

CRACCUM

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

SUMMER EDITION 2022



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The People to Blame




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Congrats! We Made It Out Of 2021

This week, *Brian and Eda* are back despite the lack of demand.

As you may have guessed from the rather awkward 30cm gap between us in this photo, it was the first time we had seen each other since one evening in August when it was announced that there was a potential Delta case in the community. "See you never, lol!", we would joke.

And the joke never stopped giving. Here we were at the Aotearoa Student Press Awards which were meant to be hosted in Auckland, and instead it was a group of us in a backyard Zooming into Wellington. We took home ten awards and tenfold the number of mosquito bites.

Since then, summer has given us a chance to fix our bad lockdown hair, reconnect with whānau, and really enjoy the world again, even if it's at arm's length. Many of us have been able to enjoy the sound of ice cream trucks, the buzz of Mariah Carey at the mall, and the smells and physical sensations you can experience in a bookshop. We know that *Craccum* readers love our print product and so we've made a limited summer edition for you folk to flip through, stick on your walls, and heck, if we have any more toilet paper shortages then you know the drill.

Speaking of the summer though, it is an odd one. While it is nice to be back outdoors

again, seeing friends and enjoying a relative sense of freedom, we can't help but notice overseas the looming threat that Omicron poses to our community. It is depressing to hear the grim predictions that modellers are making, although we all know how touchy their predictions can be. On a side note, Brian received the board game *Pandemic* for Christmas, so he's been doing a fair bit of Covid modelling himself. Unfortunately, those results are inconclusive.

Despite this, we are convinced 2022 can still be a great year for us all. Maybe not the best year ever (let's be realistic), but we can still make it great again (in a non-Trumpian way). Perhaps it's the year that you pick up something new. For instance, Eda has been Beam scootering around Auckland, after starting from a Christmas gift. So far, she has racked up \$100 dollars in scootering. That's impressive! Meanwhile, Brian went shopping for office chairs, which basically involves visiting a showroom and rotating around on comfy seating. I mean, that has got to be a contender for best activity ever. Ultimately, he chose a chair worth over \$300. On second thought, if you have an alternative activity that doesn't involve compulsive spending, definitely do that.

Speaking of new things, *Craccum* is back

for 2022! After a written application, panel interview, and putting them through the *American Ninja Warrior* course, we have chosen new editors — Naomii Seah and Flora Xie. In all seriousness, we are grateful to be passing the helm to these two talented ladies who we worked closely with last year. We know these two will do a fantastic job, and we will definitely be watching closely to see the amazing work they do, and for spelling mistakes (just kidding).

For both of us, this is the end of our *Craccum* journey. Eda will be moving on to be Pou Tiaki reporter at *Stuff*, while Brian is starting a PhD on wireless EV charging, so at least they've claimed one casualty out of the both of us. If you ever see us around, say hi, and let us know that you read *Craccum*, because some of you just know us from out of nowhere and it's a little creepy lol.

Kidding aside (because that's what we do, poorly), thank you for reading *Craccum* in 2021. For the final time, stay safe, stay happy and have a magnificent 2022.

Yours faithfully,

Brian Gu (he/him) & Eda Tang (she/her)
Co-escapees from *Craccum* 2022

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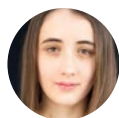
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Craccum's Summer News



JESSICA HOPKINS

Been missing your Craccum news fix over the summer? Maybe not (we get it, it's no crossword). But we're back to update you on what happened while you were busy partaking in an Ardern-approved 25 person orgy over New Years.

TREND ALERT: Masks!

Summer students have returned to campus under new COVID-19 precautions.

Summer school commenced in-person on January 6th, the first time University of Auckland students have been able to attend classes on campus since August last year. Students and staff have been spotted by Craccum following COVID-19 rules, with masks becoming the must-have accessory of the season (literally).

As well as masks being mandated, the University's Vaccination Policy came into effect on January 4th for students and visitors, and on January 17th for staff. In an announcement last year, the University stated that a valid My Vaccine Pass is required to come onto campus or to take part in face-to-face activities. Those face-to-face activities include awkwardly running into someone you ghosted crossing the Symonds Street intersection, or the judgemental look you get from the Forte Convenience cashier as you buy a pie for the third day in a row. Isn't it good to be back!

It's great to see that everyone is taking necessary precautions for the wellbeing of our community, like applying hand sanitiser and signing in with the COVID Tracer App. However, based on our writer's personal experience, some students are forgetting another essential item... deodorant. This may be the hottest summer on record, and it certainly smells like it in the Engineering Building.

Staff: 1, UoA Management: 0

COVID-19 commentators Shaun Henry and Siouxie Wiles' employment complaints against The University of Auckland have been expedited. UoA asks to speak to the manager, says that it's not fair.

The recently released Employment Relations Authority Determination revealed that Hendy and Wiles brought separate but similar claims against UoA's Vice-Chancellor, arguing that UoA has not adequately addressed ongoing harassment towards them. The experts first raised concerns about their health and safety to the University at the beginning of the pandemic, and have since been subjected to online threats, doxing, and in-person confrontations as a result of their public health commentary. UoA officials suggested they keep their commentary to a minimum and to take paid leave.

This has led to discussions about whether academics are expected to make public commentary on issues of public interest, and if universities have a responsibility to make sure it is safe for them to do so. Hendy and Wiles have argued that they are expected to provide public commentary as part of their role as researchers. The Determination also stated that their area of expertise has become incredibly relevant to public health and safety during COVID-19.

In response to the official complaints, UoA says that Professors have every right to provide public commentary but they are not expected or required to. They also denied instructing the experts to keep commentary to a minimum, but say they gave this as an option they may want to consider. The University also claims

that much of the experts' commentary has been an outside activity conducted in personal capacity. Despite this, UoA has used the experts' commentary as part of their marketing material.

The Employment Relations Authority has agreed that a review of their concerns will be expedited directly to the Employment Court, despite objections from the University who claimed the decision was unfair. The same ruling also ordered the University to pay the professors' legal fees (putting that 2021 Budget Surplus to good use). The Authority says the matter should be resolved as quickly as possible by the court, due to the high amount of public interest in Wiles and Hendy's expertise.





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In The Shade: The New Kid On The Block



THOMAS GIBLIN

An exciting new event is on the horizon for Aucklanders itching for the best of world cinema. In The Shade is a new film festival created by Dos Ojos, a shadowy collective of cinephiles whose identities are as closely guarded as KFC's eleven secret herbs and spices. The seeds of the festival's creation were laid in the void left behind by the cancellation of the Tāmaki Makaurau iteration of last year's Whānau Mārama: New Zealand International Film Festival. With this mammoth event gone from the Tāmaki Makaurau cultural landscape for a year, so goes the one opportunity to see a selection of the world's most exciting films. Thus, In The Shade bursts onto the scene with its 50-odd films, many of which are local premieres, that makes it possible to see feature films from some of the most renowned filmmakers on the big screen where their art belongs.

The festival is set to be the start of 2022

we all needed after an arduous few years as for a few hours, you can escape from the horrors of these unprecedented times by surrendering yourself to the magic of cinema. From January 19th to February 2nd, you can escape and enjoy the privilege of a Kiwi summer by cooling off from a day at the beach in an air-conditioned cinema. You can get together with your friends to enjoy the new Guillermo del Toro or Paul Thomas Anderson film whilst knowing your ticket, beverage and popcorn purchases are making a world of difference to The Hollywood Avondale and Academy Cinemas. These two institutions are the venues to seek out and support if you want to check out In The Shade, but if you need any more encouragement, The Hollywood Avondale features a garden bar. Cocktails and cinema sound like a perfect night to me.

Now comes the hard part; to choose what

to see out of those 50-odd films, which is a near-impossible task, but that's my job. As the resident film expert at Craccum, I have tortured myself in devising a list that helps guide you through these firms. This list of five films is my personal recommendation for the festival so I hope you find something you like. If none of these films takes your fancy, have a look at the programme for yourself as there's "something for everyone", and that includes your National voting grandparents.

A Hero

Asghar Farhadi is one of the world's finest filmmakers, yet his name has not entered the mainstream as Del Toro's and Cuarón's have, even with two Oscars to his name for A Separation in 2012 and The Salesman in 2018. However, achieving global recognition is a double-edged sword for Farhadi as an Iranian who has to negotiate with a government that

'has spared no effort to destroy, marginalise, and stigmatise' him and his films. Thus, his new film *A Hero*, which won the Grand Prix at Cannes last year, continues his focus on ordinary people and ordinary things in the face of this political aversion.

The film focuses on imprisoned Rahim, who failed to pay a debt and on his two-days leave from debtors prison, he attempts to convince the creditor to withdraw his complaint against him. Things do not go as planned for Rahim as a simple good deed spirals out of control, shifting the tone from a light-hearted farce to a morality tale that could be mistaken for a taut thriller. To see Farhadi craft, this film so masterfully makes *A Hero* a must. Did I even mention that it's hotly tipped for the Oscars?

Flee

If you're to watch one documentary and or animation film this year *Flee* is the one to see. The story of Amin Nawabi, a gay refugee from Afghanistan to Denmark who has to confront his hidden past is told in a remarkable blend of animation and archive footage. Nawabi's real identity is kept secret by director-writer Jonas Poher Rasmussen who tells his story with such vivid detail it is a privilege to bear witness to his life. In less deft hands, *Flee* as a complex piece of storytelling would have been forgotten too easily among the horrors that now pervade modern life, but Nawabi's story will be everlasting thanks to this film.

Bergman Island

I'd be lying if I said I wasn't in love with Mia Hansen-Løve and her films as I adore her understated sensibility. *Goodbye First Love* is a personal favourite but her latest film *Bergman Island* may be her best yet. Set on the island of Fårö, famed for its legacy as Ingmar Bergman, whose works are considered to be among the most accomplished and influential in cinematic history lived, worked and died on the island. This makes Fårö the place married American filmmakers Chris (Vicky Krieps) and Tony Sanders (Tim Roth) seek out as the attempt to source inspiration from Bergman's legacy.

