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WE HAVE A SPACE
INSTITUTE ON CAMPUS?
BY OLIVER COCKER // 8

THE CLITORIS
CONUNDRUM: AN
INTERVIEW WITH
CONNOR AMOR-BENDALL
BY LEWIS MATHESON CREED // 18

THE NON-ACCIDENTAL
LUCK OF AUCKLAND ART
BY ARIANNA RAMOS // 22

Tāmaki Makaurau Edition

The city we want to sail away from.

ISSUE 5: AUCKLAND

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CONTENTS

EDITORIAL 4

NEWS 6

WE HAVE A SPACE INSTITUTE ON CAMPUS? 8

THE AIR WE BREATH 10

**DISCOVERING TĀMAKI MAKĀURAU'S
UNIQUE TREASURES 11**

**THE CLITORIS CONUNDRUM: AN
INTERVIEW WITH CONNOR AMOR-BENDALL 18**

GAMER BOIS 20

**THE NON-ACCIDENTAL LUCK OF
AUCKLAND ART 22**

DO YOU NEED DATE IDEAS??? 26

**I'M JUST A GIRL,
PLEASE BE PATIENT WITH ME 28**

PUZZLES 29

HOROSCOPES 30

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Sem's almost out, and so are we!



KIERAN PANUI & KALA BURGESS



Kieran is in crutches this week so we are letting him limp around Auckland to see the sights!

Here's a selfie of us pointing at the Auckland Sky Tower, like two tourists that you may see occasionally on Symonds street.

Kieran is born and raised here but does not consider himself an Aucklander, instead calling himself a New Zealander because, and I quote, "supremely dislikes Auckland". I (Kala) am not from Auckland and have been here for just over two years now, moving up for university. So do I like Auckland: to an extent, but I do understand why everyone from Auckland isn't the biggest fan.

I do think Auckland is quite beautiful on a

good day. Good day being clear sky with no rain. Something we get commonly here. But when it's good, I look outside of my window during my commute to University and stare outside with awe overlooking the landscape. We have the Sky Tower which is in every photograph when you search 'Auckland' up. The waterfront with the bright blue sky and land, and the mini city scape is pretty you have to admit.

Auckland being the most populated city of New Zealand, with an urban population of 1,693,000, according to Wikipedia, makes it supposedly the most exciting city here? I think? I guess?

Other than that, what else does Auckland have to offer? In this article, we uncover the layers

of Auckland from local fashion retailers such as Celestial Corner to a literal Space Institute (a place that builds all those satellites and rockets and shit) that has flown under the radar to university students and staff alike, and many more, which you will find out once you get on with reading.

This issue is the last issue for this half of semester so we will see you all once the mid semester break is over. Relax, Sleep in all day, have fun and we will see you again in two weeks.

With love and loathing,

Kieran and Kala

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“I’m not going to buy into that sort of misery”



ALAN WU

I had the pleasure of having a conversation with a friend of mine last week. It was shortly after news broke out that the government had cut funding for school lunches. He had been outraged and genuinely upset about the news. After all, it's not something you can quite justify, even if it is for the purpose of saving on government expenditure. Since its inception in 2020, it is believed that \$325 million annually is spent on the programme supporting 220,000 children.

Despite promises that some form of a school lunch programme would continue, a reduction of up to half of the state funding for this programme (\$100-160 million) appears excessive. We can only hope that they will still, in fact, deliver a programme that “work[s] effectively”. The cut was also a shock to me, but the conversation left me thinking about something else: who cares?

When I say, ‘who cares,’ I mean who have I talked to this year that genuinely felt hurt over something like this? This friend of mine was the first one in a while who genuinely was hurt by this news, and who gets physically burnt out by these social and community injustices. I haven't met someone who was genuinely impassioned by this after being surrounded by superficial and/or hypocritical social justice advocates for many years. So that got me thinking further: if there are so few people like my friend nowadays, where are those passionate enough to fight for the cause?

I say this with all respect for my friend and everyone that is around me. Of course, few people have the resources or the time to be able to dedicate the amount of effort necessary to solve their country, city, or even their community's problems. But is it not also possible for us to live truthfully and be firm upon principles we abide strongly by?

The late Gordon McLauchlan wrote a very interesting book in 1976 called *The Passionless People* that considers this question



surrounding New Zealanders. He later revisits this book about four decades later. I only became aware of this book myself when one of my professors, whom I had become quite close with last year, recommended it to me. She recommended this book 'because it would help you understand yourself and the people around you; there is a reason why your generation is this way.' This is in response to our conversation about her experiences as an

immigrant professor teaching in New Zealand and what it was like teaching myself and other Auckland University students. Gordon's role as a social historian of New Zealand earned him such titles as being an officer of the ONZM, and being dubbed the country's “greatest storyteller” (Hamish Keith).

Coming upon our Auckland issue, it seemed interesting to explore the works of another Auckland writer, one who is responsible for a nationally influential social commentary of our country. Do some of the criticisms he gives then still apply to us? If so, how have they changed? The review I give is one that I hope shares the ideas of the book accurately but some lessons I've gained from using the book's contents to reflect on my own perspective on life. Please don't misunderstand this as me taking an opportunity to heckle the losing team in the winning stands. Writing this editorial has been a chance encounter for my own personal reflection; I encourage others to get a copy of this book for themselves (after I've finished it lol...). It's a simple read that complains directly to the people it asks to take responsibility.

“Problems arise when you start thinking... If someone mentions unemployment, nod and say *growing the economy and upskilling*; to education respond with *they are our future*; to welfare benefits, shake your head and say *dependency*.”

—*The Passionless People Revisited.*

Published in 2012, the reflection on his first edition was written following the successful reelection of the National Government of 2008. He said of it: "No election campaign has managed to evade policy issues as adroitly, assiduously and mindlessly as this last one." I wonder if McLauchlan lived to see this recent election, he would still say the same. If not another repeat, then surely it broke some records.

A key theme McLauchlan makes apparent, repeats, and applies to all New Zealanders (including Aucklanders), is that we are very 'nice people'. In fact, we're quite proud to live up to that reputation. However, that does not take away McLauchlan's unpopular truth: that niceness "causes as much trouble and strife... as arrogance... by allowing it to thrive." Whether it's superficiality or complacency, it seems these weird attitudes have been picked up as early as primary school. When conflict arises, we shy away from frankness and avoid the elephant in the room. We don't complain about our problems to those who are responsible, as McLauchlan describes, to those people who we can seek a solution with.

Instead, we "moan" about it to someone who is removed from our situation and who is unable to make any difference to our problem.

McLauchlan describes us as being "thrashed" into conformity. The same way he explains our silence (or rather, indifference) towards social issues is the same reason he justifies the angst and depression that plague our population. As much as McLauchlan comes off as quite negative about you and me, it comes from observation, not mere assumption. Our livelihood and community's well-being are entrusted every parliamentary term towards a system that simply "reorganises" and looks busy while allowing the existing errors within our society to remain and grow. One such issue is the growing problem of over-incarceration. The Ministry of Justice reported that 170 per 100,000 individuals are incarcerated in New Zealand. Alongside the USA and Australia, we have the highest incarceration rates in the Council of Europe (CoE). We hear on many occasions from political parties to change issues on sentencing, but who have we heard have raised this issue as the real cause? Better

yet, has anyone gone about fixing the causes of poverty, established comprehensive and effective social welfare, and tackled rehabilitation and reoffending? With this, we wouldn't even need to beg the question of where to build a new prison and how to raise the funds for it. I know I haven't done anything, even if I've thought about it a lot. Even then, this is just one issue of many issues New Zealand faces. New Zealand needs more people who are willing to speak up, have the important conversations, and to knuckle down to do the work that needs to be done to bring results.

I do hope this editorial encourages some of you to read this book and approach its lessons with an open mind; I have definitely appreciated the knowledge I have absorbed from it. I also hope this article encourages you to seek out your passion; it might feel lonely, but it takes baby steps for us to start such a change in our lives. I wish you well on your journey. The difference we seek, in ourselves and in the world around us, doesn't begin until it finds a cause or reason.

Ah, Auckland city, you truly are the worst city in New Zealand

SATIRE



MIKE CROSS

Ah, Auckland city, you truly are the worst city in New Zealand... except for all the others. Sure, your cost of living is far too high, there are crack heads and the unhoused passed out in the streets, the crime rates are through the roof, and the traffic is always a nightmare. But hey, Auckland is only two hours away from Auckland... but I jest. Auckland has so many opportunities, like developing lung cancer from all the traffic pollution and facing an untimely demise from being in the wrong place at the wrong time!

No, no, don't get me wrong, there are supposedly awesome activities like being stuck on the motorway on a scorching summer afternoon while you attempt to make it to the beach with the whanau to fire up a public BBQ that was vandalised six weeks prior, rendering it useless. And if you're truly lucky, you could be sucker punched while waiting in line to get into a club in the early hours of a Saturday morning by some bloke wearing far too much red, to the point it's comical.

Now, let's talk about Auckland's environmental wonders... or lack thereof. What to do and where to go? Well, for starters, you could marvel at the blue-grey haze that blankets the city, a delightful reminder of the pollution emitted by endless streams of traffic. Take a stroll along the beaches, but be prepared to encounter more plastic waste than seashells, thanks to Auckland's less-than-stellar waste management practices.

Looking for some outdoor adventure? How about hiking through the Waitakere Ranges and enjoying the serene beauty of the native bush?

Just watch out for the invasive species that threaten to choke out the indigenous flora and fauna.

Feeling thirsty? Take a sip of Auckland's tap water... if you dare. With reports of contamination and outdated infrastructure, it's like playing Russian roulette with your hydration.

And let's not forget about the Auckland Harbour, a picturesque scene marred by industrial pollution and sewage overflow after heavy rains. Nothing quite like the smell of raw sewage to enhance your waterfront experience!

Auckland may not be the paradise some claim it to be. But hey, at least we have the occasional rainbow (likely caused by chemical runoff) to distract us from the city's myriad environmental disasters.



