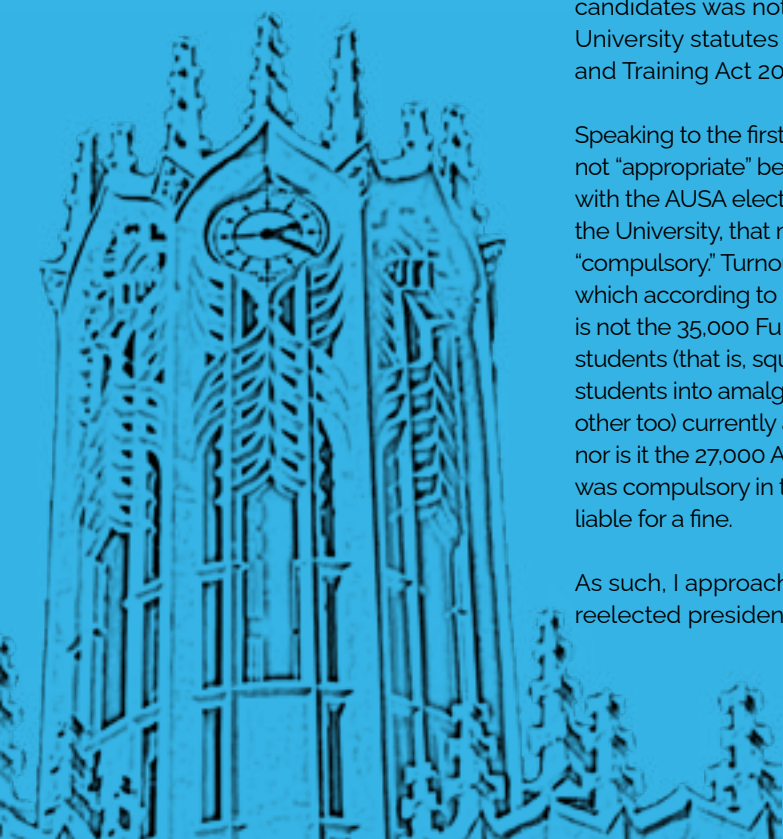
Speaking to the first point, the form was not "appropriate" because it was merged with the AUSA election. According to the University, that made voting in both "compulsory." Turnout sat at about 3000, which according to my calculations, is not the 35,000 Full-Time equivalent students (that is, squishing all part-time students into amalgamations of each other too) currently at University, and nor is it the 27,000 AUSA members. If it was compulsory in that sense, we are all liable for a fine.

As such, I approached AUSA's recently reelected president Alan Shaker, who

considered that the University believed that it was compulsory in the sense that once you opted to vote, you were required to vote in both elections. However, he comments that "It is important to note that both elections had the option of 'No Vote', meaning that any student could have voted in the Council elections and not the AUSA elections." Claiming that voting was compulsory is a stretch on any definition of the grounds.

The other issue noted on the merged ballots was that the two elections were not properly differentiated. The University notes that instructions referred to only the AUSA portion. However, if one is to walk back to an email that the student body received a month earlier, on the 14th of August from Anne-Marie Parsons, the assistant returning officer, the university clearly differentiates the election in two sections. The eleven candidates are named, and their role is described before the AUSA election is even named.

If the University wishes to claim that the way the election was run led to people believing that the two elections were intrinsically linked, they may want to look at the overall communication.



The second issue is much more technical. As the Returning Officer writes, "The eligibility requirements for candidates included a restriction in respect of students' past employment at the University," which breaches multiple statutes.

The first of those is the Council Appointments Statute 2023. It was passed at the end of last year, and replaced one of the same name from 2019. It set out various practises, but more importantly, the requirements for being a candidate. All that is noted is that one must provide an expression of interest within the required timeframe and also not be disqualified under the Education and Training Act 2020.

Section 277 of that Act, if you will forgive the dive into the law, prohibits people from standing on just four grounds. If you have been removed from a council before, are bankrupt, or are subject to a property order and can't manage your own affairs. Nowhere in all of that is an exemption if you have already been employed at the University. Nor did this exception exist in the previous election, to my research.

In all probabilities, the exemption existed because there is a separate category for standing for the council: as a member of professional staff. Professional staff includes anyone employed in administrative, technical and library positions and such other positions as may from time to time be designated 'professional staff' by the Vice-Chancellor. That member of staff must be, however, "permanent, full-time," which would preclude anyone who used to be one, as they would be, by definition, impermanent.

The ballot was live for two weeks without any questions or disputes. It was only after results had been announced that everyone was informed of a challenge. Given the record high turnout that Shaker estimates to be three times higher than ever before, it is a shame that the University's response was to move the election into the middle of exam season.

The Returning Officer did not have to rerun the election, they have used their discretion to do so.

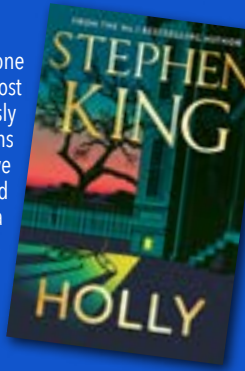
The solution to it all, in the view of AUSA, is to merge the role of Student Representative and President of AUSA. Until 2019, this was the practice that was in place. Shaker believes that since the two positions have been split, there has been "division, confusion and a lack of engagement," in election processes. At AUT, Canterbury, Lincoln, Otago, and Waikato this is standard practice. AUSA hopes to invite a conversation over this in order to strengthen its advocacy powers for the student body. It also seems, however, that there is nothing precluding the AUSA president from standing for the position and attempting to win the election normally.

There will be rampant speculation over who made the claim. Maybe someone was aggrieved when their application was denied? Maybe someone cared very deeply about the university statutes and spent an afternoon diving through them as I did. Ultimately, we will never know. But if you ever wanted to know whether a single individual could cost the University in external advice and in running a whole new election: the answer is yes.

In any case, a new election has been called for, and everyone ought to cast their votes in a month's time. The student you elect has voting powers on oversight over the entire university, and in the event that our Vice-Chancellor steps down, has a role in finding her replacement. This is not empty power.

THE UBIQ TOP 5 READS

Holly - Holly Gibney, one of Stephen King's most compelling and ingeniously resourceful characters, returns in this thrilling novel to solve the gruesome truth behind multiple disappearances in a Midwestern town.



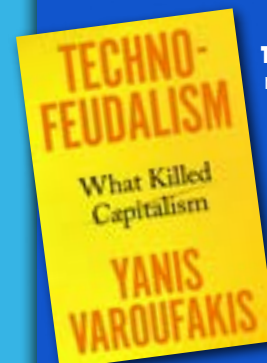
Trust - Trust is a sweeping puzzle of a novel about power, greed, love and a search for the truth that begins in 1920s New York.



Ten Trips - Ten Trips is a dazzling, perception-shifting odyssey that shows how psychedelics can re-enchant us with the world.



Techno-Feudalism - Economist Yanis Varoufakis explains how capitalism has been usurped by a technologically enhanced form of feudalism. Drawing on stories from Greek Myth and pop culture, from Mad Men to Karl Marx, this book explains how the key ingredients of capitalism have both been replaced.