Comparisons have been drawn to Linklater's 'Before' Trilogy, but *Bergman Island* is a film of its own ilk. Hansen-Løve is a filmmaker in her own lane, and *Bergman Island* is a

testament to that as she effortlessly casts a meta-textual spell of self-reflection. The film questions the concepts of art, love and life itself without ever getting nauseous or stuffy. You cannot say the same for some of Bergman's films, but it is clear that Hansen-Løve in *Bergman Island* is able to conjure up a film that exists outside the shadow of his legacy. The film is refreshing in its earnestness and its playfulness which makes *Bergman Island* the film to seek out if you're in the mood for something that'll gently sway your soul.

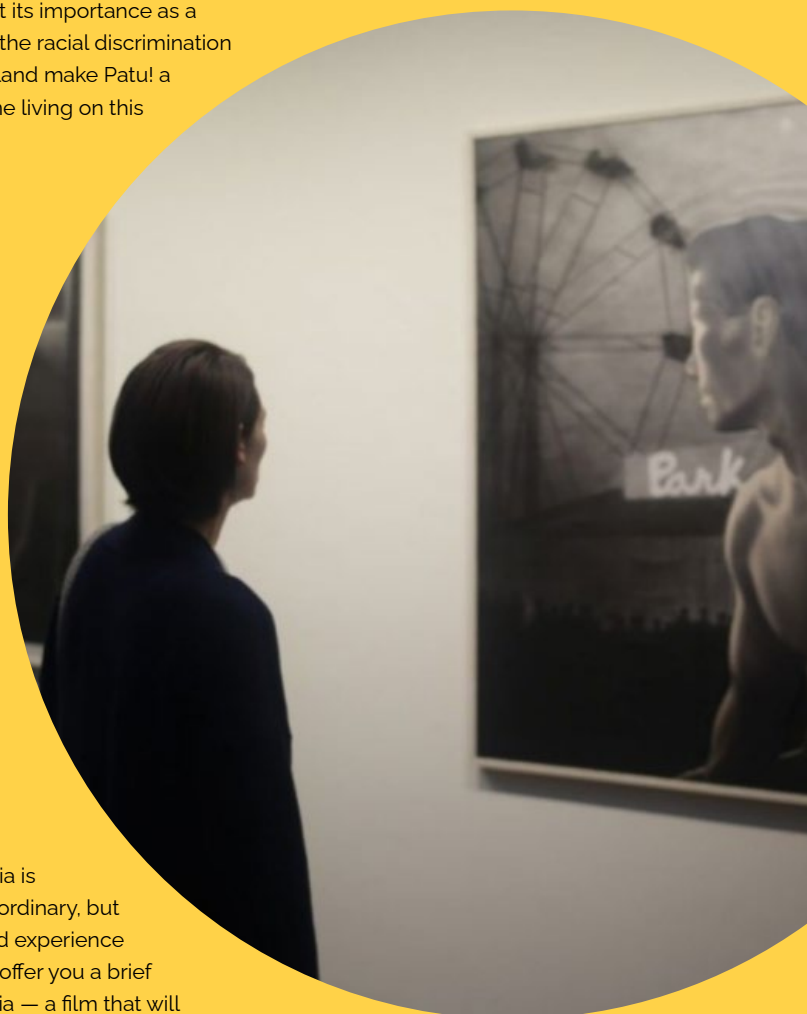
Patu!

Those who live in Tamaki Makaurau are given the privilege of watching the 40th Anniversary Restoration (1983) of *Patu!* by Merata Mita, the "godmother of indigenous film" on the big screen. A seminal film in indigenous filmmaking, it depicts the campaign against the 1981 Springbok Tour and the violent clashes between protestors and police. Its legacy and influence to indigenous filmmakers cannot be understated, whilst its importance as a cultural document of the racial discrimination practised in New Zealand make *Patu!* a must-watch for anyone living on this long white cloud.

Memoria

Tilda Swinton, Apichatpong Weerasethakul and a hallucinatory-like film that delivers an out of body experience. These elements make for a near-perfect film that has to be seen to be believed, but to describe *Memoria* beyond the faintest detail is to ruin Weerasethakul's singular vision. His approach to narrative sound and cinematic temporality in *Memoria* is nothing short of extraordinary, but to preserve the sacred experience of the film, I'll instead offer you a brief description of *Memoria* — a film that will leave you in a daze of spiritual rumination.

The description of *Memoria* by yours truly is as follows: Jessica (Tilda Swinton) is awoken from her slumber by a strange bang at daybreak and is left unable to sleep. Seek this film out, and you'll be rewarded with an utterly profound cinematic experience that may cause you to have a revelation of mind, body and soul.





Shifting Grounds by Lucy Mackintosh – Deep Histories of Tāmaki Makaurau



OMNI ARONA NGĀ PUHI, NGĀTI WAI

Over the past few decades, New Zealand has undergone a unique process of historical reappraisal. Auckland has a deep, rich, and untold history that has been hidden through manufactured colonial narratives and representations of its past. The history of Auckland's landscape and New Zealand itself becomes a field ripe for re-evaluation. Lucy Mackintosh dispels these narratives by telling stories of Tāmaki Makaurau's lost but tangible history in *Shifting Grounds*. Birthed from Lucy's PhD thesis, the book covers three main locations across Tāmaki Makaurau (Ōtuataua/Ihumātao, Pukekawa/Auckland Domain and Maungakiekie/One Tree Hill) that serve as points of significant relevance in Auckland's history.

The journey Lucy takes us on begins at Ihumatao and the Ōtuataua stone fields. It is fitting that Ihumātao is chosen as one of the

three key places to explain the histories of Tāmaki Makaurau as it carries the entirety of Auckland's history with it. Layers of volcanic planes tell their own stories if we look close enough. Rich volcanic soils deep beneath the grass birth a landscape that Māori would farm to nourish and feed the growing population of Auckland. It is also a perfect place to begin considering the contemporary Ihumātao occupation. This piece of land continues to reverberate through time as an active and alive participant who does not fall comfortably into our past or present. It simultaneously is and was.

The coming chapters discuss the subtle relations between Pakeha and Māori before and after the wars of 1863. After reading about its history, a nation that likes to boast of having the finest "race relations" in the world comes to terms with a much different reality.

Stories of land confiscation and violent wars. Stories of Māori fleeing from their homes. Perhaps the darkness of this history is the very reason it is "forgotten".

Lucy is meticulous in contextualising the history of Auckland across these time periods. The book explains the chronicles of Auckland's history across expansive time frames allowing us to understand its story without dismantled and rearranged narratives that are apparent when we separate history into temporal eras. Lucy tells us of destruction to culturally significant Māori spaces. Pukekawa is littered with Victorian-style architecture that swept away longer Māori histories in favour of manufactured Pakeha representations. This is evident in the demolition of sacred urupā/cemeteries to create Auckland's airport runways. It is unsurprising that some value a flat strip of

concrete more than maunga and urupā of our indigenous people.

Much of the history in the book is lost on many who grew up in Auckland. It speaks to a common phenomenon of us as Aucklanders not knowing the history of the city we have grown up in. It speaks to a lack of pre-colonial taught history in our education systems (including UoA). This book should appeal to everyone in Auckland who wishes to know more about the city they live in, for anyone taught only a fraction of our city's rich history. *Shifting Grounds* serves as a reminder of the importance of locality. We live and breathe in these environments; it serves to know its history.

The book is grounded in the history of the land. It is not only about what has happened on the land but what has happened to the land itself. The land is its own entity; it is a participant of a history that crosses generations of human action. It illustrates the importance of the earth in Māori culture; that land does not belong to us, we belong to it.

Lucy uses these defining landscapes to illuminate Auckland's connected past, present, and future. The book is an invitation to learn of this. It informs us of significant locations with rich histories that have been ignored in favour of manufactured colonial narratives. Lucy takes the audience on a journey and allows us to see and explore our city with new perspectives and knowledge of its history.

I spoke to Lucy about the book and her inspiration for writing it.

*What is your favourite book? And what was the most influential text while writing *Shifting Grounds*.*

Lucy: I have many favourites, but among them would be *The Overstory* by Richard Powers, and *The Hare with the Amber Eyes*, by Edmund de Vaal. Both beautifully written books that weave intricate and nuanced stories together with large themes and timeframes, and both of them changed the way I see the world. There isn't one text that I used more than any others for the book, but one that was certainly important was *Tangata Whenua: An Illustrated History* by Atholl Anderson, Judith Binney and Aroha Harris.

You say on Page 8 that "I grew up knowing

very little of the history of the city", and it wasn't until much later that you became aware of a deeper untold Auckland past. I have felt this experience as well. Does this speak to a distinct lack of taught history within our school curriculums on our local histories?

Yes, there has been a lack of teaching of New Zealand history in many schools, though that will be changing shortly with the introduction of the compulsory teaching of NZ history in the curriculum. New Zealand history has been taught at universities for some time, but urban history and local histories continue to be largely overlooked by academic historians.

Why did you write the book? Was there a sense of duty or responsibility to tell us of these forgotten histories?

I think the places I write about open up different histories of the city — ones that are longer, more complicated and in some cases unresolved. These histories have shaped local communities and the wider city, yet they have not made into published histories of Auckland. Histories forged on the ground reveal different voices and influences in the city — these are histories that may not have been written about, but have been made or built, planted, recorded in names, excavated, or moved around. And those histories can change and challenge some of the stories that have been written about Auckland's past and its present. They are important to know if we are to understand and reckon with this city's past. Landscapes can provide one way of bringing the process of place-making and mythmaking into view — certain narratives have been remembered and celebrated, while others have been overlooked or destroyed. They allow you to see how relationships, power dynamics, memory, and erasure have played out on the ground over time.

Ōtutaaua/Ihumātao, Pukekawa/Auckland Domain and Maungakiekie/One Tree Hill were the three main locations chosen. You also mention Wenderholm and Albert Park as other examples of Auckland locations with a rich history. Would there be another main area of Auckland, based on your research, that could've been a fourth location in the book?

I think there are many other places you could write about; this book is just a starting point really for a way of approaching history

by starting with what's under your feet and building upwards and outwards from there. For this particular book, I didn't want to add a fourth location, as I wanted to delve deeply into each place, and revisit them at a different time and from a different angle for a second chapter on each of them — tackling three places in this way was already enough of a challenge for me!