WE HAVE A SPACE INSTITUTE ON CAMPUS?

New Zealand's First Public Space Mission



OLIVER COCKER

According to the University of Auckland website, Te Pūnaha Ōtea – Space Institute's Mission Operation Control Centre (MOCC) offers support for in-house and external space missions and educational engineering activities. And yet, no one knows what on earth I

am on about when I ask them where it is. Engineers, campus receptionists, and even engineering faculty all pointed me down various dead ends. Everyone I have spoken to this week did not know it existed. So I set out to find it.

My first brainwave was to pretend to be a

postgraduate student in Student Services and apply for a Master of Aerospace Engineering, which led me to see that their labs were situated in nine-zero-one-dash-five-two-one. In case anyone is wondering, a building starting in nine denotes the Newmarket campus. So I trudged, disguised in brown pants, unwashed hair,

and a backpack, to sneak into the facility.

Right on the front door was a sign that read 'Hazardous Chemical Labs: Unauthorised Entry Prohibited.' So I opened it and went in up to the fifth floor, past the prototype carts being built and the yacht aerodynamics room was a faculty room. No more than bemused by my presence, they informed me that the room I was looking for was the Wind Tunnel Testing Chamber and that they had never heard of the MOCC.

However, I was undeterred because a Google search told me that the meeting point for a keynote presentation at the institute was on the fourth floor of the Engineering Building. So I jumped on a bus and scoured the area. And finally, at the end of a tucked-away corridor lay the control centre and the slightly less well-known satellite testing facility.

Glancing through the window, I saw various boards about research being done. One was for deployable payloads, and another was titled 'Synthetic Aperture Radar: applications for science and security.' Read together, they provide a stark reminder of why the interest in space began and where the future of the institute may lie.

And more than one-hundred-and-sixty-five metre squared facility is needed to construct large satellites. Most planned are slated to be one three-to-twelve units, or from the size of a loaf of vogels to the size of a dining chair. There will soon be a whole production line from design to conception. All the University needs now is a launch pad.

RocketLab, the no longer New Zealand-owned private launch company, designed Te Pūnaha Ātea. It was paid for by three-million-three-hundred-and-fifty-thousand dollars from the Ministry for Business, Innovation and Employment under its Strategic Science Investment Fund. There is hope there will be future contracts from

the same fund. The Bank of New Zealand is already sponsoring enrolments in related courses.

This has been a multi-year partnership, with the first satellite designed by the University of Auckland students, Te Waka Āmiorangi o Aotearoa, having been in orbit since twenty-twenty. But that was a private partnership.

New Zealand's first government-funded space mission took to the skies three weeks ago under our university's management. RocketLab, now US-owned, launched a satellite in partnership with institutions worldwide. The satellite, named with the kind of creativity we expect from engineers, MethaneSAT, measures methane leakage from the planet. It appears not fine-tuned enough to detect farming, but it will focus on leakages from drills and other activities far away from Aotearoa. Nonetheless, it is a satellite run from the MOCC on Campus. Much more extensive than the size specifications possible here, weighing over three hundred and sixty kilograms.

The previous Labour government funded it, and the new Minister for Space, Judith Collins KC MP, came to get her picture taken by a satellite camera and benefit from the good publicity. Collins has been in the past more focused on the monetary impacts of the industry than much else, once telling Mahia locals who complained that the launchpad obstructed entry to their homes that RocketLab could instead launch in the United States and the 'cray fishermen's children' could lose potential jobs. She was unaware of the dynastic nature of their lifestyles and that the locals would prefer that they launch as far away from Mahia as possible.

It is the first of 'up to three' expected in the next few years for the centre, with the suggestion that they will start partnering with private clientele. Even more could be managed if they could operate constellations or groups of similar satellites.

There is also the hope that the University could begin creating Space-tech start-ups from us, the students, to capitalise on the current billions of dollars in the industry.

And you might be concerned. After all, this is a lot of money and resources to invest

when staff and students are struggling. The University is recuperating the cost by running three-day sessions in space engineering for the public, costing two-thousand-five-hundred per person. The University will be profiting if they are all as successful as the session I momentarily spied on, with as many as twenty-five old white guys and a few women relegated to the back.

This paragraph is for all the nerds who want to know what the facility can do. Everyone else, you have been warned. There is a fully equipped ISO 7 Clean Room, a vibration testing station with a state-of-the-art three-axis shaker, mechanical shock testing, a thermal vacuum chamber, RF Ground stations, and a prototype fabrication space. It is qualified and tested to international standards. You can email space@auckland.ac.nz to discuss creating your technology in the laboratory.

And this paragraph is for everyone again, regardless of your beliefs. There is very little of matauranga Māori in the materials. A blurb on the enrolment page speaks of their commitment to Te Tiriti. Still, it suggests that it will be fulfilled by its benefits on the horticulture, fisheries, and farming sectors because those include "many iwi-owned businesses," as well as the suggestion of scholarships provided in partnership with Pūhoro STEM. Pūhoro is a charity run out of Palmerston North that attempts to educate individuals about how science fits within matauranga Māori. In the scholarship portal, there are no listed partnerships yet.

Although this University has had a troubled few years with the concept, you need only google it and the University to know engagement with te ao Māori is beneficial and almost necessary for modern institutions. It lends towards a holistic view of management and allows us to critique how we act. In space, where a single mistake can cause entire projects to burn up in the atmosphere, we need to be sure that we are acting in the right ways. Not just for monetary reasons but for the effect of successes and failures on our psyche.

Nonetheless, the institute represents a significant opportunity for students as long as they know of its existence. In time, it shall open to more than engineers, with other sciences involved, and hopefully even collaborations with arts. However, that would require cooperation within this university, which seems difficult to achieve for management. For today, we look up at the stars and remember that some of them are looking back at us.

Te Pūnaha Ātea did not respond to a request for comment.

THE AIR WE BREATHE

WHY I GIVE THE AUCKLAND COUNCIL 0/10



REEMA ARSILAN

The air in Auckland sucks. If you disagree it's just because you've been here too long and gotten used to it, so take it from an outsider; it sucks. The strain on my lungs when I'm walking uphill to class is proof (or maybe I should just start going to the gym). Either way, it's not just me. In 2016, there were 939 premature deaths and 4,633 hospitalisations related to human-made PM2.5 and NO2 air pollution in Auckland¹. The social cost of pollution for that year was estimated to be around \$4.45 billion dollars. And we're all aware of the problems pollution causes the environment. So what's being done?

Now, bureaucracy is extremely dull but bear with me here because I promise I have a point. In 2010 the Auckland Regional Council (ARC) was amalgamated with the city and district councils to form the current Auckland Council. The ARC had responsibility for environmental regulation while the other councils had many infrastructure delivery functions. This means that instead of an independent regulatory body, the Auckland Council has been left to monitor itself. Does that create a conflict of interest? Maybe it's not necessarily a problem, but it sure is interesting that the

¹ [https://www.stats.govt.nz/news/health-impacts-of-exposure-to-human-made-air-pollution#:~:text=As%20might%20be%20expected%2C%20the,and%204%2C633%20hospitalisations%20\(all%20ages\)](https://www.stats.govt.nz/news/health-impacts-of-exposure-to-human-made-air-pollution#:~:text=As%20might%20be%20expected%2C%20the,and%204%2C633%20hospitalisations%20(all%20ages))

promised post-implementation review of the amalgamation was never published.

A large proportion of the ARC technical staff either left or were laid off by the new council within a few years of the amalgamation. The Air Quality team for the ARC consisting of highly trained engineers and scientists lost nine of their eleven staff, with their roles taken over by relatively unqualified decision makers. Who is left performing inspections and enforcing regulations?

Air quality does not even seem to be a major priority for the Auckland Council. The primary sources of anthropogenic pollution in Auckland are transportation and residential heating, but they didn't even manage to implement a proposed by-law to reduce domestic fires. On top of this, the central proposal for the long term budget includes delaying new environmental services not required by law, reducing contribution towards environmental and sustainability education programmes, and reducing or removing some bus services².

The Resource Management Act consists of regulations for environmental protection that the Council must adhere to. However, the Auckland Council may be falling short

² <https://akhaveyoursay.aucklandcouncil.govt.nz/hub-page/long-term-plan-2024-2034>

in areas such as environmental monitoring and enforcement and appropriate community engagement and consultation. Instead of improving over time, things are only set to get worse. The Auckland Council will of course be following the direction of the Government, as stated in the long term budget. In a speech to Auckland Business Chamber on the 16th Nicola Willis made it clear that the National-led Government's plans involve the removal and replacement of the Resource Management Act entirely in favour of economic growth.

Sometimes the red tape is there for a reason. Greenpeace described the Government's destructive approach to environmental protection as a "policy bonfire". With the removal of such regulations, our air quality will only get worse and cost far more in the long run. The Auckland Council has the responsibility to manage and control pollutants in Auckland, and so far their efforts have been subpar. I can't even give them points for trying, because I'm not convinced they actually have. The outlook is grim. Our air quality could be so much better, but for now it seems Aucklanders must make peace with the carcinogens.

My Auckland reflection of being an aspiring Pacific academic & creative

Self-worth being tied up to your productivity?



IATUA FELAGAI TAITO

If you are an aspiring academic and creative, you would most likely have had this common thought consciously or unconsciously at least once: the notion of 'self-worth' being tied to your productivity. Personally for me, being Pacific who dabbles in the creative arts and academia can be isolating. It can also be easy to tie your self-worth to what you're doing work-wise. If that implies you're in great employment, it must mean you're also happy and content right? (well yes but not all the time.)

It is such a necessary topic to discuss and debunk, and in the capitalist world we live in, it makes total sense how this can be a current/common occurrence. From a creative standpoint, creativity through mediums of dance, music and drama needs one's whole energy and authenticity being intrinsically interwoven to result in a heartfelt and proud work. Ultimately, that labour of love then becomes a defence mechanism to show others that you are getting paid doing what you love. Oftentimes, proudly with a sense of hubris, you may argue that you use your work or upcoming work to show that you look 'booked and busy', implying your perceived success and hustle.