The Bee Sting - From the author of Skippy Dies comes a dazzlingly intricate and poignant tragicomedy about family, fortune, and the struggle to be a good man at the end of the world.



FIND THEM INSTORE NOW!

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

ubiq
LEVEL 1, KATE EDGER COMMONS

Ready to work till you die?



AMANDA JOSHUA

Today is the day all your hard work pays off! Over are the nights of energy-drink-fuelled assignment submissions! Your mum has already cried twice and staged 3 photoshoots in Albert Park. (And not that anybody can tell under that hideous black robe but) your outfit: gradu-ATE! So...now what?

If you're looking to add a little colour to your life, go for a walk through campus in September. The spring flowers are out in their full glory and regalia—and so are the graduates! Pink for arts, blue for law, green for envy that they're free, you're still stuck in this hellhole, etc. But how is our graduating class feeling? UoA students give *Craccum* the DL on the anticlimax of major life moments, crippling job uncertainty and the importance of comfortable footwear.

(ala Bo Burnham) UoA grads, how we feeling out there tonight? (Not good!)

Rachael (23, BA/LLB): *'It's a little anticlimactic. 5 years and a bunch of student debt—just to cross a stage for 18 seconds. There's a lot of standing around and my feet are killing me!'*

It might be better than the COVID years, when all graduates had in lieu of a ceremony was closing their laptops and looking out for a piece of paper in the mail. But the real thing (much like the degree) can feel like a blur of names and waiting for it to be over. So fuck it! Make the most of your 18 seconds in the spotlight! The ceremony is recorded so why not spice up that instagram grad post with some real content? Practise your strut in the mirror, choreograph a comedic bit, go nuts and be memorable! Before he was instructed to pull the car around (on account of Rachael's killer heels, she looked phenomenal though) her boyfriend remembers:

'There was this guy who stopped to take a selfie with the dude who was capping him! And a Tongan family who sang when their kid crossed the stage—it was really nice!'

Just went to the sickest gig at Spark Arena!

Jeremy (22, BA(hons)): *'Terrible venue choice! I've been to Tyler the Creator in Spark Arena but grad's the gig that gave me heat stroke...But after I got home and chugged like 2 glasses of water, I think I realised—I'd finished this thing I'd been working towards for years. And that was pretty cool.'*

But after recovering from the blowout celebration with friends and family; once the hangover has worn off (as well as the sense of accomplishment), many grads are coming face to face with the punishing job market in Auckland.

Cody (21, BComm): *'If I get one more notification on SEEK saying oh you have an impressive resume but your application was unsuccessful...Bitch if my resume is so impressive, then hire me! All the firms want people with experience but I can't get experience till one of the fuckers hire me, can I? In conclusion: fucking hire me!'*

And even after the inane job application process; the hours spent writing unconvincing cover letters about how your life's passion is corporate law, wanking off recruiters with buzzwords you found on their company website and insisting you'd 'be delighted!' to work on minimum wage (for a firm that can definitely afford to pay you more), what lies on the other side of employment? In **Monique's** words (23, BE(hons)):

'Why do we work so hard just to work?'

'It's just the whole going to school to get to uni, then going to uni till you graduate, just to get a job and work for the rest of your life.'

...capitalism, innit?

Prithi (22, BA/BComm): *'The first week was fun. You put on your little corporate fits and feel all grown up! The second week, I was like god I'm going to die here. The pay for grads is shit and the lady in the cubicle next to me is like a billion years old. She keeps shitting on Meghan Markle and showing me pictures of her grandkids. Lady, I don't care that little Stevie just started second grade! And I'm not even a royalist—I'm just saying—pretty sus that you don't seem to mind any of the white members of the royal family...'*

In our uni years we exist in a relatively safe, progressive bubble. It's a period of time where we study, socialise and live amongst a bunch of young, diverse and educated people. In the workforce, things are different. When dealing with dinosaurs at work, we advise the following:

A lesson in workplace chats:

- keep things light and surface level (how about all this damn rain we're having aye?)
- see it as an exercise in patience; you can't like everybody but you can practise the ability to smile, nod and be civil (and bitch about them to your flatmates when you get home)

- look super busy any time the conversation veers towards offspring (or steel yourself for the oncoming slideshow: pictures included)

Frances (23, BProp/BSc): reminds us to utilise the blessing of lecture recordings and enjoy the flexibility of having control of your own schedule:

'I didn't realise how much I took it for granted—just randomly going to the mall or the beach on weekdays. I could avoid all the peak hours. Now I have to deal with people and wait in lines on the weekend like an actual peasant.'

Dream job? We do not dream of labour

It's okay if the job you have right now isn't your dream job, or even if you straight up don't like it. It's okay to see it as a means to an end; a way to feed yourself, travel and go on fun outings with friends. Life is long and you have time to achieve all the things you want to. As **Nick (22, BComm/ BE)** says:

'The great thing about working is that you don't have to bring it home. After you clock out, there's no assignments or study to do. Those hours are just for you.'

Use those hours to do things that fill you up! Go to night markets and cute dinners and do all the little hobbies you neglected because you had an assignment deadline looming! (From 5-9 pm) the world is yours!

There is a light that never goes out...

Rosa (23, BA/LLB): *'My whole family flew up for my graduation. I could feel how proud they were of me and it made me feel really special! We made a big deal of it; I hung up the dress I was going to wear in the morning, we took a billion pictures and ate and drank at really nice places. It was such a good day!'*

To our graduates: congratulations! May we all be you someday! Against all adversity (teaching yourself your degree during COVID) and hardship (atrocities of the job market), you still made it. What lies on the other side is no match for you!

LECTURERS, LEAVE THEM STUDENTS ALONE

All in all, we're just another brick in the wall



ALEX MARKHAM

Maybe I'm just feeling a little vengeful in the twilight of my time at university, but after four years of being screwed over, I've decided it's finally time to vent. Over the course of my degree, UoA and I have not always seen eye-to-eye, (why else would I have become a student journalist?) and most of the time I've just had to begrudgingly let it go and move on. But no more. No longer. This place has a staff accountability issue, and I am tired of pretending it doesn't.



So what exactly sparked this vengeful tirade?

Well maybe I'm just petty, because this article was inspired by some clumsy sleight-of-hand which cost me all of half a mark. It was just a tiny little reflection assignment. It should have been easy. But I did the unthinkable—I *followed the instructions too closely*.

Ok, I should probably be more specific. The assignment asked for three key takeaways from that week's lecture. They gave an example of what they wanted, which began with "*I learnt*." Given that this was literally the only provided example, I figured it must be exactly what they wanted. With this in mind, I began my three points with "I learnt" to ground them in my perspective and establish them as my personal learnings and observations (and y'know, because that was the format they'd given us).

A week later, marks and feedback are released, and I get hit with an absolutely devastating 1/1.5. My feedback? "Try to move away from using 'I learned'—I think it diminishes the impact of your point a little."