*What do you plan on doing next? Is there a desire to unearth and tell more lost stories of Aotearoa? Or will this be a time of rest after a tumultuous year and the release of *Shifting Grounds*?*

The book took about 8 years to write (it started as a PhD thesis in 2013), so I'm hoping to have a bit of breather so I can refuel and re-energise for the next research project, though my job at the Museum as History Curator continues to keep me busy!

Histories forged on the ground reveal different voices and influences in the city - these are histories that may not have been written about, but have been made or built, planted, recorded in names, excavated, or moved around.

feature.



Vax the Nation: the Moustached Internet Sensation



BRIAN GU

"Vaccines? Just a little jab. Don't worry mate, it's not that bad."

These are the words of chemistry researcher Joel Rindelaub, one of the many University of Auckland academics who are actively working to combat Covid-19. His area of expertise is aerosols. The global pandemic has thrust many researchers like Joel into the spotlight, faced with the challenge of communicating their scientific knowledge to a wider audience. Donning a white lab coat, a tiger shirt and retro sunglasses, Joel (under the alias *Dr. J*) has chosen his own route, unapologetically making his message clear with his viral rap music video '*Vax the Nation*'.

Going from air flow to rap flow was a natural transition for Joel — at least for this cause. "I've been doing a lot of science communication work, and just trying to keep science in the mainstream in pop culture," he tells me. "What I wanted was to try and do something that [addresses] the most pressing scientific issue in New Zealand, right now, which is to ensure that we can keep each other safe. Turns out there's not a lot of hip hop lyrics dedicated to scientific advancement, so there was an opportunity there."

So, perhaps you're wondering what all the fuss is about? If you haven't seen it yet, *Dr. J* and collaborator Randa deliver a three-minute rap about the importance of getting vaccinated against Covid. No effort was spared in the writing of the rap, with rhymes such as vaccines being "proven protection, that could save your ass from a Covid infection", or my personal favourite: "the virus will loiter outside your home, try to steal your breath, infect your dome."

If you were blunt, you might describe the video as a cringe-inducing experience (don't worry, you wouldn't be the first to do so, or the three-thousandth judging by the response on *YouTube*). "The reaction has been divisive," Joel admits. "Very supportive on one end, and then some people who are entrenched in their opinions hate it. But it's funny, because the anti-vaxxers are the

ones who are actually sharing this video the most, so it's actually reaching the intended audience quite well. So in that case, I would say it's a massive success."

Despite some negativity flung his way, Joel remains unaffected by it. "I have actually been finding [the comments] pretty entertaining to be honest. They don't really bother me — it's just kind of like watching a train wreck. You wouldn't really take criticism from someone that you wouldn't go to for advice, and internet comments are not the place to go to for advice — that's for sure."

The project features some exciting cameos from other University of Auckland academics, including rockstar microbiologist Dr. Siouxsie Wiles, Dame Juliet Gerrard and Dr. Jin Russell. "I don't know why they agreed to do it, but they did," Joel jokes. "It was really fun to see them on camera give a little bit of a boogie to help support the message. We all feel very passionately about keeping New Zealand safe, and we're not afraid to look a little silly while doing it if we can get the message across." Politicians Chloe Swarbrick and David Seymour, who seem to pop up everywhere nowadays, appear at one point too, with the latter getting a line complaining about tax. Cheeky.

Ultimately, this has been an unique experience for Joel which many in academia haven't dealt with before, that being such an intense exposure to the media landscape. I asked him if he had any advice for fellow researchers in a similar situation. "Try to focus on your message, because that's all you can really control," says Joel. "And don't let other people tell you you're not doing something awesome when you know that you are."

"Just don't worry about the trolls and go out there and do you."

"Science communication is hard, that's for sure," Joel admits, when I ask him to sum up his journey thus far. "But it's necessary. And if you can have fun while doing it, that's just a bonus."

"If at first, nobody watches, that's normal. That's just how it works — it's a process. So if you're passionate about something, you need to just do it, and see what happens. The more you do it, the better you'll get, and the more fun you can have."

"Word," Joel says, to finish off the interview. He didn't really say that. I like to think that he would have, if he wasn't heading off to start his next adventure.

Watch *Vax the Nation* by Dr. J & Randa on YouTube via the link below:

<https://youtu.be/o5OA1bo1h9g>

"Try to focus on your message, because that's all you can really control," says Joel. "And don't let other people tell you you're not doing something awesome when you know that you are."



Putting the “SIMP” in SIMPtomatic



LILY CHEN



RYAN BLACKMORE (HE/HIM)

Not to be horny on the main, but I'm thirsty for a hot girl summer of hookups and hedonism. Sadly, my slutty plans are thwarted by the new STD in town: Covid-19. While the virus is spreading faster than fresher flu in Bar101, the loneliness induced by lockdown is seducing singles with the prospect of searching for a potential partner against all apocalyptic odds. Lust and love in the midst of a global pandemic has fundamentally changed the domain of dating, replacing wining/dining/69-ing with masked walks and socially-distanced picnics. As the cuckolds of the country for over the past few months, Aucklanders are desperate to run a red under the traffic light system.

Since breaking up with the alert levels and entering into a new chapter of our love lives with our vaccine passes, we find that our approaches to the heart (and other body parts) have been forever altered by our post-pandemic experiences. After being quarantined inside, we are understandably apprehensive about risking our health and safety, so we tend to be cautious when initiating contact with strangers even if we are DOWN BAD. As we begin to spread our legs, per the advice from Covid-19 Response Minister Chris Hipkins, we also navigate new dating norms. In the Delta era, there is a very delicate balancing act between desire and disease, so the onus is on us to ensure

In the Delta era, there is a very delicate balancing act between desire and disease, so the onus is on us to ensure that we respect the need for collective responsibility in ceasing the spread of the virus.

that we respect the need for collective responsibility in ceasing the spread of the virus.

Back in the pre-pandemic days, avoiding red flags was difficult enough without the risk of contracting a deadly disease. While the Earth's climate heats up, our love lives have cooled off as our options oscillate between the temptations of Tinder and casino-esque chances of finding someone in real life. These tumultuous times have magnified the blight of isolation, anxiety, and depression that afflict most students. Dating is scary. Dating while studying full-time and working to pay rent is scarier. Dating with the constant concern of catching coronavirus is terrifying. Yet as loneliness seeps in, people are keen to get back into dating and deal with the dilemma between the heightened hygiene and horrific horniness.

The 107-day dry spell is bad enough without the overwhelming awareness that you are alone and nobody loves you. Scrolling through Instagram and unfollowing cute couples who have chosen to co-habitat together is only a temporary coping mechanism, hence why many of us found ourselves hooked to dating apps, swiping our lives away in capitalist cyberspace. Honestly, dangling the carrot of potential romantic partnership in front of lonely individuals is so cruel. In our hyper-individualised neoliberal society, dating apps already prey on the vulnerable and isolated. The more spare time you have, the more this commodified reality gains power by subsuming the potential for genuine connection into an ego-fuelled boredom-driven swipe-fest. Understandably, the emotional toll of being physically isolated from friends, family, and opportunities for intimacy, drove us to search for alternatives in the virtual world. Yet flirting with the concept of romance online is no substitute for a real tangible relationship. Users reported engaging in endless talking stages, which rarely translates into real-life romances. Even for promising matches, online conversations usually fizzled out before the pairs could have the chance to meet in-person. Thus, internet daters become disillusioned with the dynamic of loss and gain offered by

While every notification of a 'like' grants us with a fleeting sense of satisfaction and momentarily fulfils our yearning for mutual attraction, lockdown prevents us from progressing past a good virtual first impression.

Tinder. While every notification of a 'like' grants us with a fleeting sense of satisfaction and momentarily fulfils our yearning for mutual attraction, lockdown prevents us from progressing past a good virtual first impression. Subsequently, most singles deleted their profiles and succumbed to their status of singledom, because the cycle of heartbreak got too depressing.

On the other hand, some found success in online match-making. Spending hours alone in your room overthinking your life can create the conditions for real introspection. Newcomers to the dating scene felt empowered to explore the realm of romance, because there are no expectations of sex as lockdown alleviates the pressure to partake in casual hookup culture. This slow search for companionship enabled users to test the waters over a prolonged period and take control of their love lives. Since there is no compulsion to rush into a relationship, many took advantage of the online dating process to identify red flags of potential partners. A clear litmus test is asking your matches about their controversial opinions, especially concerning coronavirus. Whether a person still takes precautions against the pandemic speaks volumes about their personality and ability to be considerate of others. Ultimately, swipers are no longer swiping with reckless

abandon, as lonely individuals are more selective and intentional with their virtual investment in others.

In the digital age, dating apps function to facilitate the sexting to one-night stand pipeline, but the practice of seeing multiple sexual partners should be reconsidered in the context of the public health. Not to mention, being alive in the midst of a global pandemic has plagued us with existential dread and fear of our own mortality. For those dating in the Delta era, when/where/what of meeting up in-person is always a source of stress. Being vaxxed up is just as important as being wrapped up. The core themes for dating were reassuringly: consent, conversation, and comfortability. Openly asking about where people feel safe to meet, when to be masked, and how intimate they want to be is ever more crucial today. Fortunately, sims cannot be symptomatic. If you have symptoms, get tested and stay at home!

Beyond following the framework of the traffic light system, there are also unspoken rules. There is nothing sexier than someone taking safety precautions. My kink is watching a date wear a mask, use sanitiser, scan in using the Covid-19 transfer app, and verify their vax pass. To ease these worries, daters have experimented with video-chatting prior to the anticipated embodied encounter, but this has become unpopular due to the awkwardness of these calls. Before meeting in-person, there is also usually a discussion about physical boundaries. Whether masking is mandatory for the entire duration of the date? Is hugging appropriate? As for the million dollar question: is it safe to have sex with a stranger? Obviously, consent is the guiding principle and everybody is

There is nothing sexier than someone taking safety precautions. My kink is watching a date wear a mask, use sanitiser, scan in using the Covid-19 transfer app

Our approaches to lust and love are ever-changing in a society that has shred all semblance of pre-pandemic normalcy, but we can do our due diligence by ensuring that we respect Government health recommendations.

dating at different paces, so establishing a dialogue is critical. Our approaches to lust and love are ever-changing in a society that has shred all semblance of pre-pandemic normalcy, but we can do our due diligence by ensuring that we respect Government health recommendations. If you want to have a one-night-stand, save the dirty talk until after you have a transparent conversation with your partner.