However, it can also be detrimental. As humans, we shouldn't tie our self-worth to our accolades or work to show that we are amazing. Being 'productive' and 'booked and busy' can all stem from the rigorous hustle culture that is entrenched in the fundamental aspects of capitalism. And through a Pacific lens in Auckland, you want to be seen doing something inspiring and being busy as if those are legitimate signs of success within academia or the arts.

According to Leaders Media, Hustle culture is the belief that working long hours, with little breaks or opportunities to unwind, is the most effective approach to accomplish professional objectives. However, that is a societal norm that can be proven unhealthy

if you excessively embody that definition to the fullest. Some consequences from hustle culture are burnout, stress eating or not eating at all, mental fatigue, anxiety, depression, poor sleep quality and the list goes on. For me and many others of Pacific descent and/or occupying both an academic and creative career, there is not a lot of literature that delves into this specific Pacific struggle. However, there is a clear example that academics and creatives have in common: the hours of unpaid labour in delivering outcomes.

According to the World Health Organisation reported in 2016, there were 745,000 deaths from stroke and ischemic heart disease, a 29% rise from the year 2000. Working at least 55 hours per week resulted in death from various heart diseases. It is all related to hustle culture... a culture that strives for excellence but to the detriment of your own health, a culture that values productivity in people, but not the prioritisation of mental health of people, a culture that pushes you to your limits to grow until it becomes overwhelming and burdensome. Normalising conversations on self-worth in relation to your productivity is needed, especially when striving to deter the normalisation of unhealthy work ethics.

Though understanding the negative consequences is essential, it's important to understand that the concept around hard-work can be positive. Hard work in our academic and creative fields is an obvious necessity that is driven by passion and goals in mind. But to tie your self-worth to tangible or intangible work as an ideal worth ethic can be a toxic tendency, whereas hustle culture sees it instead as inspiring.

So then where to from here in regards to self-worth? I understand self-worth and productivity is something that is now entrenched in the way we operate, but clearly it is more nuanced and stems from capitalist values such as hustle culture that sees one inevitably having to work efficaciously hard

with long hours. This is unfortunately the reality for many people, particularly for those in Pacific communities; now imagine the workload of an academic and creative who operates in both worlds and is slowly burning out because of the workload and institutional lack of support.

How can we positively reaffirm ourselves in a way where productivity isn't used as a weapon to those that may not be as mobile as you are? Simply understanding the existence of being on this planet, this Earth, this country and breathing and having life should be something to be celebrated. Being productive and putting a lot of hard work into something and you reap those benefits are great, but being content without toxic comparisons and tendencies of hustle culture is also something that needs to be amplified more.

MĀORI

DISCOVERING TĀMAKI MAKĀURAU'S UNIQUE TREASURES

AN INTERVIEW WITH
CELESTIAL CORNER



BLAZE WEBSTER



Tāmaki Makaurau, Aotearoa's only super-city was formed from seven district councils back in 2010. Despite these political games, since Tāmaki Makaurau became so big, there have been many opportunities for little shops to open in the cutest places across Auckland CBD. The hustle and bustle life is perfect for a lot of local stores to be seen and gain spontaneous attraction. However, being in the area of all the people comes at an expensive price. A lot of smaller businesses get into debt really quickly, and unfortunately are not able to continue selling their products. This is why it is important that we think local, not global.

The reason I bring this up is because every now and then I like to explore Karangahape Road to see all of the little stores that are local and one of a kind. Whilst adventuring one day, I found myself being enchanted by a beautiful small corner store that seemed so full of colour, feeling like its own world and aura away from the busy streets. The alluring hand-made items created with so much talent and love drew me inside almost immediately. The store is called "Celestial Corner" in St Kevin's Arcade. I was able to meet with the amazing staff and learned about the artists that contributed their work in the store. On the Celestial Corner's website, they describe their store as "a fusion fashion business, born of a desire to bring cool things together into one retailer... Celestial is a blend of a Brand, a Concept Store Retailer, an Online Presence, and a Creative." Not only are they an alternative style store with all products handmade by local artists, Celestial Corner is also owned by a Māori wahine named Anita with help of two immigrant staff members. I noticed within the past few weeks that Celestial Corner has been facing some financial difficulties, so I decided to interview them and get their insight while learning about their history.

Anita had a vision for Celestial Corner when she was 16, wanting to drop out of high school to pursue it. She envisioned a store where all her creations and local artists could sell their work in. After launching her own brand and maintaining it for 4 years, Anita started to involve other artists with her pop up shop because she needed more stock to fill her inventory. Her store now filled with products, she was able to hire two other staff members who remain today, Viper and Fifi. Anita told me about the expenses of running a business and how recently it had been a very difficult time due to not having sales some days. "It's a challenge to have these \$0 days where we lose money opening the shop," a heartbreaking reality of running a business. With Anita having full-time staff, those \$0 days that come around loses her money because she still needs to pay for the lease, electricity, staff and more.

There are three staff members and over ten artists that contribute to Celestial Corner. I asked Viper what attracted her to work at Celestial Corner as a full-time staff member, and surprisingly Anita approached her first. She had seen Viper at her first market and was interested in her works. Later on, Viper received an email asking her to be a stock artist for her shop and it grew to Viper helping Anita paint, organise, and run the shop together and more. This eventually evolved into Anita offering Viper a permanent job. That is the benefit of putting yourself out there!

Asking about Viper's opinion on what she enjoys about Celestial Corner, she said "It [is] unique. I think you don't really see a lot of small businesses like this shop where we have so many artists that you can find and see the unique pieces that we have here. And the quality of those pieces are so so colourful here, so different, very different from other stores."

Viper is a Russian immigrant that came to



Aotearoa when she was 17. Anita was born and raised in Aotearoa (she is from the same Iwi as me! Ngāpuhi.) According to Anita, "I've been pretty disconnected from my culture most of my life and going into business was one thing that has helped reconnect me because there are actually some really cool programmes for Māori entrepreneurship that I've been a part of since starting this business." Entrepreneurship can lead you into many different paths, whether that be discovering your passion, to discovering yourself and your heritage. For us Māori out there, let's use our resources and programmes that will help us expand!

Unfortunately, there are very few funding options available for small businesses and the government still does not fund nor help such shops. This is why supporting small businesses like Celestial Corner is critical in keeping them operational. Any and everyone can support small businesses like Celestial Corner. Purchasing things is the most direct way of supporting as it goes straight into these businesses, which lets the staff know that they are supported and wanted. "I don't think people realise that your dollar is a vote. Your

voting for what you want with your dollar and your dollar is a really strong way to support something so when you choose to buy online, say like Shein or Temu, you're voting for the opposite of what we stand for." Anita and the staff are being honest and truthfully asking people to spend money in their shop, and there is nothing embarrassing about asking! "It's important for us to tell people we need your dollar to stay in business which is something that I haven't even really felt comfortable saying until recently." If shopping is not an option, following, sharing, and engaging on social media helps these stores a lot as well.

Fortunately, Anita and her staff have grown resilient and look at the positives; "We have learnt to take the future of the business into our own hands and do everything we can to make it work and find ways around things... it makes us go with the flow... It always does work out but there are ups and downs in between, a lot of doubts, but we have to ride them out." The drive that keeps Anita and her staff going is their passion. They love what they do and appreciate the effect it causes. Celestial Corner has a community that has greatly supported them through their rough spots. Such a community keeps this store alive and it motivates the staff; they have something worth fighting for: their customers and supporters. Anita also expresses her thanks for all the support Celestial Corner has received so far.

I also asked Viper and Anita to give me 3 words to describe the store. For Viper, Celestial Corner is *Colourful, chaotic and purple*. For Anita, it is *Magical, unique and important*.

Small businesses such as Celestial Corner have the potential to actively create opportunities for more artists to have their work out in the real world, no matter the time or place. Though their inventory to store more local products is full at the moment, they are presently active and available at markets. You could approach Anita, Viper or any one of the staff members to sell your products at these markets. Alternatively, find more stores like theirs and spread the good word (feel free to refer to my article published 3 weeks ago about Māori businesses!).

Overall, we need more support for Māori and wahine businesses. What is your favourite small business? When was the last time you went local, not global? Think local, think Tāmaki Makaurau.

Glossary

Tāmaki Makaurau = Auckland

Aotearoa = New Zealand

Wahine = Woman

<https://celestialcorner.shop/>

YOUR STUDENTS



Alan Shaker
PRESIDENT

Kia ora! My name is Alan and I have the pleasure of leading the dream team at AUSA as the President for 2024. This is my second year as the President (loved it so much that I came back) and I am really excited to see what the team achieves this year. I'm currently in training to become a high school teacher with the Faculty of Education, after completing my undergraduate degree last year. If there is anything you need from AUSA during your time at University, feel free to get in touch and I will make sure that me and my team are here to support and help :)

majoring in Accounting. I decided to run for AUSA after being the Commerce Student Association Co-President in 2023 and being on the AUSA Student Council. Through that role and my (long) time at the University, I've learnt a lot about student issues and the importance of our collective student voice. I am honoured to serve you all this year!



Jade Butler
ENGAGEMENT VICE-PRESIDENT

Hello, I'm Jade Butler, your Engagement Vice-President for 2024! I was born in Los Angeles, CA, and moved to New Zealand when I was 11. I'm here at UoA, halfway through a conjoint Bachelor of Arts in Communications and a Bachelor of Commerce in Management.

Some of my favorite things:

- Movie: Gattica
- Song: Call It What You Want - reputation, Taylor Swift
- Meal: Lemon pasta with mushrooms

Insta: @Jade_deVere

I am Jennifer Setefano, and I will be your Welfare Vice-President for 2024! I will be supporting students with Welfare and wellbeing events and Hardship Grants. I am looking forward to what this year has in store for us. I will be involved in a lot of events this year such as workshops for mental health and wellbeing, sex violence campaign workshops and many more. Feel free to come by my office for a chat or email me at welfare@ausa.org.nz!