I. Was. Outraged. If the exemplar doesn't line up with the expectations, then why even provide it in the first place?

So, I sent them an email, which was two paragraphs long and written as passively as I could possibly manage, but still boiled down to: "if you didn't like how it was the same as the example, then what the hell did you even want from me?" Not only did I never get a reply, the next time I checked the assignment page, the tutor had *retroactively edited it* to remove the "I learnt" from the start of the example, which is basically just blatant gaslighting as far as I'm concerned. No admission that they had made a mistake. No apology. No revising the grade to give me my half mark back. They just quietly erased the evidence of their error and moved on.

I thought about following up, but eventually I decided that it wouldn't be worth the time and effort. Instead, I started to wonder just how widespread issues like this are. It certainly wasn't the first time something like this has happened

to me, and these sorts of things must affect other people as well, surely? So, I set off on a quest to interview other students around campus, and this is what I found out.

ACCOUNTING IS LITERALLY THE WORST

A word of advice; never take an accounting paper. Not only are they deeply boring (sorry to any accountants out there, but it's true and you'll never convince me otherwise), but I also have never respected any of the accounting teachers I've encountered. Maybe that's because I stopped going to class three weeks into my singular accounting prereq, but on my travels I came across a story about a stage two accounting course, which further confirmed my long-held anti-accounting bias.

Brazy-Pablo, a student in this course, said that: **"the lecturers told us the exam was on the last four weeks of the course [...] and then they assessed us on the first eight weeks' content and also on a topic that wasn't taught."** Naturally, the students complained, but the lecturers brushed this off and told the exam office that these complaints were, "a coordinated attack on the course by the students." Brazy-Pablo went on to explain that the lecturers **"didn't really apologise,"** but they at least agreed to **"take out the non-taught question and scale the rest".**

This sounds beyond ridiculous, and it's honestly appalling that this is something staff can get away with just by blaming the students. I actually had a similar experience with a quiz in my accounting course, and ended up going through a lengthy back and forth with a disgruntled course coordinator just because I pointed out that they had mistakenly labelled content as "non-assessed" and asked them to fix it. It's honestly baffling to me that this is a recurring problem within accounting specifically. That being said, accounting is also the worst subject this university has to offer in my (unquestionably correct) opinion, so I guess it makes sense that they have the worst teachers.

STRUCTURAL FAILURES IN ENGINEERING

Another person we talked to was Rainn, an engineering student, who said one of their courses had been badly restructured to incorporate a new project, and in particular, a tutor who didn't really understand what was expected of students. Rainn felt this "made the course really unenjoyable, because the tutor was expecting [them] to work at a higher level than [they] were at." The tutor even fully admitted that they didn't even know much about the new project, and at one point claimed not to have even looked at the rubric—although, in the tutor's defence, Rainn also explained that the rubric was published very late.

Worse still, there was very little communication between the staff and lecturers, and even when the tutor was asked by staff about the concerns raised by students, they just brushed off the comments and never properly addressed their behaviour (noticing a running theme here?). You'd think a course in this particular faculty would have rock solid foundations, but I guess even engineers create shaky structures sometimes.

NO CREDIT FOR EXTRA CREDITS

For my final tale, I'll circle back to one of my own experiences, but I've bought in someone else to tell the story who was much closer to the problem than I was. This was a lecturer for a small pass/fail paper in the science faculty for "high achievers", which means there are no grades — only a pass/fail mark and feedback. Shouldn't be too hard, right? I'll hand over to friend and class rep, Emily, to tell the rest of the story...

"One of our lecturers didn't submit feedback on our work for five months, despite me following up at least 10 times. We laid a complaint to the head of department, and that still didn't change anything. The lecturer would keep giving us dates for when it would be done by, but when it got to that date he would give us a different excuse every time to make us feel guilty about asking for feedback in the first place. All round it just made the class a really negative experience."

As someone who witnessed this entire ordeal as it played out over the many months (and still, to this day, does not have feedback on his assignment that he submitted a year and a half ago, not that he holds a grudge or anything...), I can attest that this was an incredibly frustrating experience. Despite Emily's outstanding efforts to follow up on the issue, we never got a proper resolution or an apology—which, unfortunately, seems pretty typical based on my own experiences and everything I've heard from other students.

THE UNFORTUNATE TRUTH IS THAT OUR TEACHING STAFF CAN GET AWAY WITH PRETTY MUCH ANYTHING, AND USUALLY FOLLOWING UP ON IT DOESN'T EVEN MAKE A DIFFERENCE. THAT'S NOT REALLY THE CONCLUSION I WAS HOPING FOR OUT OF THIS ROUND OF INTERVIEWS, BUT I CAN'T SAY IT WASN'T WHAT I WAS EXPECTING. BUT HEY, AT THE END OF THE DAY IF YOU'VE BEEN MISTREATED BY ONE OF THE UoA TEACHING STAFF, I'D STILL ENCOURAGE YOU TO FIGHT BACK AS MUCH AS YOU CAN MANAGE—IF NOTHING ELSE, AT LEAST YOU'LL ANNOY YOUR LECTURERS, AND SURELY THAT HAS TO COUNT FOR SOMETHING.



CRACCUM STAT ATTACK



BOOTH

AGE (YR)

21

HEIGHT (CM)

???

WEIGHT (KG)

?!?

SPORT

ROWING

SPECIAL INTRESTS

GRILLING MEAT

CRIMINAL RECORD

[REDACTED]

GRILL RATING

97

4 OF 40

A deep dive into the University of Auckland's sporting underworld.

I donned my trench coat, puffed my pipe and headed down to the field.

Amidst our institution's hallowed halls of reading, studying, and academia there is a lesser spotted, more *physical* way to spend your time at the University of Auckland. Sport. Through exhaustive Googling I've found that at the University you can play a range of sports, either socially, representing the University, or representing your faculty. But this is not an ad, it is an exhuming of a hidden sporting culture.

Every year, the Interfaculty Sports Championship takes place. You can represent giants of the game such as the Arts Alligators, the Engineering Eagles, or the *slightly* less eloquent Creative Arts and Industries Narwhals. Shakespearean, I know! Far from the lustre and fame afforded to American College athletes, sportspeople here at Uni have lost the notability and appreciation held for them at High School assemblies. Their slow fade into tertiary obscurity, has seen them relegated into reluctant captaincy of the Education and Social Work Doggies indoor cricket side. I tracked down one of these Ozymandian athletes, and sat down with him, hoping to find out more about the University's obscure sporting identity.

Our athlete of focus is a long-term rower, who for reasons of investigative integrity we will call Booth. A bona fide star, he's one of the University's finest, and a key part of the Auckland University Boat Club (AUBC) for four years now. He joined the team at Clubs Expo in his first year because his friends told him to, as any committed sports person would. In a secure locale, I met with Booth, and dug deep to discover more about these athletes that walk amongst us.

Do you row just for fun, or is there some pride involved?

Rowing at Uni is all about enjoying sport with your mates. Except for before National Champs, where we all knuckle down and put in some mahi for a month to try to win the prestigious Hebblerly Shield.

Does anyone actually come to watch you compete?

Nope. Bugger all spectators because Nationals are never in Auckland.

Interesting...very interesting. Booth appears relatively normal so far, maybe my assumptions were wrong. No surely not! By the time this investigation is over, his facade will be removed and his sordid true nature revealed.