Lockdown has the potential to make or break existing relationships, which means if you fell on the broken side, your bubble was filled with ice cream and melted dreams. This is made all the worse by your hot friends soft-launching their situationships on social media every third week. Hence why the majority of vaccinated singles are jumping at the chance to mingle again under the traffic light system, in order to make up for lost time. Interestingly, in the dichotomy between 'DTF' and DESPERATE to search for serious connection, many reported the growing inclination to seek something more long-term. Apparently, social isolation has "reinforced the value of relationships and having a co-partner in life rather than hooking up at a surface level." Being alone inspired spiritual awakenings for those who dabbled in dating: "I learnt that there are so many more aspects to people and potential relationships. I learnt that I shouldn't settle out of fear of not being loved." This reassessment of priorities represented how the pandemic promoted people to reflect on what they want for themselves, in order to achieve self-actualisation. Only when we are vulnerable and honest with ourselves,

do we discover what we actually want.

To cultivate love in our lives as loving beings, we must open ourselves to the opportunities in the world and cherish our human connection to our communities. Love is everywhere and the loneliness induced by lockdown isolation convinced lonely individuals to reject their previously conceived cynical perspectives towards romance. Dating for the sake of dating is SO last season, as people are now searching for the right relationship with the right partner. This translates to actively seeking lasting commitment with compatible matches rather than contributing to the prevalence of casual sex. These organic and meaningful connections can be far more rewarding than the vicious rotation of hookups, breakups, and fuckups. Ultimately, relationships are always a risk, with or without the threat of coronavirus. Yet if we choose to open our hearts to our lovers and embrace the whirlwind of emotions, we can replenish the reservoirs of romance.

Ultimately, relationships are always a risk, with or without the threat of coronavirus. Yet if we choose to open our hearts to our lovers and embrace the whirlwind of emotions, we can replenish the reservoirs of romance.

Accommodation Isolation: Stuck in an O'Rorke Hall Room



JAY ALEXANDER

There is no scale large enough to measure how nerve-racking the idea of living in halls was at the start of 2021. I bit the bullet when I was guaranteed a place at O'Rorke hall through Art Scholars, meaning a swift goodbye to \$15,000 and the fundamentals of lone student privacy. Living with 300+ people in my age group was not something my introverted mind wanted to tackle, but sooner or later, you have to break out of your comfort zone. Fast forward to mid-sem and my whole world had changed. I was surprisingly social, on the fly with my work and hobbies. I spent so much time hanging with so many different people that the number of times I had someone say hi to me in the dining hall became absurd to the point of a joke. Against all odds, O'Rorke became a place of comfort and personal growth that spread through all my academic, clubbing and social life in a giant swoop.

Everything felt new, like it was going somewhere. I think it's safe to say that no one expected lockdown to fuck everything up in Sem 2. I mean, Jesus Christ, it came outta nowhere and the hall was in utter chaos because of it. Up to hundreds of residents left the announcement night, including everyone who would say hi to me in the dining hall. Luggage and lines of people flooded from those doors in mad dashes for drinks and cheap Ubers. I got out of touch from friend groups, study buddies and casual flings to a total social void. The hall lost its social spaces and I was not looking forward to what was to come. And to add the cherry to this disaster pie, my dumbass went to Bar101 on the night a close contact was spotted. What fun.

Because of my hedonistic choices, I was restricted to my room for two weeks. A roughly 3x6m room with two-thirds of it taken up by a bed and desk. This wasn't some comfortable luxury queen bed of course. It was a squeaky, metal-framed monster of a thing that only felt comfortable if you laid on your side. The desk had been good enough for the year thus far; its straight wooden slab holding everything I needed. Yet with such a small gap between it and the bed (including the shittiest wheelie chair known to man), you really start to feel the walls closing in. The scariest part about it was that I couldn't leave*. No common room. No dining hall. No pod hallway. I was stuck here.

The immediate reaction I took was blind optimism. I reckon I can handle it. I'm confident in my hobbies. I'm fully free from distraction so I can focus on my grades. These thoughts were empowering for the first few days, and in steady strides I began a routine to sort everything out. I would say it kept up for two to three days before the empowerment

fell and a sense of dread loomed. My lecture recordings became a slog of words to the point I started to ignore them. Music from my speaker just kept on and on while my hobbies became nothing but monotonous. The claustrophobic room space was a vacuum of energy for me while all the stresses of non-lockdown day-to-day became worse. I was massively worried each day about my grades slipping and I never found the motivation to keep up much exercise. Food was delivered by the catering service, and each portion was too little and too spaced apart in time for the meals to be filling. It appeared that all the factors keeping my life stable were collapsing with each day, and with the looming dread of waiting for the COVID test results, I was defenseless against the piling shitstorm.

It was by the end of the first week that I took to being more active on my socials. I hadn't talked to anyone amidst my collapsing state, so it was refreshing to find interaction despite my situation. I managed to reconnect with two high school friends that I had been relatively distant from living in the hall's enormous social space. The last I had seen them was a month prior to the lockdown, yet it felt as if no time had passed in this social media space. Reconnecting with these mates of mine unknowingly started a significant turning point for the self-iso environment. Outside of no longer feeling alone, the communication between my friends improved my state of mind and attitude to my work for the better.

The interaction with my friends online seemed to become a microcosm of what the hall used to be. Throughout Sem 1, there was always someone: whether your neighbour, floor group, party animals floors above, or even the RAs. Support was always around the corner by being sociable and the online chats with my mates carried it on despite the trap of my room and the restricted lifestyle. Even after the levels changed and my social bubble opened**, I kept up as much contact as possible in any way I could. The self-iso period taught me that you have to plunge yourself into being as social as possible to survive lockdown at halls. Even if it's a passing text or call now and again, it's better to be heard in your problems and survive the entrapped dread you feel. I'm genuinely thankful for the mates I had online, especially for making accommodation isolation just that more bearable.

*Well I could go to the bathroom in a marked out pod for self-isoing residents but who really counts that as a new environment?

** Thank god for the negative result, or else this would be an entirely different article.



COVID-19 Slump or University Mid-Life Crisis?

How to make the most out of the emotional hole COVID-19 has driven university students into.



BIJOU JOHNSON

After 2020, we all thought the worst was behind us. 2021 provided the hope of a return to normality. But then, August arrived. How wrong we all were.

No matter your age, being a student at university produces mutual feelings of uncertainty and stagnation. However, being a university student during a global pandemic is the hotspot situation for fostering these emotions.

Looking back on the year that has been, feeling disrupted and stagnant is inevitable and valid. COVID-19 has permeated all areas of university life. Studying, clubs, extra-curricular activities, career opportunities — the list goes on. The University of Auckland even made it on the greatest short-list of all! The Ministry of Health's Locations of Interest page. We started the year as we ended it: studying online and with a heightened awareness of the unknown future. This was both anticlimactic and oddly poetic, especially for first-year students, as this year was mine. Along with fellow students, I found it initially hard to anchor myself into the university atmosphere, unable to attend lectures in person or expand social circles. The year ended identically, leaving us students with a lacking grip on the career aspirations our studies are preparing us for.

Having returned to my childhood home in Tauranga when the Delta variant rudely interrupted our year, I, along with many other University of Auckland students, have become overwhelmed with a lack of motivation and hopelessness in my future. The reasoning behind these feelings may differ, whether it be your study plans, career aspirations or overall purpose in life. However, the underlying connecting factor is how we all similarly feel. Shit. Shifting to online delivery of university is difficult enough; now try to do this staring at your juvenile collection of stuffed animals in a town that you left for a reason. It's incredibly challenging to grow in an environment you've outgrown. Although these emotions can feel everlasting, through my own and

others personal experience, I have learnt the valuable lesson of making the most of the present and hope to pass on some of that knowledge.

If I had to suggest a piece of advice, it would be to appreciate the present. Reflect on what motivates you, why you do what you do. We miss out on what we can make of the present by worrying about what could be.

I spoke with a fellow student, Sarah, a Global Studies and Arts undergraduate, about her similar experience and how it allowed her time to reflect and rethink.

"I struggled to find motivation to keep up with my timetable and watch my lectures every day. However, this wasn't necessarily a bad thing as it made me realise that maybe my motivation comes from how disciplined I am with studying what I'm studying. Hence, I wasn't motivated to study my degree as it wasn't truly what I want to do with my life. Due to COVID, I've considered dropping out and getting a full-time job to earn a living at one point because of the uncertainty revolving around getting a degree in the middle of a pandemic. My survival mode kicked in instead, and at that time, my priority was to be able to get by, and not be in 40k debt by the end of 3 years. Although lockdown wasn't a great ride, I'm grateful for it giving me the isolated time to rethink my purpose with university and what I truly want to do. Fast forward towards the end of lockdown, I've decided to study a Bachelor of Health Science, majoring in Counselling, with AUT instead."

An important lesson to take out of this is that we can turn a bad situation into a positive one. By taking the time to think, without the rush and distractions of life out of lockdown, we can focus on how to feel better instead of drowning in our emotions. Lockdown allowed Sarah time to digest, evaluate, and adapt her COVID-19 slump, and in the process, she discovered a way to improve her life. It can be challenging to see the light at the end of the tunnel when your vision is blurred but

focusing on what motivates you can mend your mindset.

Be wary: the university mid-life crisis is fated to continue. Our vigilance is needed next year more than ever. With the emergence of new variants of COVID-19, our idea of on-campus learning has transformed. The Vaccine Pass Mandate is bound to continue the COVID-19 slump and the controversies that surround it. Education is changing permanently. Although the Vaccine Pass Mandate foreshadows a complicated future, university learning will optimistically return to its pre-pandemic state. There is hope for the re-emergence of semester exchanges beyond Australasia in 2023. Or, if next year you graduate university and begin a new chapter of your life, leave the baggage of COVID-19 in the past, and focus on your bright future.