Fa'afetai Lava



Layba Zubair
EDUCATION VICE-PRESIDENT

Kia Ora,

My name is Layba, and I'm your Education Vice Prez for 2024!!

I'm in my third year of uni studying a Bachelor of Law, so naturally, I've seen "Suits" only about 4568498 times. Outside of AUSA, I'm passionate about sexual violence prevention, and am an intern at the Auckland Sexual Abuse Help Foundation - oh, and I have a peach iced tea addiction;)



Yueyang Chen
INTERNATIONAL STUDENTS' OFFICER

Kia Ora, my name is Yueyang Chen, your 2024 AUSA International Student Officer. I am a PhD candidate at the Faculty of Engineering. I am originally from China. I got a chance to study in Norway and Switzerland, and then travelled around the world. I worked several years in Beijing before I joined the University of Auckland by the end of 2022. Looking forward to the year to come, it's going to be great fun!



Sarah White
TREASURER-SECRETARY

Kia Ora, my name is Sarah White, and I'm super excited to be the AUSA Treasurer-Secretary! A bit about me: I'm in my fourth year of a Law and Commerce conjoint,



Jennifer Setefano
WELFARE VICE-PRESIDENT

Kia Ora, Talofa lava. Warm pacific greetings to you!

NT EXECUTIVE



Ben Bonné
POST-GRADUATE OFFICER

Kia ora,
I'm Ben (he/him) and I am absolutely hyped to be your AUSA Postgraduate Officer for 2024! In this role I advocate for postgraduate students at the university so please get in touch with me at pgo@ausa.org.nz if you need any support. Outside of AUSA, I am pursuing an Honours degree in History, and am an aspiring history teacher - wooop woop.

experience is liminal - between worlds. I am passionate about the intersectionality of things and ways to build bridges between them. I get uncomfortable in the spotlight, and I can be an awkward person at times, but find me when you need me and I will always make time to listen.



Anna Sue
WOMEN'S RIGHTS OFFICER

Kia Ora!

I'm Anna (she/her), your AUSA's Women's Rights Officer for 2024!

I'm passionate about advocating for all self-identifying women's rights both on and off campus. I come from a background in advocating for sexual violence prevention and reproductive rights through my mahi with Thursdays in Black and Women's March USA.

This year I hope to connect with more wonderful women this year and be a representative voice for our students.

If you ever need help or someone to talk to, feel free to come to Womenspace! It's our safe equity space for all self-identifying women. Hope to see you there!

Your WRO,

Anna Sue



Luna Lyra le Fay
QUEER RIGHTS OFFICER

If you spend your time in Queer Space, you probably already know me. I am Luna, your Queer Rights Officer. I am a Pakeha-Māori who grew up in Tauranga, from a whanau out in Hāwai. I study a mix of arts and sciences. All this and being a Whakawāhine, I feel my

Andrea Va'ai
PACIFIC ISLAND STUDENTS' OFFICER

Talofa lava and warm pacific greetings,

My name is Andrea Va'ai and I am the Auckland University Pacific islands Students Officer. I graduated with a Bachelor of Arts majoring in Criminology and Communications and am currently pursuing a PostGrad Hons in Criminology. I am excited and honoured to serve our Pasifika students at UoA. Ia manuia fuafuaga o lenei tausaga.



Jimah Ruland-Umata
CO-TUMUAKI/MĀORI STUDENTS OFFICER

Kia Ora,

Ko Jimah tēnei,

Uri nō Te Moananui ā Kiwa, nō Te Arawa, nō Kai Tahu, nō Ngāti Awa, nō Te Atiawa anō hoki.

I study a Bachelor of Science majoring in Pharmacology.

I am the Co-MSO and Co-President for Ngā Tauria Māori!

Look forward to seeing you around!

Mauri ora!



Te Tuhiwhakaura Wallace-Ihakara
CO-TUMUAKI/MĀORI STUDENTS OFFICER

Tēna tātou!

Ko Te Tuhiwhakaura o te Rangi Wallace-Ihakara tōku ingoa, I'm from Te Hāpua, Tokomaru, Whāngarā, Rotorua and Taumarunui!

I am Co-President of Ngā Tauria Māori & The Māori Students Officer for AUSA!

Proud, Brown Māori!







The Clitoris Conundrum:

An interview with Connor Amor-Bendall

*A provocative new show about overcoming trauma
with drama and comedy*



LEWIS MATHESON CREED

Favourite restaurant?

Ooo. I actually recently went for my best friend's birthday to this restaurant on K Road called *Apero*. I'm not sure if it's French or Italian, but it's got European influence. It's so unassuming from the outside, not trendy looking at all but the food is delicious, they even make their own butter!

*What inspired the title of your upcoming show, *The Clitoris Conundrum*? What is the Conundrum in question?*

The premise of the show is kinda heavy, its the journey of this character healing from sexual assault trauma and beginning to enjoying being intimate again. The conundrum is that she can't cum because her clitoris is broken because she's physically manifested the trauma in her body.

It's actually quite a common occurrence in trauma victims and a real medical condition where they can't orgasm. A lot of my research is based on the book *Body Keeps the Score* by Bessel van der Kolk.

For many it's extremely difficult, if not impossible, to admit, if that's the right word, that you're a victim of sexual violence. But it's something very different to turn that experience into a very public performance. How did you find the courage and empowerment to do this?

I think there's two main reasons. One is that

I'm turning 27 in two weeks and my experience happened a long time ago now, so I've had some time to heal and process it. I feel I've also taken the right steps to process and acknowledge it, like the whole ACC process and therapy, which helped me get to this point. But I'm still scared, and it helps to have a wonderful support network around me which helps a lot.

Another reason I'm alright to open up is because I want to encourage others to open up too. I look around me, and there's lots of others who have experienced it, but we keep it inside us. Being open breaks down the taboo and stigma.

But there's definitely the occasional moment where I go "Holy fuck, what am I doing?!" [laughs]. But I think making this show is still the right thing to do.

The show appears to be taking a somewhat lighthearted approach to this very serious subject matter. What inspired you to choose comedy, spoken word, drag and dance as your means of artistic expression for this project?

It's definitely got comedic elements in the way I've written it. But this is because it's also got some scenes which are quite gnarly, so the comedy is there to pull you back to lighter space to balance it. In my experience, sometimes you need to laugh because it's the best way to get through tough times, like with grief and trauma. The show *Fleabag* was

Last week I jumped onto a Zoom call with Connor, who is a local multi-talented actor, writer, journalist, poet, dancer, performer (and much more!). She has an upcoming new play titled *The Clitoris Conundrum*, which takes a "are-you-fucking-kidding-me" comedic lens on the highly sensitive topic of sexual violence, using drama, comedy, dance, spoken-word and even drag: it is sure to spark conversation. The plot, which is informed by Connor's own lived experiences, follows the victim on her healing journey as she learns become intimate again, while her friends, lovers and those around her deal with the rippling effects which the trauma of sexual violence leaves in its wake. I want to thank Connor for being open to unpacking some of its heavy themes with us, and for very kindly sparing a few moments in her busy schedule to discuss the development of her upcoming play. As one final warning, the following interview does contains references to sexual violence.

How would you describe your show in one word?

Provocative.

What colour are you feeling today?

Orange.

What was the last album you listened to?

A full album? Really random but L.A. Woman by The Doors.

also very inspirational to me, it's very real and dramatic, but also uses comedy.

The spoken word elements really came from my poems. I have books of them which I wrote over the years to get through it all. I wanted them to voice the character's internal feelings. Audio of the poems is also played over contemporary dance scenes as I like using random abstract theatre to express those moments happening in the character's head.

What character do you perform in the show? Does it feel weird or natural to be both the writer and actor?

I play one character, Cameron, but I also cameo as a human sized vibrator, Vanessa. That part is quite outrageous. [laughs] I'm lucky though, as our comedy god, Lydia, has to run around costume changing the whole time playing the sleazy sex shopkeeper Steve (who happens to be my favourite character even though he's a full blown misogynist), Martha (from ACC sensitive claims), Dr Wendy Bloom (sex therapist), and a love interest!

It's been very cool to be a writer and actor but it's quite hard too. I found that in rehearsals, I often focused on the other characters' dialogue rather than over my acting, so eventually I had to force myself to take my writer's hat off and just trust what I've written. If we tour the show, I might make some revisions to the script, but I'm happy right now.

How long has this project been in development? As someone who knows very little about theatre, I'm curious about what phases are involved?

The thing I love about theatre is how collaborative it is. It can be quite frustrating at times because you're so reliant on other people, but that's also the beauty. I started writing this play in 2021 while still at drama school. It began as a 15 minute one-woman show, which I performed and got a good reception from tutors and peers. So I kept workshopping it. Lots of sessions of running the play to work out what's funny, what's too intense, what might trigger the audience. I definitely didn't want to show sexual assault on stage, so we were trying for something which is emotionally impacting but not fucking horrible to watch.

I do love one-person plays and think they're so powerful but I love watching the chemistry and emotion between people and I also wanted to use multiple actors to show the ripple effects on others. So I reached out to three more actors and just sat them down and made them embody the characters to see what I could come up with.

From there it took about six months for the first draft of the full show. As for the rest of the team, I met them over the years and they kind of just fell into place. My director Danika and I met at ScreenFit, our producer Olivia at the Indian Ink mentorship program, and assistant director and producer Nicole came on board through Danika. Same with our choreographer

Kayla Paige and our intimacy coordinator Ashleigh. The sound design was done with my good friend Jess Penson (of Kédu Carló). We've got this big team and we are so lucky we got funding from Creative NZ so we can pay everyone a good living wage which is incredible.