Are there any inter-University rivalries, an EL Educationo per se, or ever any tension at these events?

There aren't any vicious Uni rivalries, but the fight for the Hebblerly Shield gets pretty hectic. By tradition, The Hebblerly Shield is presented to the youngest person in the winning crew. After this, anyone can steal the shield, often ending up with some poor first-year sprinting to their van as their team try to fend off five other Universities worth of blokes hunting them down.

Have you ever had to sacrifice an assignment for sport?

I've never had to sacrifice an assignment. The sports department is pretty good at getting us extensions if we miss anything.

I'm still searching for the University's dirty sporting underbelly. However, so far it appears fun and you get extensions! Makes a lot better of an excuse than my darling late grandmother who passed away this year, and the year prior, and the year prior to that. RIP Nan x.

Do you feel cared for as a University athlete?

The Uni is pretty good at helping us out when we need it. The sporting faculty often asks how we're going, so yeah I do feel appreciated. AUBC gave me the chance to go and represent New Zealand Universities against Australia so I felt really rewarded.

Can I join the team?

Fuck off, nerd.

That concludes this examination of our University's veiled sporting identity. Where I expected a trail of conspiracy, cover-ups, and downright suspect behaviour; instead I found a kind-hearted, humble, and authentic University athlete in the form of rower Booth.

If his testimony is to be believed, then we can infer that sport at Uni is alive and well, albeit under recognised. These athletes are to be admired, for both their commitment and their anonymous integrity. So why don't we be like Booth, hop in that metaphorical row-boat and head off in search of unsung glory. Maybe one day you'll win your own Hebblerly Shield.



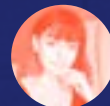


SOMEDAY STORIES

SIX SHORT FILMS ADVOCATING FOR A BETTER AOTEAROA

Cinemaphiles rejoice; the yearly short film series, Someday Stories, is back for its seventh iteration with yet another powerful collection of six short films. Focusing on local filmmakers who are still early in their careers, this showcase platforms Aotearoa's next generation of immense talent. This year's selection features titles addressing a variety of elements pertaining to life in Aotearoa, from poignant social critiques to heartwarming, laugh-out-loud narratives. This year's offerings have something for everyone, so check out the stories on offer and dive right in; they're all available to stream on Youtube.

PARIS BLANCHFIELD



I STAND FOR CONSENT

RUNTIME: 13:41

DIRECTOR - OLIVIA MCCLYMONT (SHE/HER)

PRODUCER - JESSICA TODD (SHE/HER)

I Stand For Consent is an unflinching documentary aimed at exposing the magnitude of sexual harassment taking place on our shores. Between the director, Olivia McClymont, her mother, and Avonside student Aurora Garner-Randolph, the feature presents an inter-generational perspective on the issue, as well as the importance of incorporating consent into

sexual education curriculums. Framed around a recent Avonside survey in which 379 students reported 2650 cases of sexual harassment (averaging out to a devastating 10 cases per student), Olivia platforms a worthy cause through a tender yet direct lens, paying deserved tribute to the Avonside students actively fighting our flawed system.



TE HUKA O TE TAI

RUNTIME: 13:10

DIRECTOR - KEETI NGATAI-MELBOURNE [INGĀTI POROU, TUHOE] (SHE/HER)

PRODUCER - MADELEINE HAKARAIA DE YOUNG [INGĀTI KAPU] (SHE/HER)

PRODUCER - MATILDA POASA [SALEAULA, FALELATAI, FALEASI'U - SAMOA] (SHE/HER)

A heartfelt, deeply personal and visually stunning reflection on the proposed barge threatening Te Araroa, Te Huka o Te Tai serves as a moving rumination on the importance of our connection to the land. The documentary features many strong members of the community who have been forced to put their own lives on hold in order to preserve the land for generations to

come. Te Huka o Te Tai highlights the idea that "progress" is not always in the best interest of Aotearoa and often poses a threat to tradition, community and culture. In the words of Keeti Ngatai-Melbourne, "This short documentary is more than a film. It's an opportunity for the world to hear our story and support our community as we continue to protect our moana and Whenua."



WANT TO GET INVOLVED?

If you're an aspiring filmmaker with the intention to produce work that contributes to the wider community, you might make a great candidate for the eighth iteration of Someday Stories. Submissions are open from now until the 20th of October, and thanks to increased funding from

NZ on Air, eight stories will be accepted for production.

Someday Stories are looking for "short films that articulate the change and impact on society the makers want for the future." The organisation also encourages those who are "queer, trans, non-binary, Māori, Indigenous, Middle Eastern, Latin American, African, people of colour, disabled, parents, are/have been system-impacted, live rurally in NZ, are immigrants, and anyone who has experienced systemic oppression

and/or gender-based violence" to apply in order to platform stories of those from underrepresented communities.

The chosen filmmakers will then have a budget of \$15,000 for documentaries and \$20,000 for a scripted drama. Those chosen will also benefit from workshops, mentorship, and script consultants who will work alongside the director to make sure the film comes out exactly as you want it to.

SOMEDAY STORIES

SIX SHORT FILMS ADVOCATING FOR A BETTER AOTEAROA



THE WORLD AROUND ME

RUNTIME: 9:29

WRITER/DIRECTOR - HASAN JHAN ARSLAN (HE/HIM)

PRODUCER - GRETCHEN HATTON (SHE/HER)

Hasan Jhan Arslan has created something indescribable with his short film *The World Around Me*. Set in 2001, the deeply moving and heartfelt film follows a second-generation immigrant boy as he navigates life in Aotearoa. Over the 9:29 minute run time, complex themes pertaining to racism, division and community

are addressed, yet what prevails is a powerful sense of hope. Tender, loving and deeply personal, *The World Around Me* is described by its creators as "possibly Aotearoa's first Middle Eastern short film" that "aims to fill a void of Middle-Eastern stories in Aotearoa from the Turkish community."



TŌ TE WAI

RUNTIME: 11:11

DIRECTOR & CO-WRITER: GEORGIA-MAY RUSS [NGĀTI MANIAPOTO] (SHE/HER)

CO-WRITER: MICHAELA TE AWA BIRD - [NGĀTI WHAKAUE (TE ARAWA), NGĀTI MANAWA NGĀPUHI] (SHE/HER)

PRODUCER: JEWELS KING - [TAIUI / WAIKATO; NGĀTI RUANUI, TE RARAWA, NGĀTI MĀHANGA HOURUA] (SHE/HER)

Based on a poem written by director Georgia-May Russ, *Tō Te Wai* follows a young woman whose well-intentioned conservation plan creates a conflict with local iwi. The subsequent realisation that she has become disconnected from her family and culture prompts a poignant representation of

self-reflection, highlighting the importance of home. This visually stunning film succeeds in communicating a heartfelt, layered narrative—even within the limited runtime; and is intended to "Share a sense of the real experiences of Māori who've moved away from their tūrangawaewae."