If we have learnt anything from the past two years to take into this coming year, we know it will be full of surprises, obstacles, social anxiety and many Zoom meetings. COVID-19 has taught us to not take anything for granted. As we all know, the pandemic will not be disappearing anytime soon, but like our adjustment to online learning, we must continue to adapt to whatever comes our way. So, take a step back. Take that time to think and revise habits, plans, and goals. Or don't. It's okay to change your mind or not know what you are doing. Take every day as it comes.

Our vigilance is needed next year more than ever. With the emergence of new variants of COVID-19, our idea of on-campus learning has transformed.



FILM

Best Films of 2021



JAY ALEXANDER

2021's theatre experience has been one of late arrivals and long wait times. The rest of the world got first-hand treats to many of the best movies, with us here in Aotearoa suffering the biggest lump of movie FOMO known to humankind. Yet with normality almost restored, you have no excuse to not catch what are my top 5 movies of the year.

5: Titane (Dir. Julia Ducournau)

Not one for queasy stomachs, Titane is the wildest and most confronting movie that I have witnessed. You really sense the boldness in the way the story slowly unfolds as every frame is beautiful to watch yet full of some of the grossest things you can think of. Many shocks come out of nowhere yet the film's strength lies in its unpredictable journey full of strong performances that are so realistic it's scary. Go in blind, but if you can't handle the first 20 or so minutes then I really don't know what else to do for you.

4: Spencer (Dir. Pablo Larrain)

From its opening shot alone, it's clear to anyone watching that this is no normal biographical drama. In short, you can call this

Kristen Stewart's Oscar campaign flick (she really is that amazing), but the aftereffect of watching Spencer really sticks with you long after the credits roll. The beautiful camera work, blissful score and high tension mood unveil a movie about simply wanting to belong in a place that is constantly judging you. It's a strongly confronting theme that only adds to Spencer's already amazing strengths and its immersive spectacle.

3: The Green Knight (David Lowery)

If you're a stickler for fantasy shenanigans, or you just want to see a bunch of beautiful beards, The Green Knight is more than happy to serve that and then some. This is an epic of dense and mesmerizing images that are totally immersive, and each actor's performance is so in touch with everything that goes on around them. You will often be shocked, sad or blown away with the film's genius presentation. So sit back and be transported in a world where belts mean a lot more for pleasure than you once thought.

2: Dune (Denis Villeneuve)

Call it personal bias for knowing the book like the back of my hand, but nothing seen in theatres comes close to that first viewing of Dune. Take the scale of last pick The Green Knight and explode it to a world that is so fresh, absorbing and somehow loyal to the source material. You're totally gone from your seat while you watch this and every minute of its large runtime flies. It's such a pleasure to watch an adaptation click, and Dune pushes every filmmaking button that it's a crime to miss this in theatres.

1: Red Rocket (Sean Baker)

And to top it all off, we have the taught, deeply confronting look of lower class America from the angle of an ex-porn star? While that may sound ridiculous, Simon Rex's performance is far from a joke and is easily the best of the star-studded year. The movie is also a visual and storytelling beast that immerses, shocks and is highly invigorating to watch with every second that passes. Never has small town life looked as fleshed out as this. Deeply tragic, but well worth the plunge into a masterwork of indie cinema.



TV HAWKEYE

FLORA XIE

In the spirit of the holidays, Marvel Studios released a Christmas-themed show at the end of the year. **Jeremy Renner** resumes his role as Clint Barton/Hawkeye, the archer who never misses, as Clint struggles to navigate the superhero world without his partner-in-crime, Natasha Romanoff. The series also explores the period of his past in between the events of *Avengers: Infinity War* and *Avengers: Endgame*.

In all honesty, I didn't expect too much of this show because of all the current Marvel characters, Hawkeye wasn't a particularly appealing character to me. However, as per Marvel's trend of exploring their minor characters' stories (like in **WandaVision** or **Falcon and the Winter Soldier**), this series gave me a new appreciation of Clint, and turned out to be quite enjoyable.

The only major bone that I have to pick with this series is that the pacing felt odd. It felt like nothing was happening for about two-thirds of the episodes, and then everything happened all at once. The final episode, for example, felt like its content could have spanned at least one more episode.

The series is still entertaining nonetheless, and I did enjoy Clint's interaction with Kate Bishop. It wasn't anything ground-breaking or particularly special, but there were a few notable moments that could be game changers for Marvel's future. A small detail I appreciated was the inclusion of Clint's hearing disability in the show, which was something that I had hoped would be included ever since the first *Avengers* came out.

Hawkeye hit the target, but missed the mark.



FILM SPIDER-MAN: NO WAY HOME

FLORA XIE

The third instalment in the line of **Tom Holland** *Spider-Man* movies was perhaps one of the most highly anticipated movies of 2021. Set immediately after *Spider-Man: Far From Home*, this film is a whirlwind of emotions and action. It solidifies Tom Holland in his role as Peter Parker and continues to develop the Marvel Cinematic Universe's expansion into a wider range of possibilities.

The excitement that this movie provides doesn't really let up throughout its entire run. It dives right into the plot from the opening, and there's hardly any time to breathe between action and character introductions. The visual effects in this film are also brilliant, borrowing much from *Doctor Strange's* excellent visual sequences. The way people were whooping and hollering in the theatre would've deceived a passer-by into thinking that we were avid sports fans at a pub watching a live match.

Nostalgia is a potent force, and Marvel knows exactly how to wield it. The call-backs to past Marvel titles are well-placed, well-timed, and well-delivered. Surprisingly, none of it felt forced. However, despite the excellent execution of the references, this film is overly reliant on them. While someone who hadn't seen any of the past two *Spider-Man* movie series (a.k.a. the **Tobey McGuire** and **Andrew Garfield** versions) would still be able to enjoy this latest instalment, the nuances and what really elevates this film to another level of enjoyment lies in the understanding of the wider MCU.

Peter Parker? I don't know him.



BFM'S STUDENT RADIO NETWORK AWARD WINNERS

Rick Huntington // Outstanding Contribution to 95bFM // Sponsored by Progear

Milk 'Crit+' // 95bFM's Favourite Song of 2021 // Sponsored by Auckland UNESCO City of Music

Night Lunch 'House Full Of Shit' // Favourite Single // Sponsored by Independent Music New Zealand

Kōtiro High Def Multinational // Favourite EP / Mixtape // Sponsored by Recorded Music New Zealand

Milk III // Favourite Album // Sponsored by APRA AMCOS NZ

Amamelia // Favourite Solo Act // Sponsored by Southern Comfort

DARTZ // Favourite Group // Sponsored by Roundhead Studios

Milk // People's Choice Award // Sponsored by ParrotDog

Girls Rock / To The Front // Outstanding Achievement Award // Sponsored by New Zealand Music Commission

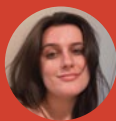
2021 SRN Top 10 sponsored by AudioCulture

- #1. Milk - Crit+
- #2. Night Lunch - House Full Of Shit
- #3. Adelaide Cara - Moonlit
- #4. Shannen Georgia Petersen - Home Again
- #5. Aldous Harding - Old Peel
- #6. Ha The Unclear - Strangers
- #7. Ben Woods - Body Rhyme
- #8. Transistor - Contextualise
- #9. Grawlixes - Honey Bees / Mermaidens
- #10. Jazmine Mary - Dancer

ILLUSTRATION BY NIRVANA HALDAR



Mary Quant: She's a Mod



VICTORIA NICOLL (SHE/HER)

Before I knew who Mary Quant was, I'd seen her face. The cat eyeliner and the flapper-girl hair leaves a lasting memory of Quant, London's (and the world's) post-war fashion revolutionary. She built on what Warhol had been doing across the Atlantic, but made it applicable to young, British adults. She de-Americanised, and democratised, the 'it' look of the 1960s. I had a chat with Dr. Sophie Mattheisson, the curator behind the Mary Quant exhibition at Auckland Art Gallery Toi ō Tāmaki about the Quant effect.

Quant was a WWII evacuee, growing up in a time when her country, and the world, were in peril. Her life, and other children's lives, were very much "shaped by the war", Mattheisson made clear. The fashion and architecture of the time were also shaped by the war as much as she'd been, with Mattheisson pinpointing this drab, dull, dutiful existence as the catalyst for what would become Quant's brand of fun, colourful fashion. In the Second World War, luxuries were few and far between, with clothing existing for a purpose, to protect oneself and to provide warmth. Quant worked out pretty quickly that there was far more to clothing than what she'd

seen during the War, and, as Mattheisson points out, began making clothes "for her own pleasure". The exhibition itself highlights this, as it became the crux of Quant's brand, and her image, around the world.

Quant was a London, post-war creative, in every sense of the word. The exhibition highlights that, inserting her playfulness and Londonian sense into every inch. Whether it be the triangular arrangement of the dresses, the addition of the Daisy Dolls, or

Quant was a London, post-war creative, in every sense of the word. The exhibition highlights that, inserting her playfulness and Londonian sense into every inch.

the colourful, irreverent style of the clothes themselves, this exhibition is an ode to the ordinary woman having fun with her clothing. These are clothes to wear to get a drink in, to go out in, and most importantly, to *live* in. Quant's movement into cosmetics helped increase the fun-ness of her line, but also, as Mattheisson points out, solidified her place as a woman in business. Quant's line existed for everyday women, women who wanted a touch of luxury, whether that be in the dresses they buy, the patterns they use to make dresses, or the lipstick they chose to wear. This exhibition encompasses all of that, and then some.

The exhibition itself is arranged in a fairly linear format: you walk in, and the first thing you see is Quant's initial dip into the fashion world. As you progress through, her dolls, cosmetics, and dressmaking patterns make their appearance too. Throughout the process, you're seeing Quant doing video interviews, a snapshot of London in the late '50s and '60s. All the while, you're getting the message that Quant wanted to create clothes that women could quite simply exist in. Whether that existence is going to work, or going to the bar with the girls, there's

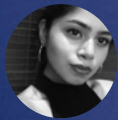
something for every occasion. Mattheisson makes sure to highlight the entrepreneurial side of Quant, too. Her initial vision was, yes, to create clothing and makeup that gives off the 'hot without trying' look, but she saw wide-ranging business potential in it, too.