The show's web page mentions you're partnering with a number of support organisations such as HELP Auckland, Te Wahi Wahine o Tamaki Makaurau (Auckland Women's Centre), Victim Support Team, Out Line, and Rainbow Youth. Could you elaborate on what their involvement is?

So they're not financially supporting us, but we're partnering because the content is heavy. We're going to provide their resource pamphlets to every audience member, so if anything comes up or they feel triggered the contact information for support right there. We're also going to have a councillor present after each show for audience members if they need to have a talk.

I'm taking these extra precautions because I've gone to so many shows and been like "Wow, a trigger warning would have been nice :(" I want it to be a safe space, so if you feel emotionally gross, the support is right in front of you :)



By the title, it seems the play is more focused on the female experience, but I've also heard that male victims often find it even harder to discuss sexual violence than women. What do you think men, both victims and not, could take away from your show?

The reason I haven't written about the male experience is because I haven't experienced it and I don't want to tell a story that isn't mine. Still, I want all people, not just women, who

have experienced sexual violence who see the show to walk away feeling heard, understood and know that they are not alone. That is one of the reasons why I've included queer stories which are important. For example, there is Ariki, who is on their own journey facing coming out to their Christian family as wanting to do drag. Ariki also brings a lot of lightheartedness that the story needs.

Ultimately it's a story of hope, a story to say it's okay it's happened to you. What I want people, especially men, to learn from this show is the ripple effects of sexual violence, as it does impact so much more than the victim. But it's not a preachy show, like "You shouldn't do this or that". I just want it to make people think and have more awareness, especially about crossing lines.

Do you have any messages to any of our readers who might be silently struggling with similar traumatic experiences of sexual violence?

Yes, I would say don't feel bad. Just try to let go of any guilt and shame. It's not your fault what happened to you and you're not responsible or defined by any of it. It was out of your control. And please reach out for support when you're ready to talk, and even if you're not quite ready to talk. It is terrifying, it's not linear healing. I'm not gonna sit here and say I'm all healed. I still struggle with distrust and hyper-vigilance. Talking and getting therapy was so tough, I hated going, I felt crap for a whole day afterwards for a year. But eventually I started seeing results, and I feel in a much better space now. It's the best thing I've ever done. Just don't be hard on yourself.

On a similar note, do you have any messages for any of our readers who might have partners struggling to open up to intimacy, what might be their ways they can support them through their struggles?

Be kind, be patient and be open about how you're feeling. Don't feel you can't be upset because of what happened to your partner. Your feelings are valid too. Heal together.

What's one thing you are looking forward to in the future, beyond the launch of the show of course?

I'm excited to have some down time! But I'm mainly just so excited to continue working on the project and tour it. It's been my dream to write and act and I'm very grateful to have this opportunity and keep creating something beautiful.

Lastly, is there anything you want to plug or shout out to our readers?

Come along to see the show! It's fun, it's sad, and we would love your support. And thank you to everyone who helped the process!

THE CLITORIS CONUNDRUM IS SET TO RUN AT 8 PM FROM APRIL 2ND TO APRIL 6TH AT THE BASEMENT THEATRE, JUST A 10-MINUTE WALK AWAY FROM CAMPUS, NEAR AOTEA SQUARE. STUDENT TICKETS ARE ONLY \$18 (SO CHEAP!), SO SCAN THE QR CODE ON THE POSTER TO VIEW MORE INFORMATION ABOUT THE PERFORMANCES AND BOOK YOUR TICKET.

GAMER BOYS: HOW VIDEO GAMING BECAME GENDERED FOR GENERATIONS

A brief rant about the Unforeseen Consequences of a marketing decision by Nintendo



LEWIS MATHESON CREED

While the video game industry may now be more profitable than the movie, sports and music industries combined, it actually had a near-death experience in 1983 when the market was spammed with too many cash-grabbing, crappy games. Although not quite a prelapsarian paradise, as the gender gap in the workforce was in a much sorer state than it is today, in the time before the '83 fall, according to scholar Carly A. Kocurek, there was very little stereotyping around gender and gaming. Videogames were viewed and marketed as fun for all ages and the whole family. Both Mr. and Ms. Pac-Man were in the arcades.

But it all went wrong when Nintendo made a deal with the Patriarchy to save the industry. You see, in 1985, they wanted to launch the Nintendo Entertainment System (NES) in the West and conducted marketing research to figure out the best way to sell their debut console. They were advised that the most lucrative method would be to market the console as a toy, rather than a computer, and that boys' toys were more profitable than girls' toys. Thus, when the NES and its hand-held successor, the Game Boy, blew up, selling 180 million units; other companies like Sega and Sony followed suit, marketing their consoles as boys' toys. Why reinvent the wheel, right? The effect of this gendered marketing propaganda was immediate and vast in terms of alienating many women away from gaming. By 1998, male gamers took up as much as 85% of the market share.

In many ways, it became a self-fulfilling prophecy; as gamers were recast as boys, those boys eventually grew into men, who made

more games for the next generation of boys. But there had been female game developers as long as there had been video games, such as Mabel Addis, who, if you don't know, pioneered whole genres such as Strategy/Simulation, Edutainment, Narrative and Text-based adventure games. If girls were discouraged from playing games, they were largely dissuaded from making them. By the late 1990s, it was widespread for game studios to have no or very few female developers. For example, Karen Laur was the only woman in the team of 30 who created Valve's debut classic, *Half-Life*. And she's a legend too; she single-handedly textured the whole game, a role now done by whole armies of people in a AAA context.

But things aren't as bad now, right? That is true. Since the turn of the millennium, women worldwide have reclaimed their fair share of the gaming market, with some estimates suggesting the average gamer doesn't even have that pesky Y chromosome. This revolution has often been attributed to the rise of "casual gaming" in the 2000s (titles such as *FarmVille* and *Wii Sports* come to mind) and mobile games, making gaming more affordable and accessible globally. While advertising for such casual games eased up on the male dominated angle of the '90s, which would have been more welcoming to non-male consumers. The historian in me doesn't entirely buy it as the sole reason for the change. I think it's far too simplistic an explanation and lends itself to sexist and condescending narratives. In all my years online, I can't recall the number of times I have heard arguments in lobbies, forums or YouTube videos from the very problematically self-titled



"PC Master Race" (and wannabe "Console Master Race") that mobile games aren't "real" games. Such narratives seem benign enough, just a bunch of snobbish, entitled gamers bickering over the particulars of definitions, right? But actually, there's a dangerous subconscious level of sexism, and even racism, operating here, which is baked into a lot of us gamer boys, up to my generation and beyond. If girls supposedly play casual games, and those aren't "real" games, this "harmless" rhetoric then disenfranchises women as gamers. There is actually no research whatsoever which backs up the narrative that casual gaming appeals especially to women (Casual games and gender, Ulrich Tausend, 2006). And we haven't even begun to unpack the enduring pervasiveness of binary gender ideology in gaming, as there are *still* new games coming out only offering male and (*if the devs were progressive enough*) female character selection.

Expanding briefly on the racist dimension of such simplified narratives that discredit casual gaming, it's actually quite disconcerting that there is a stereotype online of the "hardcore" gaming internet personality as a white man with glasses (e.g. Scott the Woz, AngryVideoGameNerd). While we in the West have been enjoying the absolute privilege of video games for generations now, gaming is only just beginning to be accessible in other parts of the world where different skin tones are more prominent. And this growth is because of "casual" mobile gaming. For example, a PS5 costs nearly 3x more in Egypt than it does here and might set back an average Egyptian 1/7th of their annual income, but a smartphone is x12 cheaper than any contemporary console.

By calling casual games fake games, you're also calling many non-white gamers fake, too. So check your privilege!

Back to sexism, with cringe moments like GamerGate in mind, it's clear that some gaming communities act as a bastion for misogynistic thinking and the Patriarchy. As such, we ought to be more cautious about how the hobby can indoctrinate harmful views in our tamariki, especially young and teenage boys. Why is it that when you're in an online lobby, and a woman dares to use a microphone, that they treat her like some kind of rare event, like seeing a UFO, and proceed to think flirting on the point of harassment and spamming her dms is appropriate, when all she wants to do is just capture the objective or get a kill-streak, just like you bro? Sometimes I get so appalled by the behaviour of other men online towards gals who game, it's like you're logging back into the 1800s.

And there's of course the whole fetishisation and objectification of gamer girls too, which is another very murky subject, perhaps as murky as Belle Delphine's infamous "Gamer Girl Bath Water". To all my gamer bois reading this, we should be better than this, okay?

I guess what I'm trying to say here (and I hope I'm not man-splaining too hard) is that I think we need to view narratives around gender "progress" around gaming sceptically, lest we fall into a false sense of security that all is well in the world. People might point to Samus, Aloy and Lara Croft as female gaming icons. But why is it, then, that *only* the second game ever starring THEE Princess Peach is coming out this month and the namesake of the Zelda series is still yet to star in her own game despite both being hailed as a girlbosses? Especially when you consider that male Nintendo icons like Luigi, Wario and Donkey Kong already have dozens of solo adventures to play. Why is it naturally "Super Smash Brothers" when Super Smash Sisters has a much better ring and sibilance to boot? I could keep spamming you with rhetorical questions, but you get the point. It just reeks of tokenism and perhaps this "game gap" stems from the fact that there is still much more work to be done to equalise the games development industry, with men still retaining an 11% overall majority among employees. But beyond stats and figures: culturally, there is a sexist legacy that remains rooted in gaming communities, which I think can be fairly traced to those targeted marketing campaigns at male youths, which sacrificed equality for profit. Money, still the root of all evil innit?

P.S. I'm definitely not the first to cover this topic, here are some sources I'm indebted to:

Kocurek, C. A. (2015). *Coin-operated americans : Rebooting boyhood at the video game arcade*. University of Minnesota Press.

<https://www.forbes.com/sites/forbesbusinesscouncil/2023/08/24/leveling-up-the-gaming-gender-gap/?sh=4121abee47c4>

<https://tausend-medien.de/research/Casual%20Games%20and%20Gender%20-%20Ulrich%20Tausend.pdf>

Do You Wanna Do a Shot?!