BALLSY

RUNTIME: 11:59

WRITER/DIRECTOR - WARREN RODRICKS (HE/HIM)

PRODUCER - BALA MURALI SHINGADE (HE/HIM)

As yet another visual spectacle, *Ballsy* acts as a powerful rumination on the complicated nature of masculinity and the importance of embracing one's vulnerable side. The coming-of-age film follows Ethan, a teenager struggling with his own identity, as he navigates the complexities of boyhood. When describing his process, director Warren Rodricks states, "I wanted

to tell this story of two young Indian New Zealanders to share awareness that ideas of masculinity in this country affect a wide range of men. I also wanted to tell a story I knew my community would be able to see themselves in." With its cast of talented actors, warmly funny undertones and tender representation of male friendship, it's a film you'll want to keep on repeat.



THE GENERATION GARDENER

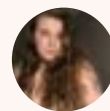
RUNTIME: 10:32

DIRECTOR - LUKE ROSS (HE/HIM)

PRODUCER - ALICE YOUNGQUEST (SHE/HER)

The Generation Gardener acts as a meditation on mindfulness, family and the importance of pursuing one's passions. The documentary follows Bonsai artist Steven Yin, whose mission it is to pass down practical knowledge to the next generation of Bonsai artists. Steven's business, which is run

with the help of his mother and wife, has expanded to the point at which he grows over 5000 Bonsai trees which are distributed all across Aotearoa. Framing Bonsai as both a career and an art form, the film emphasises the importance of pursuing the things that bring you true happiness.



Artists Make Auckland takes off

Something is brewing in the Greys Ave gully. And though the Myers Park construction may never get finished, across the carpark the team at Basement Theatre are setting about filling in the potholes in the Auckland arts economy. A new collaboration between the space and collective D.A.M.N (Dignity And Money Now) launched at Basement's 15th Birthday party last weekend. D.A.M.N's inception in 2021 was in response to the under-investment and instability of the arts sector made clear by Covid lockdowns, cultivating in the "Artists on \$trike" movement. Earlier this year, the group were also key voices around the proposed Council budget cuts, running the "STOP THE CUTS" social media campaign.

Now their latest work, "Artists Make Auckland" is coming into the light. It's based off of "Artists Make New York", a long-term participatory mural project that profiles artists working in the city, and draws on community groups for input in the process to create collaborative public art. And what better way to bring this kaupapa to Auckland than by celebrating the birthday of one of the few independent venues still standing in the city, not only surviving the last few years but growing to support more artists than ever before? 15 years of Basement is monumental—especially as such an accessible foot in the door to the industry, where you can go to find some of the best support in the city as

an artist, emerging or established.

The support was clearly mutual at the packed bday blowout, where no downpours could dampen the party. The exclusive first drop of Artists Make Auckland merch was available for revellers; the first move of what is shaping up to be a widespread campaign by AMA'S rocketing social media following in just the last week. As of a few days ago, an Artists Make Auckland website has appeared, where the merch will be available and presumably future plans for the movement will be broadcast.

Flying Nun builds a new nest on Karangahape Road

Arguably the country's most historic record label has finally come to town—nestling itself opposite St Kevin's arcade, where it would be easy to mistake it as having always been there. The shop is sparkling new, warm, plastered with coffee table books of every genre, local artist biographies, and NZ music history memorabilia.

But there's far more to it than appears on the surface—the shop is not just operating as retail, but has an underground office where part of the label will now be based. Shop manager Carla Camilleri said it's an opportunity for Flying Nun to "work and connect

with new local artists even better than before." Before the work got started though, the subterranean space was overtaken by some of Flying Nun's best and brightest new artists—Voom, Office Dog, Vera Ellen, Clementine Valentine, and Erny Belle—for a stacked opening party. And this was no Tiny Desk concert, there is an actual stage in this office (because of course there is), clearly offering some potential for future performances to be hosted there.

Based on the turnout, more events would be a smart move—both the store itself and the basement were packed

to the rafters with record lovers and local music listeners. Carla said of the crowds: "We weren't expecting much, just a small crowd, but there ended up being a line out the door. It became a real ribbon-cutting moment, which was awesome." Flying Nun's beloved and not-at-all sleep-paralysis-demon-esque mascot Fuzzy also made an appearance, now a permanent resident of Karangahape Road free to vote Chloe and drink Bestie coffee to its heart's desire.

"It was an absolute pounding by rain and daylight savings last week—but the arts calendar stays on that grind."

HALT

An arresting prose piece sure to make you stop and think.



BAILEY LARKIN

Why is it that life must come to a screeching halt?

One moment, you're half-awake in a dim railway station, wringing your hands, hearing the *tick-tick-tick* of a grand old clock that runs some three minutes fast.

Faces pass by in a hurry, heels pound against concrete. An intercom babbles on about timetabling, cancellations, and redirections. Everyone here has somewhere to be.

Unkempt men in crumpled suits, filled to the ears with caffeine. Tired women, drunk on the obscenities of the morning's paper. Youngsters with blotchy skin and ashen fingers fight with an invisible enemy, as they light and relight their cigarettes.

This place is a crossroads, but no destination unto itself; for no one in their right mind ever stays in the same place for too long.

Why is it that we never know where we're headed?

You find yourself in a new place. There's a rumbling beneath your feet, that of a soon-to-be-retired locomotive. Cold glass presses into your cheek.

What little air there is to breathe in the carriage feels frigid and unnatural. Two seats back, a young boy nags his mother for the answer to some kind of riddle. Two seats forward, an elderly man drops his teeth in a glass of seltzer. He catches your eye and flashes a toothless grin.

A miracle takes place before your very eyes, as two strangers turn wine into conversation.

Their words are void of affection or sentimentality, but ring out with polite curiosity.

Will they remember each other years from now? Would one recognize the other on a busy street? Perhaps not. Definitely not. But good company is fleeting. It pops in for a bite to eat, but won't be staying for tea.

How can one find solace, knowing that their final steps must be taken alone?

You're unsure of how long it's been, how far you've travelled. Many have come aboard. Many more have waved goodbye.

In, out, quick as a flash, off on their own little adventures. Their faces may pop up now and then, in memory, in a place between here and there

(wherever here is, and there ends,) but you'll have no recollection as to why.

You're yet to reach your destination. You're yet to be where you wish, and you're far from the person you hoped you'd be on arrival.

Content? Perhaps. Perhaps not. Does it really matter in the end?

Was the journey enough for you? Perhaps. Perhaps not. Does it really matter in the end?

But why is it that we can't slow down, not even for a second?

Today's destination may well cease to exist tomorrow, if said tomorrow even comes. For as you look around you, no longer wrapped up in your own mind, no longer blanketed by whatever thoughts may have consumed you, drawn you away from this place, you'll begin to realise... you're alone.

Everyone is gone. But the train moves onward all the same.

You kick your feet up against the seat in front of you, and wipe your brow. You check your watch. You check it again. You check it again. You're getting close to your destination.

Pitter-pattering raindrops do nothing to slow the tirade of this hulk of steel and iron; but you like the sound they make.

Trapped inside your little carriage, though you had free reign over the exit all along.

You go where things take you. You see what you need to see, and nothing more. You've always been afraid to stop and wonder, what things may've been like, had you paid just a touch more attention. But none of that matters now.