Mattheisson and I spent a while talking about Quant's movement overseas, into the J.C Penneys of the world, and Quant's move into true brand-builder: whether that comes through learning the tricks of the rag trade, or capitalising on what women needed in the post-war gloom, you have to admit, it worked out alright for her. Quant's movement to the USA, her forging of useful relationships with big American department stores, her collaboration with businesses and her marketing all added up to create what we can simply call the Quant empire. This empire got so impressive that it made its way to *Australian Women's Weekly*, and to *New Zealand Vogue*. Both of these antipodean magazines frequently showed Quant advertisements, and pushed the classically '60s 'mod' look into the Southern Pacific ether. This amount of reach that Quant had hugely benefited the exhibition itself. The exhibition was almost entirely crowdsourced, and most of the clothing items, most of the makeup, and most of the entire exhibition had another life in someone's wardrobe, waiting to be worn to the next social dance night, or to just, simply, be worn.

Mattheisson quotes Quant as *"audaciously free-spirited, animated, (and) fun"*, and I can't think of a better way to sum up both Quant herself, and the exhibition. The line challenges the elitism of the older Paris fashion houses, and paved a new way for women's clothing of the day: these, while they were pieces of wearable art, were made to be worn, and were made to fit into someone's life. Quant allowed women living in post-war England a chance to have fun, and a chance to begin to enjoy how they looked again. That, I think, hasn't changed at all.



Can We Please Talk About Miley Cyrus?!



SOPHIYA SABAPATHY

When someone says Miley Cyrus, we either think of her twerking on Robin Thicke with a foam finger in hand at the 2013 VMAs or singing to The Best of Both Worlds in the intro of Hannah Montana. If you don't know much about her because you're too cool for mainstream pop, you need to expand your pretentious horizons and pick up a copy of *Miles to Go*, an autobiography written by Miley at 17 years old, that rocked my world in 2009. Miley has gone from a child star who finessed her way into Disney by saying she was turning 15 when in reality she was only 13 years old, to breaking out of her good girl persona in multiple questionable ways, to turning into the absolute rock star she is today.

Starting as a child star and having been portrayed as America's sweetheart, she broke out of her shell after releasing her *Can't Be Tamed* music video. She later took it a step further in her journey of self-discovery by dressing more provocatively and incorporating sexual references into her performances and music. Her outfits grew brighter and more unconventional, and the public started to take her less seriously as an artist. She became someone who was viewed as impulsive, attention-seeking and childish in her behaviour. It made the public forget that she had written songs like *Fly on the Wall* and *7 Things* at such a young age. That she sang in front of massive crowds to film *Hannah Montana* at only 13 years old! Most importantly, it made the public forget the raw talent she has as an artist.

Her cover of *Why'd You Only Call Me When You're High* by the Arctic Monkeys during her live performance for MTV Unplugged in 2014 reminded the world that she was more than just theatrics. Her vocal range is insane. Other than her cover of *Every Rose Has Its Thorn* in 2010, this was the beginning of her really leaning into rock as a genre. She took a song that is amazing on its own and put her own twist to it. She took the chorus an octave higher and made it feel like a brand-new song. This felt like the start of something

more frequent that she used as a medium to display her creative expression and talent in songs the audience already know and love. In this past year, I've had her covers of *Zombie* by The Cranberries, *Fade Into You* by Mazzy Star and *Nothing Really Matters* by Metallica on repeat. She has stripped down from her performance antics, that could be viewed as distractions from her art, and has now focused on songs that truly express her vocal abilities.

The album *Plastic Hearts* by Miley Cyrus was released in 2020 and featured icons such as Joan Jett & The Blackhearts, Stevie Nicks and Billy Idol. The song *Midnight Sky*, written by Miley Cyrus, featured a sample of *Edge of Seventeen* by Stevie Nicks. This is a song that is already perfect on its own. It is no easy feat being able to take a song that is quite literally legendary and turning into something new but still phenomenal. Miley being able to bring back these rock classics through her covers has now paved the way to slowly bringing back the genre. With new albums being released, such as lately *I feel EVERYTHING* by WILLOW, featuring pop punk rockstar Avril Lavigne, rock has now become more digestible and compatible with music today. These changes allow for a new wave of rock to emerge, and I am honestly ecstatic to see it unfold. If there's anything to take away from this, it's that Miley Cyrus is crazy talented. Her journey has shown us that finding your way and yourself is a rocky but worthy journey, and that rock making a comeback is something everyone should get excited about. I've already slid into her dm's and asked her to cover *Where Did You Sleep Last Night* by Nirvana. She is yet to respond but if you see it out there one day, you are welcome.

Her journey has shown us that finding your way and yourself is a rocky but worthy journey, and that rock making a comeback is something everyone should get excited about.

First Year Survival Guide



SOPHIE STEEL

First year: a year of finding your feet, adapting to a new environment and creating everlasting memories. As a first year myself, I think it is fair to say that this past year has been extremely chaotic: amidst several lockdowns, online classes and evidently missing out on the true first year experience in halls, it has been one hell of a journey. Regardless, I have learnt A LOT of things along the way. So, here we have it: your first-year survival guide.

O week can be overwhelming, and that's okay.

I moved into halls after coming straight out of MIQ: no human interaction to interacting with over 1000 people in a week really tested my social anxiety. I said hi to everyone, moved in alone, knew no one and I had never even visited Auckland before, so I truly jumped into the deep end. Although I made so many incredible friends and connections through O week, I was EXHAUSTED by the end of it. Don't feel you have to go to every party, social gathering or even eat with people if you are mentally exhausted — you aren't the only one.

Walk around the campus and get your bearings before your first day.

This was hands down the best thing I did. In the fear I would be the one kid who would walk into my tutorials and lectures late and have everyone stare at me, my friends and I walked around the campus finding where all our classes were. It made my first week at university so incredibly smooth, and I didn't feel stressed out trying to find where my classes were. 10/10 recommend.

Don't try to sneak into clubs when you're underage.

I tried this on O week and (almost) got arrested.

Buy your course books with your friends (if you can).

I honestly hardly used my course books this past year, but if you need one, I recommend

going halves on them with your friend — course books are so insanely expensive for NO good reason. Also, I bought my books before my classes started because I thought it would be a good idea to get ahead; turns out, a lot of courses have the textbooks ONLINE for free, and then I hardly touched my hardcopy...

Budget

Anyone that knows me knows that I have an addiction to spending money (on coffee and clothes mostly) and so the best thing I did was budget. Even though I found it difficult to stick to my budget sometimes (once again, blame my shopping addiction), it was useful to learn how to spend my money efficiently. Also, don't get Apple pay, its convenience got the better of me.

Therapy is expensive, so learn how to destress in other ways

Once again, because money is tight as a student, find little and cheap things that bring you peace. For me, it was sitting in the Viaduct watching the boats and drinking a cup of coffee while listening to a podcast/music. This was my own therapy and taking time out for yourself is SO important. Especially if you are living in halls/based in the city, things can get very overwhelming, very quickly. In saying that, the university does offer \$10 counselling sessions and they are great if you just need to vent or chat to someone!

Bring a rain jacket or umbrella with you everyday

I learnt this one the hard way. What appears to be a beautiful, peaceful sunny morning can (and will) turn into the thunderstorms of hell within 20 minutes. And yes, you will hear the phrase 'it's like 4 seasons in a day' about every hour. In that case — bring protection.

Join a club or 2 — but don't join 20

The club expo is a really great way to introduce yourself to different clubs and societies the university has to offer but try

not to over commit to 20 different clubs. Start small, and you can always join mid-year. I didn't realise they had a second round of the club expo in the second semester, so there is always time to get involved later.

So there you have it: a brief but crucial survival guide to your first year at university. At the end of the day, first year is what you make it, and it's important to look after yourself. No matter what happens, through the ups and downs, you will make it out the other side.

What appears to be a beautiful, peaceful sunny morning can (and will) turn into the thunderstorms of hell within 20 minutes.

Summertime Sadness



NANCY GUO

The sun's golden glow caresses your warm skin, speckling constellations of kisses on salty cheeks that glitter against the swooning azure skies above. Someone's UE Boom is playing the group's collated chill playlist as you sunbathe upon soft beach towels, soaking up every last ray of sun, drunk on summer's ambrosia. As you slowly drift in and out of sweet slumber, the sound of waves licking the shore wash away every worry...

Summer. The season where we all pray that our suffering through the monotonous dread of exams culminates in a blissful and carefree few months of fun under the sun. We cling onto the hopes of road trips, catch-ups with friends, real fruit ice cream by the beach like they're the scenes of a coming-of-age film we're desperate to recreate.

After all, how could we not love the summer break? It's the subject of countless songs and films, not to mention the setting of all 4 seasons of Phineas and Ferb. No wonder there's an almost universal pressure to feel

like we must all be having THE time of our lives, squeezing out every precious moment that summer has to offer. It's like as soon as daylight savings kicks in, everything else just magically becomes better...

But does it, really?

Before we can even catch our breath many of us are flung into full-time internships, replacing our previous deadlines and suffocating schedules with new corporate ones. Or we're pushed into full-time work, where we're paid minimum wage to have our souls sucked dry with hours of dull and tedious manual labour. For most of us we're not riding through the Italian countryside with Timothee Chalamet or dancing atop bleachers with John Travolta with his shiny pompadour and black leather jacket... instead, we're stuck with the same rinse and repeat cycle, just rebranded in shinier packaging.

When our allocated slots of leisure time eventually roll around, we're either too exhausted to do anything fun or completely

disoriented because we don't know how to properly relax. As soon as the Canvas deadlines dissipate, in come the unwanted thoughts and the stubborn feelings of guilt that continue to linger even after we've handed in all our assignments. The scary abyss that becomes free time sends us into sinking spirals of overthinking, leading to unwelcome existential crises where you're questioning every decision you've made since you were in nappies. It's almost as if our brains default to self-destruction the minute we're not occupied with grey hair inducing due dates and a stack of piling lectures to catch up on.

Of course, this all occurs while the obnoxiously sunny weather outside passively aggressively smiles down at you as you struggle to leave your bed, which has now become way too hot and sweaty to be comfortable in. Or when you're scrolling through everyone's cheerful Instagram stories that seem to be accompanied by a laughing track, mocking your misery like you're stuck in some sadistic sitcom you don't recall



auditioning for. Even though social media makes everyone's life seem 1000x more glamorous than our dull shared reality year round, at least in winter we're all forced to be inside and the weather cries along with us somewhat sympathetically...