The Definitive Auckland Club Review



TIM EVANS (THEY/THEM)

Fancy spending your Friday night somewhere naughty? Wanna have fun with the girls? Well, knowing the right club is essential to making sure you have a quality debrief the next morning. Never fear, I'm here with your completely biased and extraordinarily subjective reviews of some iconic Auckland clubs. Remember, always drink responsibly, and if you go home with a stranger, steal something when you leave.

The Viaduct



Provedor Provedor is your quintessential club for the normal partygoer. At Prov's, you'll find a healthy dose of creepy men, sticky floors, and a toilet full of chunny. Thank god for the good music and cheap drinks, they'll help you ignore the fart someone just let rip at the bar.

Coops Coop's Corner Pub is described as "like Hamilton, but actually good". While this claim is reductive and outright not true, I am somewhat convinced the STI count is probably similar. Coops will have your ears ringing and far too many first years breathing down your neck, but at least it's close to everything else?

K' Road



East St Lovers of indie vibes and actually having fun in town, East St Hall is calling your name. With a sexy indoor-outdoor flow and underground aesthetic, you'll be dancing the night away in class. Or maybe a film is more your style? While waiting to break the seal, stop and enjoy the film playing above the bar. You know you want to ;)



Family Bar Auckland's most iconic gay bar, Family, is something of a cultural icon. Despite being overrun by straight men attempting to bag a fag-hag, your local queers can make out to a solid drag show and strobe lighting. And if you fancy a change

of scene, the downstairs area has a whole other bar and playlist. You can even hop next door and find yourself at Saloon Bar or try your luck at G.A.Y. Either way, the gays will have you sweating with the heavy, poor, and healthy use of a smoke machine.

Bar 101

If you value your dignity - steer FAR clear of this cesspool. A hub for first years and underagers (shh, that stays between us), the pull of a cheap Cruiser is not worth the trauma. A sticky floor and sickly bathroom shouldn't be to anyone's tastes, and honestly - you deserve better. If you're above the age of 18, Bar 101 is completely out of the question, and being seen there really is a social suicide. Don't just do better, be better! It's time to make a change.

Gone but not Forgotten

Roxy and Saturdays

Awful news for fans of D'n'B and misogyny, the iconic Roxy and Saturdays clubs have closed permanently. After all the negative press and just the general awful vibe of both of these clubs caught up to them, we must wish them a kā kite and wash our hands in respect of the past.

CLUBS

CHECK OUT THESE THREE COOL CLUBS ON CAMPUS, COME BACK FOR NEW CLUBS EACH ISSUE.



THE UNIVERSITY OF AUCKLAND BOOK CLUB

The Book Club provides a welcoming space for avid readers with activities such as fortnightly book meetings, coffee catch-ups, and a platform for posting book reviews on our blog. We aim to unite students, offering respite from stress and chances to relax while bonding over a mutual love for literature.



HORTICULTURE CLUB

The Horticulture Club is all about plants. Our events include plant-related crafts such as pot painting and terrarium making, and events that promote taking care of our natural environment. We are an open community of plant lovers hoping to improve wellbeing and sustainability. Check out our Linktree for more information!



UNIBAND

UniBand is the University's leading Concert Band. Comprised of wind, brass, and percussion musicians from all degrees, we rehearse weekly on Thursday evenings and perform in concerts and competitions throughout the year. If you're looking to play music (or to watch us play), find us at uniband.nz!

This Edition of the Craccum Podcast

BENN WEST

This week on the Ceremonial Craccum Podcast, Benn West Small-Boy Pest and Big Ben Lai are congregating for the Tāmaki Makaurau edition of the Craccum Podcast. We will share our fondest memories, our deepest regrets and what we drink to forget. Those little things that make Auckland unique and our hidden gems. Benn has been permitted to put his history major to good use and rant about Auckland's history and some of the events and places left to

time. It's a dreary miserable shithole full of whiny wankers but it's our dreary miserable shithole and some of those wankers, I might even call my friends.

We will also be interviewing the wonderful Kavvya Ghoshal, Craccum's very own Lifestyle Editor. Kavvya brings a unique perspective to the Craccum team due to being the only international student amongst

our crowded selection of jaded reprobates, this international perspective is exactly why she is prepared to tell us what Auckland is doing right and wrong and how to make the most of it while you're here. Some students have raised quite a fuss over their dearly beloved puzzles being missing these past few weeks and we want Kavvya to set the record straight for all those affected by this puzzle affliction.

The Non-Accidental Luck Of Auckland Art



'Planet of the Lucky Charms,' (2024) & 'Butterthief,' (2018) Matthew Cowan

8000 Layers of Moments and the Capturers of Our Time

What if you hadn't eaten those 5-day-old leftovers at the back of your fridge? What if you had chosen another degree? What if you were good enough for that Tinder date and they never ghosted you in the end? Just kidding... kind of...

Well, 13 artists run deep into this tunnel of thought. From the Academy of Fine Arts, Uniarts Helsinki, and our own Elam School of Fine Arts, *'eight thousand layers of moments'* extends our wander through this tangent of chance, luck, and fate. Just a walk away from campus, these artists reflect and ask to reflect on our own understandings of what 'luck' is. How much of luck do we control? How much agency do we have on chance? Webbing minds from Aotearoa, Japan, Finland, and Germany, this exhibition down at Gus Fisher Gallery explores the ideas of how 'fate' is inevitably layered between geography, history, culture, privilege, and language. Our place in the world.

I was charmed to come in on the exhibition opening night last Thursday, 14th of March. Not only was my mind inspired by the art, but my stomach was inspired by the free food (and my soul, inspired by the free wine). But I genuinely recommend you to come by on a free day out—the art that pulled my psyche was *'Ground-truth transcriptions: sonic re-enactments of Paul Cullen's one-meter reduced ruler series,'* by Sean Kerr. An audio piece, programmed to play at unpredictable moments. Another is *'Planet of the Lucky Charms,'* by Matthew Cowan, and *'Funny is both Ha-Ha and Peculiar,'* by Miklos Gaál. Though, these are just a few to name, I look forward to listening to what provokes you.

Creation may be produced through accidents, but it is no mistake that *'eight thousand layers of moments'* is here for you to encounter.

Whether through the existence of a star, or a code on a computer, I hope you can appreciate the sparks of luck in our world.

ARIANNA RAMOS



'Mecki the traveller,' (2024) Denise Ziegler

Eight thousand layers of moments
Gus Fisher Gallery
15 March - 11 May 2024

This Ain't Texas... (thankfully)

or Italy, Singapore and Mumbai



KAAVYA GHOSHAL

"Why the fuck would you move to Auckland?"

That, along with a look of disdain, summarises every Kiwi's reaction when I tell them that I moved here voluntarily. I've lived here for over a year now and those who've lived here have nothing but complaints and tales of misery about life in Auckland. So, for you lot of whiners, here's what four representatives, from four different corners of the world, think about Auckland.

What was your first impression of Auckland?

Italy: Honestly, the first day, I felt like I was in the future. There's so many parks, *no* cigarette butts on the street, the shops don't give you plastic bags, the street lights all have *buttons* and make sounds—which to me (and my parents) felt completely out of this world.

Singapore: To be fair, coming from Singapore, which is a very futuristic place, it was a little backward. For example, it took 6 weeks to get a bank card, whereas in Singapore, it takes one day. However, I thought it was so beautiful.

India: Stunning. Back home, there really isn't any greenery, so it felt like I was entering a vacation down when I landed, and couldn't believe that I got to live here. It did feel extremely quiet, which is understandable considering that the entire population of New Zealand is about 1/5th the size of the city I grew up in.

USA: Small. I'm from Texas, so when I say small, it isn't really a bad thing. It seemed quieter than back home, but there's absolutely no complaints there. The less Americans, the better!

What has been your favourite part about moving?:

Italy: The food (says the *Italian...*). I feel like

people that are from here take for granted how international it is. For example, being in Auckland, I've been able to try so many new kinds of cuisine, like Korean, Thai, which in Europe, you don't find much.

Singapore: The guys at the alcohol store are sooooo friendly. Also, the weather. This might seem crazy to Kiwis, but Singapore is sweaty and rainy and so humid. Compared to that, blue skies, breezes and a little rain feels like a blessing.

Mumbai: Safety. The fact that I can walk back from the gym alone is absolutely wild to me. Or, when we're walking around town at 2am, going from one club to another in clothes that I could never dream of wearing back home. Or the fact that I don't need to share my location every time I step into an Uber.

USA: Swimmable beaches. We don't have those back home. When I first got here, I pretty much spent a month on the beach in Waiheke. Oh, and the people. I'm from Texas. Do I even need to elaborate?

What is the biggest difference compared to back home?:

Italy: The people. I don't know how to explain it but the people here seem existentially more laid back and chill than back home. I got that impression literally as *soon* as I stepped into the country. My parents and I were rushing and stressed in the airport—and the workers there told us to take our time, a concept unfamiliar in Italy.

Singapore: How there's a community for you. In Singapore, you have rules. No chewing gum. No loud music from your cars as you drive down the street. These are surface level examples, but in general, it's a place where people really care about what others think. In Auckland, when it comes to opinions and voicing your thoughts, there is always space for you to do so.

Mumbai: I know everyone will disagree, but there is NO traffic in Auckland. What Aucklanders call 'peak hour' is my idea of an incredibly easy driving day in Mumbai. I never feel overwhelmed here, because there are never enough people to make any place feel overcrowded.

USA: It's kinda cool not worrying about being shot every time I want to buy onions.

If you had to show a newbie around Auckland, where would you take them?

Italy: I'd take them to Parnell and romanticise life by walking through the streets. And maybe, K-Road for a good time!

Singapore: You should go to different neighbourhoods to thrift — each place has their own background and stories. Oh and also, Glassons. I'm a fan.