You've arrived.

Why is it that life must come to a halt?

Did the brakes wear thin, or your patience?

Did you expect to see it all come crashing down?

Or did you hope to go quietly, with a quick wave goodbye?

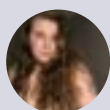
We may make our own stops along the way, but we all end up in the same place.

Why is it that life must come to a screeching halt?



BODY IN THE MIRROR LOOKS LIKE MY MOTHER.

This local artist's searing new song is infused with intimate strength and self-reclamation.



ABBY IRWIN-JONES

Isla Noon's latest single "Body" is supercharged with her signature lyricism, commanding hooks and accompanied by a triumphant and full-bodied music video shot at Karaka's abandoned asylum. She has aestheticism, creative direction, and artistry on par with the biggest superstars of the moment, all exploding out from Tāmaki and her indie label Bigpop Studios.

Speaking on her decision to study rather than jump straight into the industry she mentioned the want to grow up a little, to have a 'university experience: "I was 17 when I finished high school and I graduated at 20—a little more grown up, certainly a more capable musician, and had a community of creatives around me all moving into the industry at the same time. For me, uni and the time it gave me to grow and build community was the right move.

School provided this great structure to life, like a roadmap that showed me I was on the right path. I cheered my friends on as they entered graduate programmes or internships, these well-laid roads in other industries. The music industry has no clear path, and it's easy to feel like you're failing when the journey is longer than others'. I also didn't have anyone giving me an 'A' for working on my material, or taking jobs to cover expenses while I invested in my music.

I had to learn how to truly back myself and the time I needed to reach my goals. I also had to have a big face-off with my inner critic—a voice that came in handy when I had essays to edit, but hindered my ability to chill the heck out and enjoy making music after I graduated."

Any advice for young/student artists?

"Hold on to the sense of play you had when you were young and started doing music for fun. It can be really hard when you feel like you have to constantly be making your best work yet. I like to try other creative mediums sometimes, to be a beginner again and remember how to mess around with creativity that has no end goal or intended audience. And then I try to give myself the grace to have that same sense of play in my music work."

'Body' is your first single since 2021—how have you grown in the years since your last single was released, and was there an intention behind this single being your 'return'?

"I've been through a lot of crazy events in the last two years. Like Truman show level of "wait, is this really happening right now? . I've grown immensely through it, and "Body" is a very intentional return to mark that. I've had to dig up the scariest fears and feelings in the last few years and face them head on. It captures the vulnerability but also the confidence that I have moved into and will continue to explore with the music to come."

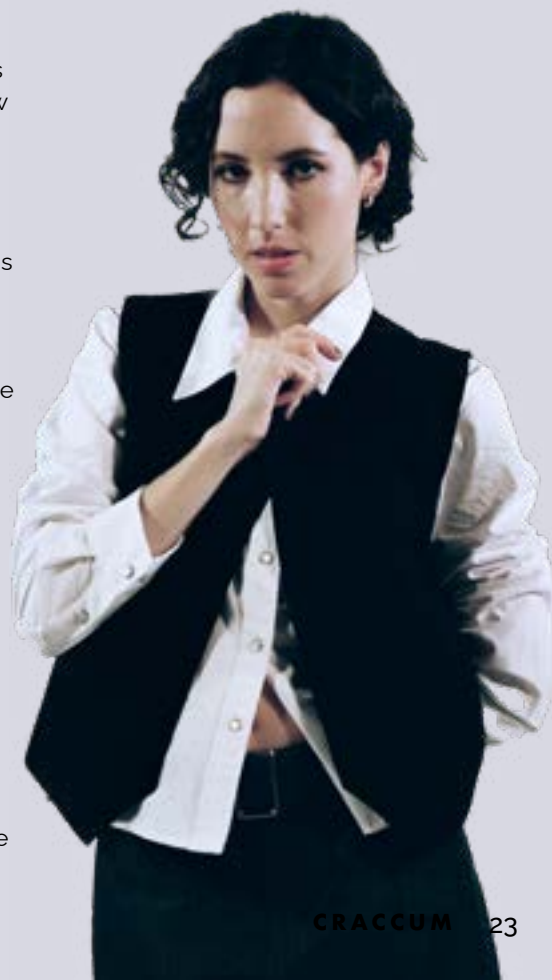
Tell us about the music video concept—what drew you to filming it at Kingseat Psychiatric Hospital?

"I always knew that I wanted to give the psychological concept in the song a physical presence in the video, but I had no idea how perfectly that would manifest when we got the opportunity to scope out the location. In the video, the building represents a headspace, a place where I am alone with myself but not feeling safe. The

camera is a reflection, something I grapple with throughout the video and try to outrun. In the end, I choose to turn back to myself rather than run away anymore, my way of saying that it's worth putting the work in to build a healthier relationship with yourself."

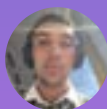
So What can we expect from the upcoming album?

"'Body' is a good representation! Big synths, big feelings, in the realm of alt-pop, attention to lyricism and double meanings. There's an overarching concept, and I'm really excited to unveil more of that over the coming months."



JUJULIPPS TRAVELS BACK TO HER ROOTS WITH "AIRPLANE MODE"

The story, influences, and incredible music video behind the latest single from her upcoming "Get That Shot" EP.



NICHOLAS LINDSTROM

Tāmaki Makaurau-based artist Jujulipps pays homage to her Afrobeat roots while also delivering an empowering call to pause and reflect on the busy-ness of life in her latest song "Airplane Mode". I sat down with the artist to discuss the song's origins, the inspiration behind the music video, and the legacy that she wants to leave for the next generation of African New Zealanders.

THE NEW TRACK IS TITLED "AIRPLANE MODE". WHAT DOES IT MEAN TO BE IN "AIRPLANE MODE"? WAS THERE A PARTICULAR EVENT THAT INFLUENCED THE SONG'S TITLE?

"Airplane Mode" basically just means switching off. There are so many times I have to tell myself that if I sit down for a couple of hours and do nothing, then that's okay. We are human beings. We need time to relax and reflect, and that is what the track is about—switching off and tuning out for a little bit.

The hook for the song actually came from a studio session I had with Tom Scott (Avondale Bowling Club). I remember thinking to myself, "I need to focus." And somebody called me in the middle of the session. I remember picking up my phone to switch it off and saying out loud "Someone's calling me, I don't know why." Immediately Tom was like, "Get up and put that on the mic."

"AIRPLANE MODE" HAS BEEN DESCRIBED AS "THE ULTIMATE AFROBEAT 'SWITCH-OFF' ANTHEM". WHAT ENERGY DO YOU WANT PEOPLE LISTENING TO THE SONG TO GET FROM IT?

Get up and dance. This track is so me in so many different ways, and I just want that energy to come through to the people listening. The creation of the song is so representative of how I want people to react to it. When we were adding new



instruments or sounds, I knew they were right through how I reacted. If they made me want to get up and dance, then I knew it was a good fit. And that's how I want people listening to feel, that natural feeling of wanting to switch off, get up, and move with the song.