Maybe there's some mercury retrograde that's really pushing my Capricorn moon into overdrive or maybe the 4 years of work in hospo has finally broken my undying optimism — whatever reason, just let me have a Lana Del Rey sad girl moment and shit on summer! I'm here to represent everyone that feels consistently let down by this mosquito-infested, sweaty bang and sunscreen grease-filled season.

It's okay to not be living out the 35mm film-worthy summer you envisioned in the depths of the fever dream that was the previous lockdown. Following those idealistic expectations only creates additional stress and I'm sure we've all had enough of that in our lives. Also just a side note, please don't be fooled by the catfish sorcery that film

cameras generate! As a point and shoot eNthUsiAsT (I use this term very very loosely), I can tell you that film pictures make even the most mundane events look artsy and romantic. But will I still keep paying \$1.50 for every shaky, eyes half-closed snapshot I take with my brick of a camera? Pretentiously, yes.

While I'm far from a life coach, a word of (unsolicited) advice for anyone feeling the lemon-lime bitterness of summer - forcing yourself to make the most of every waking minute is extremely unproductive and unrealistic. Embrace your complete lack of motivation to do anything but beat your old high scores on CoolMathsGames! Rewatch all your comfort films in the same stain-covered shirt you've slept in for the past week till you can recite the entire screenplay! Let yourself sag in your blankets like the deflated balloon that you are!

From one air-less spherical piece of rubber to another, I promise that removing the idealistic expectations of summer is much healthier than filling up the Google Calendar

with 2837 never-ending distractions. Actually, that's just what I'm telling myself to feel better about feeling like a disappointment — but I do think that learning to be content in our own company without external occupations is a skill many of us struggle with. And I'm not sure how running away from our own thoughts is going to be of much help.

Maybe this is the summer that I'll start actively unlearning my internalised capitalism and hopefully not burn out a couple months into the academic year. Would be nice to take my own advice for once. Well, whatever I end up doing in the remaining 2ish months of this overhyped holiday break, I've written this to keep myself accountable — and maybe yourself too?

321! ACTION

Web 2.0: TikTok & The Endless Content Era



SARA MCKOY

It's the app you never expected to get big. It's the app you definitely made fun of your friends for having, before you shamelessly caved and downloaded it yourself (or maybe you were the friend who ALWAYS had it). Regardless, TikTok has become the blackhole for mindless, unending entertainment. In covid times (sorry, dollar in the Covid-Swear Jar), it's the perfect connection between you, your boredom, and the rest of the entire world. In some way or another — especially if you're not from Gen Z — I can't doubt this app has created a sense of FOMO in you. But nonetheless, TikTok has produced some insane transformations in the world of social media.

For one, celebrities and celebrity-made content is not prioritised. The videos that go viral are completely unpredictable, but generally speaking, it's the previously labelled 'consumers' of content who are more often than not the TikTok creators of content. For another, the virality of videos is completely mysterious. Don't count me as a scientific source, but my own working theory is that there's just *something* about these videos that always makes them go viral. I don't know what that *something* is, but I'm also not a scientist. Anyone can 'go viral' is my point. This level of exposure is not just limited to celebrities and thus the public forum is more broadly shared.

Okay, okay, let me get to what I'm actually gonna talk about. TikTok has done a lot of things that previous social media haven't grasped as effectively. And I've found, with research, that a lot of this occurs at the intersection of TikTok and what I call an 'endless stream of information'. To make matters simpler, I've identified three of the big cultural facets of this topic and I'm going to explore them a little more closely.

CANCEL CULTURE

I'm sure you know what it is, because I'm sure you've seen it before. The act of 'cancelling' someone for any number of reasons, but moreover doing it in such a large community on such a widespread platform. It is a mind-blowing power play. It reflects plainly the shift of power from the 'elite' (those with public platforms) to the people, who with apps like TikTok, can grasp at a platform long enough to shout their views into an echo

The collective ability that the TikTok community has to collate information, and build ideas together to form some mass understanding of something is bizarre.

chamber that'll never stop whispering them back. I won't go into the pros and cons of cancel culture here (very important content for a different article), but I will speak to the way that cancel culture has revolutionised this power dynamic. I mean, there has never been a time before when people could band together so quickly, so resolutely, and with so much unfiltered information to create genuine impacts like this. I picture it kind of like the internet-era version of a whole town marching down the main street with pitchforks and torches, banding together in the masses to stand for what's 'right'. Although, instead of that, picture it happening like thousands of times, and simultaneously, and continuously, forever. TikTok has become a stage for this like never before. It's the perfect public forum to share views like these, and to find others who agree with your views on such topics. If you've ever heard that prompt 'what would you say if you could say one thing to the entire world?'. That's basically what TikTok is. Any person with the app has the chance to say whatever they want, to any audience who may come across it, and the criteria for going viral has absolutely nothing to do with the quality of what has been said.

SLEUTH CULTURE

This one is interesting. And I'd say (although I cannot conclusively and singularly confirm) that 'sleuth culture' has evolved quite significantly on TikTok. It's not something I imagine would have been foretold as an effect of social media, but it's a cultural phenomenon which I think is very prominent. The collective ability that the TikTok community has to collate information, and build ideas together to form



some mass understanding of something is bizarre. That might sound a little vague, so I'll give you an example. Remember 'Couch Guy' TikTok? For a few weeks there, he was a huge deal. What began as a seemingly harmless video about a girl coming back from college to see her boyfriend, transformed into one of the biggest conspiracies of the year. I'm talking rabid comment section analysis, to serious frame-by-frame analysis videos, to entertainment-purpose parodies, to professional commentary of body language and facial expressions. It didn't even stop there. Y'all people showed up at this guy's HOUSE. People ended up ripping through the private lives of anyone in or linked to the video. Names, contact info and addresses were found, and leaked. People felt the urge to know *more* about this guy and this situation. This is an example I find so insane. I think it highlights just how much our generation is accustomed to having all possible information about a topic, and when that information is denied, we seek it for ourselves.

WHAT'S TRENDING?

This is a question with no one answer. There are so many trends on TikTok that out-of-the-loop journalists try to write articles summarising them every week. There are so many that I tried to make a list myself, and ended up wasting more paper than I used. Aside from many other things, what's trending for me might not have even come across your For You Page. Maybe you also saw the 'Bones or No Bones Day' videos. Maybe you also watched every single one of those 'I AM WOMAN' photo compilations. Maybe you followed that 'I understood the assignment' sound, and all the subsequent variations of it. Maybe I'm literally just quoting my own For You Page from a month ago. Who knows. My point is, you can spend literal hours every day on this clock app (like I do), and still feel intuitively like you've missed something. And of course, you'll be kind of right. For every TikTok you do watch, there's a million you don't. There's no other app, even social media app, that makes that seem important. But on TikTok, it is. There's a lot to be said about it too, but I'll just make one note: your experience on this app is completely different to everyone else's. Don't bother fearing that you're missing out, you are. But missing out on what exactly? Is it really as important as you might think? Go and have a chat with someone you know who has never even once used TikTok. Ask yourself, what are they missing out on? Maybe they can't finish the line 'Oh no! Our table! ...' but maybe that has absolutely no effect on their life.

Here is where I finally draw together the point of all this, the concept buried under a million other concepts; the problem of information. Simply put,

there is too much of it. Maybe *too* much is the wrong word, maybe I mean a fuck tonne. Like infinite information and sources for everything we wish to learn about. But as much as these sources create the ability for independent research, they also complicate matters by becoming difficult to filter. Misinformation, in the new age of Web 2.0, is not simply a propaganda tool used by the government for whatever political interest they have, but it's used by one another for our own interests, and furthermore sometimes it's just unintentional, misleading, not well-written, not fact-checked, true at one point and not at another, or any other combination of not wholly accurate. And it is this problem which renders the age of endless information as almost completely useless as whatever we had before.

Misinformation, in the new age of Web 2.0, is not simply a propaganda tool used by the government for whatever political interest they have, but it's used by one another for our own interests...

Meet the 2022 AUSA Executive!

The Auckland University Students' Association provides a united representative voice on behalf of students. They also bring to you events like O'Week, facilitate clubs and societies and look after important facilities (*like Shads and the foodcourt*). Each year, a new team of executives are elected to advocate for the student body.



Alofa So'olefai

2022 President

Talofa lava, I come from the villages of Matāutu Faleālili and Faleasi'u in Samoa and I am the eldest girl of many, many boys which means I execute a decent Samoan drop ;). I am currently finishing off my BA/BCom conjoint with a Diploma of languages and I'm ready to walk across that stage anytime now — 5 and a half years is enough for undergrad!

I'm excited to start this new journey of leadership, especially given that I am very passionate about people, meeting new people and hearing their stories, and doing what I can to make their life easier. Make sure to stop by the AUSA Office to say kia ora, or if you see me around campus!



Alan Shaker

2022 Education Vice-President

Kia ora! I have the great pleasure of serving as the Education Vice-President for 2022! I was also the Education VP in 2021 and I am extremely excited to be continuing in a role that I have a lot of passion for.

My job is to represent the student voice on the many University committees. I work through various channels (such as Class Reps and AUSA Student Council) to gather student views and provide feedback on various decisions & policies the University might be thinking to make about Learning & Teaching!

I currently study a BA/BSc (History, Politics, & Exercise Sciences) and intend to go into secondary school teaching when (or if) I eventually graduate. Outside of AUSA/Uni, I spend a lot of my time playing/coaching football, listening to music, or reading a good book!

Here's to an awesome 2022 together! I'm always keen for a chat so chuck me an email or visit us at the AUSA House (the old building opposite the General Library that looks haunted lol).



Steven Wijaya

2022 Treasurer-Secretary

Kia ora everyone! I'm from Jakarta, Indonesia. I am a 2nd year BCom Student aspiring to be an exemplary auditor in the near future.

As the Treasurer-Secretary of AUSA Executive 2022, I contribute to many of AUSA's entities' governance, oversee AUSA's financial performance/strategy, provide managerial support and overall administrative assistance to both the President and Executive.

Having just started the role back in December, my goal for 2022 is to be the Executive's rock and help envision each of their goals. Fighting for a better UoA, better Aotearoa.