Mumbai: Ponsonby, to spend the day at old bookstores, and also the Winter Gardens at the Domain.

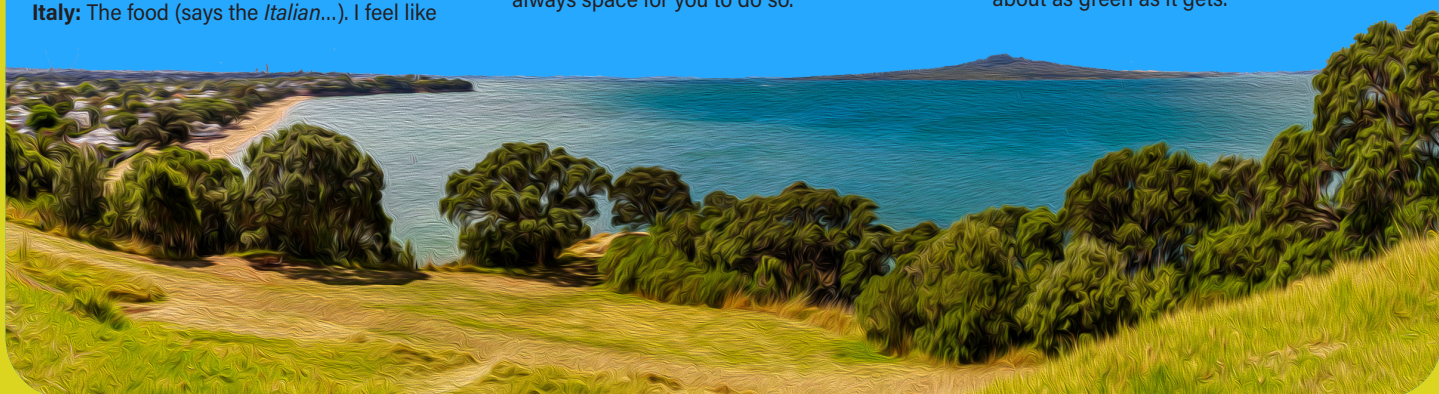
USA: Waiheke! Spend the day sipping wine and stumbling through beaches.

Do you think Aucklanders whine too much about Auckland?

Italy, Singapore, Mumbai and USA: Yes.

From the four of us—everywhere sucks, just a little bit. But we're of the opinion that on the scale of sucking, Auckland falls in the "you should not be complaining" range. Mountains casually being five minutes away from you? Locally produced food? Beaches? Glassons (Singapore is a huge fan)? There's so much to see.

The grass is always greener on the other side—but to be honest, in Auckland? It's about as green as it gets.





DO YOU NEED DATE IDEAS??



KALA TAKEBE BURGESS

Going on a date in Auckland, and OMG what to do?! Auckland is not a big city where there are endless fun activities to do. (No offense) Okay, I can't say anything. I'm literally from Christchurch. Aside from eating out, what can we do? I'm sure we love a dinner date, but sometimes we need a change of activity. So, if you need to impress your possible significant other or soon-to-be on a date, here are some Auckland date ideas if you need help coming up with your own.

MT EDEN SUNSET WATCHING

Enjoy a breathtaking view together as you look across Auckland's scenery. The sunset will create the ultimate backdrop for your romantic evening. The walk up to the viewpoint is also a great way to spend time together!

SEA LIFE KELLY TARLTON'S

Going to the aquarium means you won't run out of conversation starters because if in doubt, you can just talk about the fish you see, so why not embark on an underwater adventure bonus? It's only a 30-minute bus ride away from the city, and if it's your birthday, the experience is on the house, making it even more memorable.

ICE CREAM HOPPING

What better way to satisfy your sweet cravings than ice cream hopping? It's a great way to share your taste and get closer; maybe you can even share each other's flavours for that extra intimacy

BEACH DATE

I have to say, maybe it's too late for this now, but... have it for next year? There are so many beautiful beach spots in Auckland, like Orewa beach, Mission bay, Kohimarama beach and Te Arai beach. So you will never run out of options. The beach is a location where you can either relax, get active, or both! A romantic beach outing is like a little treat to yourself. You will probably fall harder for your date after this ;)

MOVIE NIGHT

Whether it's at home or in the cinema, I personally think movie dates are so cute. I know people say to never go to a movie on a first date, and while I do partially agree with that because you can not talk during the movie, it's a perfect gateway into endless conversations afterward. You can cozy up together, share popcorn, and immerse yourself in the screen.

AUCKLAND ART GALLERY

Dive yourselves into creativity and culture with a visit to the Auckland Art Gallery, where you can appreciate beauty, spark inspiration, and perhaps even find deeper meaning within the strokes of a painting. Or just simply hold hands and look at art.

NIGHT VIEW

Do you know a spot...? Well, if so, take them!!! Watching the night view together is the ultimate romantic date move. Something about those night lights does something to your brain because afterwards, I swear you somehow appreciate your person even more??? So yes, go see that view you've been eyeing up to go see.

MARKET ADVENTURE

There are many markets to choose from in Auckland like Hobsonville Market, Britomart Saturday Market, Avondale Sunday Market, Smales Farm Market and so many more. So, indeed, there should be one that sparks your interest. You get to wander through the market hand in hand (if you please), sampling local delicacies, finding a gem in the stalls, and immersing yourselves in the vibrant energy of Auckland.

GAMES NIGHT

Now, who doesn't love games night? I know I do. Whether it's board games, card games, or even video games, challenging each other to friendly competition always brings out the fun out of each other.

CORNWALL PARK PICNIC

Nest yourselves under a cherry blossom tree at Cornwall Park. Pull out the blanket, and make yourselves comfortable. Unpack your choice of food, and if you make it, bonus points to you because I would probably fall in love if my date cooked the food. Heartfelt conversations are guaranteed to flourish here.

MUSEUM EXPLORATION

Delve into history, science, or art at the Auckland War Memorial Museum. You can share insights, show off to your date (if you want to seem intelligent), and discover new things together.

BUT REMEMBER, AT THE END OF THE DAY, IT'S ALL ABOUT YOU AND HOW YOU IMPRESS THE DATE. SO, GOOD LUCK TO YOU, AND I HOPE IT GOES WELL!




top ten

with Smashton & Big J

20 March 2024

1. Family Band - Large Dirt Piles [NZ]
2. Te Huhu - Skipping Stones [NZ]
3. Lilly Carron - Wild For Change [NZ]
4. DARTZ - Dangerous Day To Be A Cold One [NZ]
5. MOKOTRON - Decolonize Existence (Big Fat Raro remix) [NZ]
6. Geneva AM - T(M)²I [NZ]
7. Earth Tongue - Bodies Dissolve Tonight [NZ]
8. christoph el truento - wednesday morning cooking special [NZ]
9. Thee Golden Geese - Back Foot [NZ]
10. Khruangbin - May Ninth

Text VOTE with your favourite song to 5395 or visit [95bfm.com/vote](https://www.95bfm.com/vote)
The 95bFM Top Ten, every Wednesday from 7pm

I'm just a girl, please be patient with me

A hate letter to Ute and SUV drivers

SOPHIA IBBETSON

As a 21-year-old girl with her learner's licence, navigating Auckland's roads feels like a never ending labyrinth and David Bowie are the Utes. Every trip behind the wheel transforms into a nerve-wracking battle against impatient SUV drivers, audacious teenage daredevils, and in a rush Utes.

Let me paint you a picture of a scenario which happened to me the other night which made me feel like I was starring in the next season of 'Beef'. I'm cruising along at a respectable speed, driving to the speed limit, when suddenly, a SUV, which appears from nowhere, decides to have a nice sniff of my cars asshole. Let me tell you, from experience, an SUV and Utes' favourite pastime activity is Tailgating smaller cars like they're trying to break the land speed record for "most heart attacks induced by aggressive driving."

With each passing second, the pressure heightens, my heart beats faster, my hands start to slip off the wheel, until the inevitable happens - they dart past, shouting demands for speed.

As we approached a split in lanes, they pulled into the one beside me, their laughter piercing through my already frayed nerves. "Can you go any faster?..." "ARE YOU KIDDING ME!" Is

what I wish I said but instead their taunts were ringing in my ears as they overtook me, leaving me in a cloud of exhaust, silence and self-doubt.

But amidst the chaos and tears (yes, there are tears), lies a deeper question: Why the rush? What is up with this built up anger?! Especially to The Sheep Shaggin' Wagons and the Remuera Tractor drivers (sayings sourced by Mike Cross). You all need to learn how to chill for one second, ONE second is all I ask for. Pop a Xanax or something before you hit the roads. It's like since the Covid-19 pandemic people have lost their manners and need enrol into MANNERS 101. Maybe it's the L plates.. I think I'm a pretty good driver for a person who is learning; I respect the road code..I would say I'm a bit too cautious. But it's not! I've asked many of my friends and class who are on their full licence and they can agree that these cars and drivers need to be taken off Auckland roads for good.

Here's the top 3 of reasons why Utes and SUVs should be banned in Auckland ranked from highest to lowest, based off my friends and classmates opinions:

1. They are the reason why traffic and congestion is the number one issue in Auckland. Again they treat every lane change like a strategic manoeuvre in a game of vehicular chess, except they're the only ones playing and everyone else is stuck in their game of bumper-to-bumper chaos.(I strongly agree, my poor little french car has been violated enough of these monster trucks sniffing its bum.)
2. These vehicles think they are the kings and queens of not just the road but also the car park, treating each space as their personal throne. (I got no opinion on this as I refuse to park next to one).
3. They have a strange obsession with driving with their high beams on. (Also agree, I can tell a SUV or Ute is coming my way from 200 metres back from their high beams already blinding me in the rear mirror.)