COLLABORATIONS LIKE REMA AND SELENA GOMEZ SHOW THAT AFROBEAT IS STARTING TO GAIN MAINSTREAM GLOBAL APPEAL. DO YOU HAVE SOME AFROBEAT IDOLS OR OTHER ARTISTS THAT YOU'D LIKE TO COLLAB WITH IN FUTURE?

I love the girls. I am a girl's girl. I would love to work with Arya Starr. My girl Tyla, she is so sick. Sho Madjozi as well, I feel like we would mesh so well. It's beautiful because I feel like the

sounds of the diaspora are becoming mainstream and I think it's so sick that women are getting their respect in the Afrobeat community.

THE AFROBEAT SOUND IS ECLECTIC AND DRAWS ON MANY DIFFERENT INSTRUMENTS OUTSIDE OF THE CLASSICAL WESTERN CATALOGUE. ONE OF MY FAVOURITE PARTS OF THE ARRANGEMENT OF THE SONG IS HOW YOU USE YOUR OWN VOICE AS AN INSTRUMENT IN DIFFERENT PARTS. WHAT ARE YOUR FAVOURITE MUSICAL ELEMENTS IN THE TRACK?

Probably the bass line. We were in the studio one day and Joost (Langeveld) who

co-owns Bigpop came into the studio and played the bass. We gave him a general vibe and asked him to play around and he ended up coming up with the bass line for the song. It fits so perfectly.

THE MUSIC VIDEO DRAWS ON THE IMAGERY OF THE CLASSIC SOUTH AFRICAN FILM SARAFINA... WHAT DOES THE FILM MEAN TO YOU AND WHY DID YOU CHOOSE TO USE THE FILM AS VISUAL INSPIRATION FOR THE MUSIC VIDEO?

The whole music video process was amazing from the start. My team and I have been big fans of both Ezra (Simons) and Oscar (Keyes) for quite some time. So when it came time to shoot the music video for "Airplane Mode", we knew we wanted to go with them in terms of direction. The reason we chose *Sarafina* as inspiration is because it reminds me of the happiest and most carefree moments of my life, back when I was a little school girl in South Africa. The outfit I wear in the video is actually a replica of what I used to wear in my childhood in South Africa. The other element I really wanted to incorporate from *Sarafina* was the dancing. The way they dance reminds me so much of those time periods of my life that I felt most carefree, and that's the energy that I wanted to bring to the video.

YOU'VE SAID THAT ELEMENTS OF THE MUSIC VIDEO ARE MEANT TO DRAW ON YOUR CHILDHOOD. I WANTED TO ASK HOW HEAVILY YOU'VE BEEN INFLUENCED BY THE MUSIC OF YOUR PARENTS AND WHAT SONGS YOU GREW UP LISTENING TO?

It was always Congolese music. My parents used to play all these melodies of scratched CDs that we owned. So much African Gospel as well, that was always present in our house. My parents actually inspired some of the lyrics on "Airplane Mode". In the verse I used Swahili insults that they used on me when I'd be naughty as a kid. It was a lot of fun to add that special piece of my culture into the song. In terms of music inspiration, I think that you can definitely hear some Fela Kuti in there, and even some inspiration from newer artists like Lil Simz.



back home in South Africa. It took me a long time to realise that I wasn't too much, or too loud—and that I should be proud to express myself because

that's the African way. What I want young African New Zealanders to understand is who we are as Africans and for them to be proud of that. We hold a different power as Africans. Not a better power, but a different one that's unique to our continent and our people. There were so many of our ancestors who had to fight hard battles for us to be here. Africa is full of talented people

and we are blessed to be given the opportunity to use our talents in our new home Aotearoa.

THE MIGRATION OF AFRICAN PEOPLE TO NEW ZEALAND REALLY ONLY STARTED IN THE NINETIES, SO WE HAVEN'T REALLY HAD A GENERATION OF AFRICAN KIWI'S IN THE MAINSTREAM OF NEW ZEALAND CULTURE. SINCE YOU HAVE HAD TO ESSENTIALLY CARVE OUT A NICHE FOR YOURSELF, WHAT LEGACY DO YOU WANT TO LEAVE FOR THE FUTURE GENERATIONS OF AFRICAN NEW ZEALANDERS?

When I first came to New Zealand, I remember being told off for being too loud. But that's what I was used to

But I will never forget where I came from. I am in my mother, just as I am in my grandmother and great-grandmother, who were all strong African women. I think there are going to be some amazing opportunities coming for us if we continue to grow and uplift each other. I've been lucky to be blessed with opportunities from people like Jess B, and I think that's what I love about our African community, we put each other on and uplift each other. We need to continue to build that sense of community.

volunteer at 95bFM



Did you know that the best radio station in the entire nation is located at the top of the student union building? Even better, that radio station needs some new volunteers to help with all the sick stuff it does every day of the year! Hit us up if you have an interest in any of these areas:

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- 📸 Events, photography + videography
- 🎧 DJing, visual or audio archive work
- 🎨 Designing posters + anything creative

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IN MY VILLAIN ERA

(*IN MY 20S)

So...what do you do after you've fucked up? Craccum's got the scoop on the worst things UoA students have ever done and some helpful (don't quote us on that) advice.

Most of us are trying to be good. We switch out dairy for plant-based milks, we try to recycle, maybe you even picked up someone else's rubbish on your way to the bus this morning! Point being; nobody likes to think of themselves as the villain. But as twenty-somethings; our brains still partially formed, simulating life as we've seen it done by TV and our parents before us, it is inevitable we make a few mistakes. As someone who has made the self-righteous blunder of grounding my identity in being a 'good person', the question is particularly pertinent: when you do make a mistake, how are you supposed to deal with it?

After carrying out some scientifically sound data collection: (asking friends, colleagues and acquaintances about ***the worst thing they've ever done***) I present to you: a compilation of advice for determining whether you've entered your villain era (and how to redeem yourself).

A side note: throughout these interviews I ascertained that asking people about their most morally dubious moments either ruins the vibes completely or forges life-long friendships. Either way, it beats the hell out of small talk - be sure to try it out at your next dinner party!

FORGIVE YOURSELF, DON'T FORGET

Theo* is a 22 year old law student and in my opinion, one of the best people to ever grace the planet. He didn't miss a beat when I asked the big question, because as he puts it: "it haunts [him] regularly". "In Year 10, I told a gay guy that he just called everyone 'bro' to make himself seem less gay. Fast forward a few years and I am now the gay who calls everyone 'bro'. I think about it all the time. And I don't know how to apologise."

I told him about dominantly white classrooms in highschool where I punished young and precious women for being more Indian than I ever let myself be. The raging internalised homophobia and racism couldn't justify the fact that we'd both hurt people. In Theo's profound words: "the moments we regret most, have the most to teach us bro".

DON'T SELF FLAGELLATE

23 year old sociology major Isabella* (gorgeous, makes excellent desserts) talks about a friend she made during a hard time in her life. "We were both going through break ups, we bonded over that—star signs, other delusional things. Over time, the relationship

started getting really overwhelming and I started ignoring her 15+ messages. She wanted to meet and talk about why I wasn't replying to her. She cried a lot and asked why I wasn't her friend anymore. When she asked me if I felt bad for ghosting her, I told her no.