Folau Tu'inukuafe
2022 Women's Rights Officer

Malo e Lelei! I am currently in my 6th year studying a BCom/BSci. I love my pets, Iris and Athena. I come from a small nuclear family but a very large wider family full of many cousins, uncles and aunties. I play netball competitively and socially. I am of full Tongan ethnicity. I love the sun and summer! I am a huge foodie and love a little cocktail on the side.

Coming in as the newest WRO, I am hoping to make a real difference for UoA. I would like to be there for whoever I can and help in any way possible and hopefully in turn, build the confidence of our women!



Theo Van De Klundert
2022 Queer Rights Officer/Fun Aunt

Hi, I'm Theo, your resident Queer Rights Officer for 2022. I'm studying a BA in Politics with an LLB. I haven't really wed myself to any grand career plans yet; thus far, I enjoy foreign policy and cake. I can usually be found in queer space or floating around campus, so if you see me, come say hi.

I ran for office to challenge the University of Auckland's one-size-fits-all approach to tertiary education and equity. Constant lockdowns have left many tired and dislocated which queer students have born the brunt of. I wish to restore a sense of community on campus by making queer space a home, and focus on policies that make education and networking opportunities more accessible. University is a big place where navigating staff, students and policies is a daunting task, even for the most experienced students.

I don't really like the term 'officer' because it's too serious. Think of me as your fun aunt Theo: someone to rant or get coffee with, or bombard if you have an essay idea. If you have any ideas, feel free to attend one of our Queer Student Council meetings or drop an email; the more, the merrier.



Piripi Gordon
2022 Ngā Tauira Māori Tumuaki

Nei rā te reo aumihi e toro atu rā ki te tini makehua o Waipapa Taumata Rau, ko te manako ia e noho haumarua ana tātou katoa i tēnei raumati tino wera! Kia ora e te whānau my name is Piripi Gordon and I hail from Te Whare Tapu o Ngāpuhi in the far north and Te Kawerau-ā-Maki here in Tāmaki Makaurau. I am studying towards a conjoint degree in Commerce and Arts majoring in Economics, Comlaw, Māori studies and Politics. Anipātene and I were fortunate enough to be elected as presidents of Ngā Tauira Māori for 2022 and can't wait to see what this year has in store for us all! Mauriora e te whānau.

Anipātene Biddle
2022 Ngā Tauira Māori Tumuaki

Mauriora ki a tātau,

Ko Anipātene Biddle tōku ingoa. He uri nā Tamatekapua. Ko Ngāti Whakaue te iwi, ko Ngāti Hurungaterangi te hapū, ko Rotorua te kāinga.

I grew up in Rotorua and went to school at Te Kura Kaupapa Māori o Te Koutu where I learnt everything about Te Ao Māori — my language, my customs and most importantly, my identity, which have all been a part of my foundation for as long as I can remember.

In 2022 I will be in my fourth year at UoA, studying towards a Bachelor of Global Studies conjoint with a Bachelor of Arts. In regards to my role in Ngā Tauira Māori, I was cultural officer in 2020 and 2021 and am fortunate to be co-president in 2022 alongside my good friend Piripi. Bring on the new year and all the amazingness that it has to offer. Ngā mihi.





Makayla Muhundan (she/her)
2022 Engagement Vice-President

Kia ora! I am entering my fifth year of my Law and Commerce conjoint majoring in Business Analytics and Marketing! I am super hyped to be serving as your AUSA Engagement Vice-President for 2022! I was also in this role for 2021, so I'm looking forward to building on 2021 to make our student culture and events bigger and better than ever for 2022, with hopefully no lock downs! When I am not working or studying, I love going for hikes, runs and going out for brunch, and my quirkiest fact about me is that my hair has caught on fire before! If you have any events you would like to see happen, feel free to visit me at the AUSA house or flick me an email as I would love to hear from you! :)



Ishie Sharma (she/her)
2022 Welfare Vice-President

Kia ora, ko Ishie toku ingoa. Hello and Namaste, I am your Welfare Vice-President for 2022. I will be going into my 5th year of a Law (Hons) & Global Studies conjoint majoring in International Relations & Business. I was the Welfare Vice-President in 2021 also and I love my job! I oversee the student support pillar of AUSA and work on ensuring students are getting the best support possible! Being extremely passionate about social justice, equity and sustainability, I encourage you to reach out if you need a hand with anything.

I'm super open to yarns, and you'll often find me working at AUSA house during the semester, huddled up at Kate Edgar during exams, or enjoying the sunshine over summer! Apart from AUSA, I used to be an RA, and I'm also finishing up my term at UN Youth Aotearoa where I was the National People Officer for 2021. Over the summer I'll be interning at EY in the Tax team (I don't study Tax lol) so currently learning loads woooo!

I got into boxing a few months ago and now consider myself Mohammad Ali, but I also get tired very easily. I also play vvvvvvvv social netball and make tiktok pasta in my spare time! Really looking forward to serving students again this year! Aroha nui, Ishie <3



Kelly Misiti
2022 Postgraduate Officer

I am a third year doctoral candidate at the University and your Postgraduate Officer for the 2022 year! As a former ESOL and transitional bilingual teacher, I now research primary school refugee background English language learners and the way they are taught! I love what I do and advocating for others has been a long standing passion of mine.

In addition to researching and studying, I am an avid diver, surfer and Crossfitter. I love being active and have been blessed to have travelled extensively in my new home here in New Zealand. As an international and postgraduate student, I have many experiences that I feel will help lead me to success in this role. I am here for all students in need whether it be supervision issues, research hiccups or even just someone to chat with! I look forward to working with you this year and let's make this year the best one yet!



Varsha Ravi (she/her)
2022 International Student Officer

Vannakkam, Dumelang and Kia ora! I am your International Student Officer for 2022! I am an Indian raised in the heart of Southern Africa, Botswana. I moved to Aotearoa New Zealand as an international student almost three and a half years ago to pursue a conjoint bachelors in Global Studies and Law, majoring in Global Politics and Human Rights.

The past couple of years, international students have been involuntarily starring in "INTERNATIONAL STUDENTS, NO WAY HOME" produced by border closure, and directed by Auntie Cindy. We've been battling villains like Auntie Rona and yet we are ready to take on new Dawns. To say the least, it has been tough, but being the true optimist I am, I plan to change the narrative to make sure students come first. Advocating for more student-friendly spaces on campus, launching "Know Your Rights" campaigns surrounding topics like wellbeing, visa rights etc. and securing better representation for international students are part of the issues I'll be engaging in this year. I'm always keen for a chat! Come over to the AUSA House for the bants or to Shads for a cheeky coffee!

HOROSCOPES

A new year means a new you, and now that uni season is approaching, it's time to enact those new year resolutions. Luckily for you, it's written in the stars, so you have no excuse but to get off your ass and do it.

Aries (Mar 21 - Apr 19)

Stop spending all your money on the vending machines:

I know, it's super easy because they have paywave, but this year you're going to have to find a new comfort activity. Being a compulsive snacker is not an excuse — find other ways to relieve stress. And if you're having lunch from vending machines, then this callout goes especially to you. If you're not saving money, then at least you're getting more nutritional value than cup noodles.



Taurus (Apr 20 - May 20)

Do that thing you need to do with StudyLink:

This is for everyone who "missed it" because ten reminder emails weren't enough. Tears may flow while you wait in line at Work and Income or listen to the same kiwi tunes all day on the phone, but it will be worth it. Financial stability requires work.



Gemini (May 21 - Jun 20)

Go to office hours:

2021 was the Year of the Ox but 2022 is the Year of the Teacher's Pet. Once again it is cool to sit at the front of the lecture theatre, and go to office hours. Seriously though, do what's best for you and get the psychological, emotional and academic help you need from your lecturer's office hours, even though they didn't offer the first two.



Cancer (Jun 21 - Jul 22)

Make friends with people in your lectures:

How are you going to get by if we're stuck in another lockdown again? Make a new friend while you still can. Bring them snacks and make dominating eye contact. That way, they will have no choice but to submit to being your ally. Alternatively, you can just offer an extra pen or refill if they need it.



Leo (Jul 23 - Aug 22)

Get over them:

Perhaps it was a physical love, long-distance love or spiritual love, but one thing's for sure — it ain't real love. It's time to move on, cowboy. I believe it was Big Sean who first spoke the prophetic words, "I don't f'ck with you, you little stupid ass b*tch."



Virgo (Aug 23 - Sep 22)

Honour your circadian

rhythm: This year, maybe it wouldn't kill you to get some sleep when you need it. The more late nights you allow yourself, the later you're going to start that next assignment. Also, stop trying to beat your circadian rhythm down with caffeine.



Libra (Sep 23 - Oct 23)

Hype yourself up on

LinkedIn: You've been self-deprecating all year, so now's your chance to make everyone think you're better than you really are. Bonus points if your homies are kind enough to endorse you for Microsoft Office.



Scorpio (Oct 24 to Nov 21)

Actually remember your

reusable cup: I see the cups you have acquired over the last couple of years. So before you pick up another freebie cup from a Christian student club, make sure to make a "no cup, no drink" pledge to your clairvoyant editors for good luck.



Sagittarius (Nov 22 - Dec 21)

Get through the year:

I don't know why it's been made so easy for you. I mean, last year was hard on everyone except Pete Davidson, but whatever brutal happened to you, I am extra sorry. Luckily, I have full belief you will make it through the year, so keep it up and go get 'em tiger.



Capricorn (Dec 22 - Jan 19)

Give yourself that grade

boost: If the university won't give you that grade boost, you're gonna have to take it yourself through hard work and determination. Remember: "It's about drive, it's about power, we stay hungry, we devour. Put in the work, put in the hours, and take what's ours."



Aquarius (Jan 20 - Feb 18)

Get more vitamin D:

If lockdown has deprived us of anything, it's this. Get out there, and make the most of what's left of summer. Before the fun-pottee University of Auckland calls you back inside to slave away at assignments.



Pisces (Feb 19 - Mar 20)

Delegate in your group

projects: Maybe you're the one who always does the work in group projects. Well this year, that onus lies on someone else's shoulders. And then when that person inevitably fails, and you are forced to pick up the slack, you can delegate whatever you had to put down to somebody else.



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