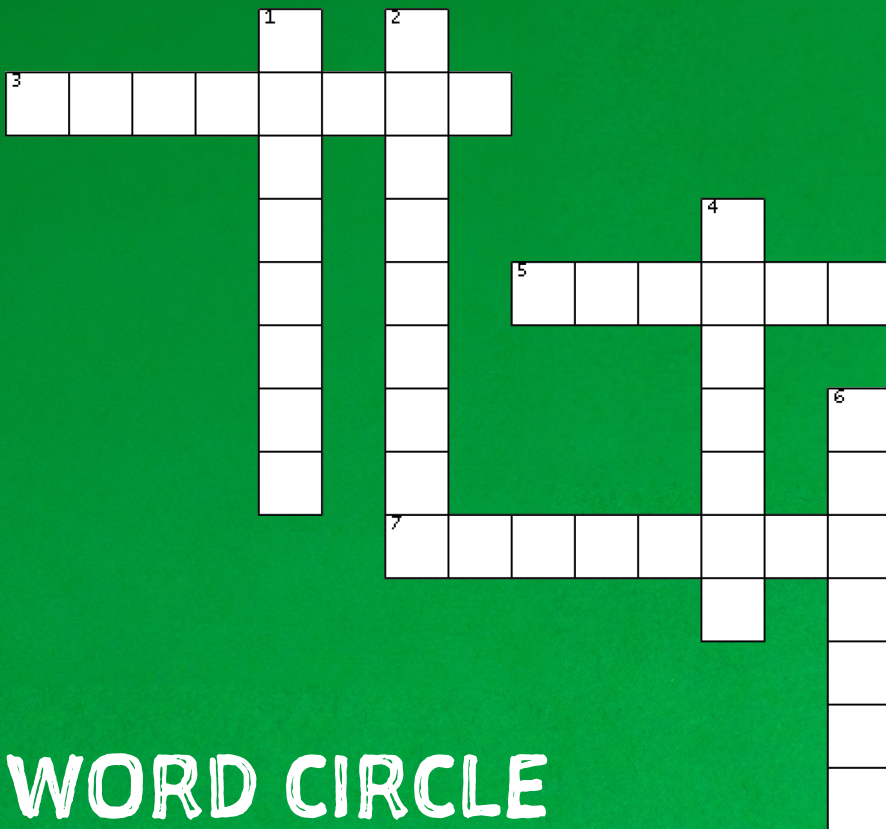
As I navigate Auckland's treacherous roads, I can't help but develop a strong hatred for SUVs and Utes. I mean, I have to feel bad for these drivers to some extent, to anyone reading this who are drivers of these vehicles, especially if your a Ford driver, i'm sorry that you didn't get attention when you were younger so now you have to have a monster truck to be the billboard for your ego. I honestly sympathise and I hope you find peace. But cummon let's be real.. It's like the law of "the owner looks like their pet dog" but applied to cars - if your ride is a tank on wheels, chances are, you're compensating for something.

(I do want to put in here that it's all a pisstake. And i'm just a scared little girl who hates driving and will always be the passenger princess.)

GLOSSARY

Sheep shaggin' wagons
Utes
Remuera
tractors
SUVS

CROSSWORD



Across

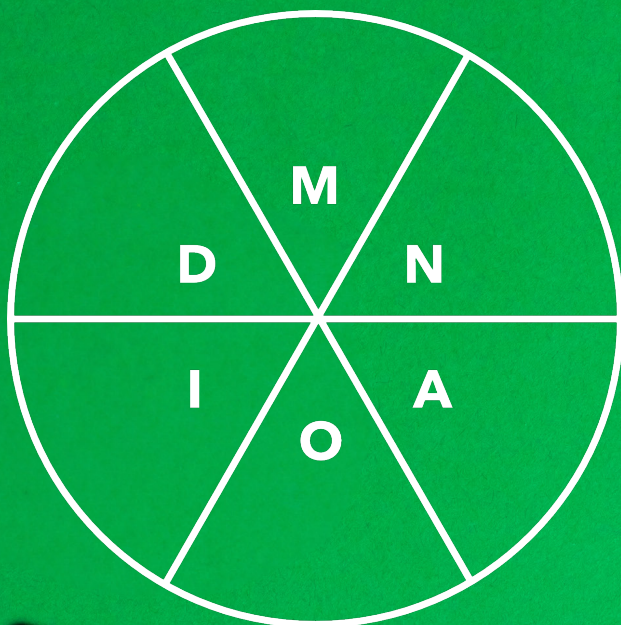
- 3. If you don't have a picture in front of this, you're not a true Aucklander
- 5. One of the biggest gardens in Auckland
- 7. One of the beaches closest to the city

Down

- 1. Home to some of the yummiest restaurants, best thrift stores and shopping spots
- 2. Just a short ferry away, but feels like you've left the city far behind
- 4. The bridge that you probably travel on the most
- 6. The area where all the free clubs are at. Also, a great sunset spot

WORD CIRCLE

Make as many words as you can using the letters in the wheel!



SUDOKU

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

HOROSCOPES



CLARICE DE TOLEDO

There are big changes happening! It's officially eclipse season, and that means a lot of chaos is in the air. Eclipses occur roughly every six months and bring about major endings and new beginnings in the areas of our lives where the eclipses take place. This year, they will be occurring between the Aries-Libra axis, which represents 'The self' and 'The other'.

Find out how you're being influenced by the eclipse:

ARIES & LIBRA

Your closest relationships will be particularly important this week. Pay attention to the themes in your life from October 2023, as they might be relevant in the next two and a half weeks. You could be starting a new phase in a current romantic relationship or close friendship. Alternatively, if things have been rocky, they might be coming to an end, or you could meet someone new who becomes very special to you. You'll also find yourself asserting more in various areas of your life, gaining confidence along the way.

TAURUS & SCORPIO

You could experience major transformations in your work, daily routine, and overall health. Reflect back on October 2023, as that's when those themes might have been predominant. You could be focusing on how to integrate the mundane aspects of your life and turn them into more meaningful practices. You could be seeking to align your work with something you feel more emotionally connected to, or taking a break from everything and focusing on your mental health. You might also feel more attuned to your intuition, learning more about spirituality and how to take better care of your mind and body.

GEMINI & SAGITTARIUS

You could be experiencing a lot of change when it comes to your social circles and creativity. Eclipses are a time of major endings and beginnings, so it's possible that you're feeling more connected with your creative side and are looking to expand it. Sex and sexuality could also be predominant themes at the moment; you could be either ending or starting a relationship. Go back and reflect on October 2023, because these themes will be a continuation of that time. This eclipse will also be influencing your social life, which means that you could be reaching an end in a cycle of a friendship, indicating it could come to an end if necessary, or you could be entering a new chapter.

CANCER & CAPRICORN

This eclipse could be influencing your home, family life, and career. You could be entering a new chapter in your living situation, and perhaps in your relationship with your parents as well. You might be moving from one place to another or becoming more independent from your family. Alternatively, it could signify

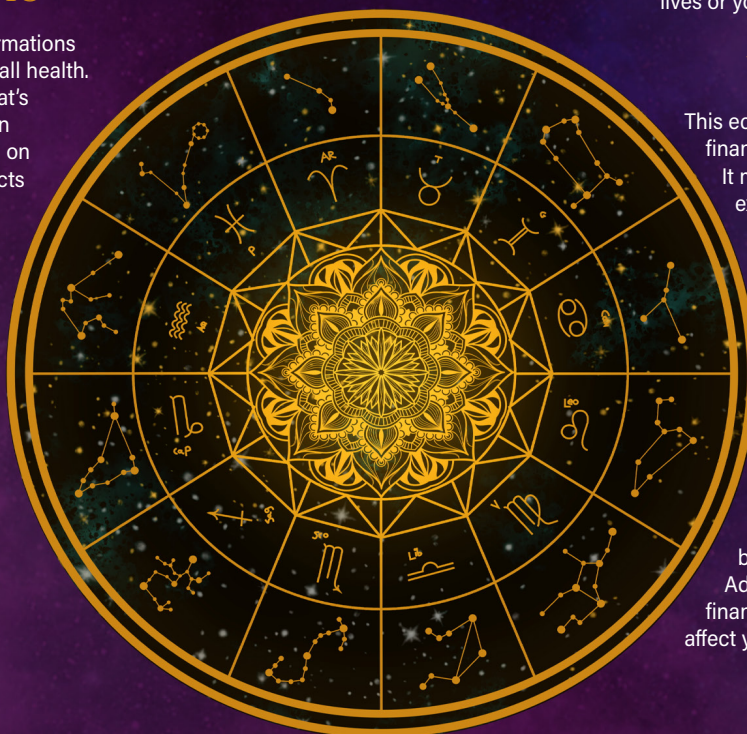
significant events in your parents' lives or plans for renovating and redecorating your home. It's helpful to reflect back on October 2023 and consider the themes in your life during that period. Additionally, you might find yourself contemplating your career a lot; something sudden might happen, leading you to decide to change your path and start a new chapter in that area as well.

AQUARIUS & LEO

Communication, beliefs, and travel could be significant themes for you around the March-April timeframe. You might find yourself reflecting on your belief systems and letting go of ideas that no longer serve you, or even realising that your major isn't really for you. This eclipse could be opening up a new chapter in your studies and your perception of the world, affecting your inner philosophies. Additionally, there could be a significant trip involved that helps broaden your perspective by exposing you to different cultures. Reflect back on October 2023 and try to observe some of the prominent themes during that time, as they may be correlated. You could also experience major transformations in your communication style; if you have siblings, something significant could happen in their lives or you could be growing closer to them.

VIRGO & PISCES

This eclipse could be impacting your financial life and shared resources. It might signify that you've been experiencing financial fluctuations and there are major changes ahead. You could be nearing the end of a particular income stream, leading to the beginning of a new chapter where you may gain a different perspective and experience significant growth in your financial life for the remainder of the year. It would be beneficial to reflect on what was happening in your life around October 2023, as the themes from that time may be connected to this eclipse season. Additionally, it could indicate that the financial resources of a partner will also affect your financial situation.



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- + plus heeeeeeaps else*



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