Me: "Slay, you're not expected or qualified to be her therapist." (I support women's rights *and* wrongs)

Isabella: "Yeah but looking back, it was such an awful thing to say to her. She was there for me when I needed her and I couldn't return the favour."

Isabella says she's "always been a self flagellator. I always think I deserve to be punished for the 'bad' things I've done. A few years later someone did the same thing to me and I was happy, because it allowed me to have more sympathy for myself. It allowed me to forgive people who hurt me. The people who hurt me are human and so am I. I needed to learn to have more sympathy for myself and other people."

HURT PEOPLE HURT PEOPLE, HEALED PEOPLE TAKE ACCOUNTABILITY

Zach* is a 21 year old commerce student, self-admitted himbo, and

the only reason I haven't quit my job. As we're making what is clearly one person's work look like it requires two people, I ask him what he regrets doing the most. He tells me he "met a girl while going through a rough break up. Like an idiot I used her as an emotional crutch without dealing with my own issues first. I led her on, I kissed her, I slept with her and she thought we were going to date. I feel very guilty and horrible because she absolutely didn't deserve that." Zach admits that though he hates thinking about how he made her feel, he forces himself to think about it "every now and then" so he never forgets "not to do it ever again".

I asked him how he forgave himself and he told me "I just accepted what I did was wrong. There was no excuse for my behaviour, even if I was really sad. I use that as a lesson to be a kinder, more considerate person and to be more careful where people's hearts are involved".

THE FINDINGS:

Dr. Everett Worthington of NYU notes that research ties self-forgiveness to lowered levels of depression, anxiety and hostility, even manifesting physically in lowered risk of heart conditions and cholesterol. He clarifies that "it is not letting yourself off the hook. It is abandoning self-resentment, even in the face of your acknowledged wrong".

There is something lovely in the phrase itself: 'acknowledged wrong'. It really is the most you can do. Accept that you did a bad thing. I think of each of the people I interviewed as being warm, good and wonderful. This, of course, doesn't make any of us less capable of causing deep and great hurt. The perfectly 'good' person does not exist and it's freeing!! Sometimes I like

to comfort myself by remembering that as people in our twenties, my friends and I are the worst versions of ourselves we will ever be. I know it sounds grim but I'm trying to say we're making our mistakes now so we can learn from them, and hopefully: never make them again.

The people you hurt are within their rights to choose to forgive you, or

hold you out to be horrible forever - it doesn't define you or stop you from going out and trying to be better. After you've taken accountability, apologised and learnt from a situation - remind yourself: maybe you're not in your villain era, maybe you're just in your twenties.

**Names may vary because for some reason, people don't seem to like having their lowest points plastered all over the internet?? weird.*



PUZZLES

Absinthe	T	W	O	T	A	M	O	R	E	T	O	G
Beer	O	A	F	K	E	T	A	M	A	R	O	E
Gin	R	T	D	A	S	Q	U	E	N	I	W	H
Rum	I	O	S	B	O	I	U	R	U	M	S	R
Tequila	V	N	C	S	J	S	E	I	O	M	E	A
Wine	N	I	H	I	U	E	Y	M	L	D	A	D
Amaro	E	G	A	N	B	L	E	J	I	A	I	N
Brandy	Q	B	N	T	U	D	Y	C	H	F	V	R
Malibu	I	I	P	H	W	H	I	S	K	E	Y	T
Schanpps	C	N	P	E	K	U	B	I	L	A	M	V
Vodka	M	K	S	P	I	N	O	T	B	H	Z	L
Baijiu	Y	D	N	A	R	B	G	J	J	A	M	G
Cider												
Pinot												
Soju												
Whiskey												

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

Two for one! Or is it one for two..?



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

	1	2	3	4	5		6
7							8
9							
						10	
11	12		13				
14						15	
16					17		
		18					

Across

- 1 Pie nut
- 7 relatable
- 9 Top hat for Carmen
- 10 Husband of 15 Across
- 11 Kind of infection
- 14 Trendy "caveman" diet
- 15 Mother
- 16 Unlikely winner
- 18 High-fives

Down

- 1 Young seal
- 2 Green gems
- 3 Automobile
- 4 Word repetition
- 5 Medical research agcy.
- 6 HTML datum
- 7 Tottenham Team
- 8 Use a ray gun
- 12 Light brown
- 13 Prepare a Banana
- 15 Calendar pgs.
- 17 Deputy Abb.

HORRORSCOPES

LIBRA



ARIES



This month, Aries, you'll find yourself drawn to eerie and mysterious places. Be cautious when exploring the unknown, for you might stumble upon something darker than you ever imagined. Your bravery will be put to the test, and you'll need it to face the supernatural forces that await.

TAURUS

This month, you'll find comfort in the eerie and the mysterious without even leaving your cozy abode. Curl up with a good horror novel, watch classic spooky movies, and enjoy the thrill of a well-crafted ghost story.

GEMINI

You'll hear faint, ghostly whispers in the wind this month. Pay close attention to your dreams and intuitions, for they hold the key to unravelling a long-buried family secret. Be prepared for revelations that will leave you questioning your very identity.

CANCER

AHHHHHHHHHHH CANCER!!!!

LEO

Leo, your creativity knows no bounds, especially when it comes to crafting the perfect spooky costume. Dive into DIY Halloween costume projects and create a look that's sure to turn heads at any costume party, even if it's not Halloween! (Then go ahead and submit your pics to next week's DIY issue!)

VIRGO

Virgo, your analytical mind will be intrigued by all things paranormal this month. Dive into documentaries, podcasts, and books about ghostly encounters and unsolved mysteries. You'll love dissecting the evidence and theories surrounding these enigmatic phenomena.

This month, you'll find solace in stargazing under the eerie glow of the moon. Seek out the beauty of the night sky and let your imagination run wild as you contemplate the mysteries of the cosmos. Who knows what otherworldly wonders you might glimpse among the stars?

SCORPIO

Scorpio, your fascination with the occult will take centre stage this month. Dive deep into the realms of tarot, astrology, and mysticism. Explore the unknown and tap into your intuitive abilities, embracing the mysterious forces that surround us.

SAGITTARIUS

Your adventurous spirit will draw you to eerie and mysterious places this month. Explore abandoned buildings, misty forests, and forgotten cemeteries. You'll relish the thrill of the unknown and the spine-tingling sensation of being in places that send shivers down your spine.

CAPRICORN

Dive into the history of local legends and ghost stories. Research the eerie tales of your area and take a spooky historical tour. Your fascination with the past will intertwine seamlessly with your love for the mysterious and the unknown. #HokiWhenuaMai

AQUARIUS

Aquarius, channel your innovative spirit into creating spooky art and inventions. Experiment with eerie electronic music, design haunted house attractions, or craft eerie installations that blur the lines between art and the supernatural.

PISCES

Pisces, your vivid dreams will take a haunting turn this month. Pay close attention to the symbols and messages from the dream realm, for they may guide you to uncover hidden truths and confront your deepest fears. Your intuition will be your greatest asset in navigating these nightmarish visions.

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