

# Craccum

EST. 1927

*Inā kei te mōhio koe ko wai koe,  
i anga mai koe i hea,  
kei te mōhio koe kei te anga atukoe ki hea.*

# Culture

**A NEW VOICE  
SPEAKS**  
BY KIERAN PANUI // 10

**WHITWASHING  
MĀORI CULTURE**  
BY BLAZE WEBSTER // 13

**ICEHOUSE  
MELTING IN TOKYO**  
BY LEWIS MATHESON CREED // 16

ISSUE 20: CULTURE

ISSUE 20: CULTURE

FAIR • SUPPORTIVE • INDEPENDENT • CONFIDENTIAL

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



**student support hub**

📍 AUSA house, 4 Alfred St, Opposite the Main Library

☎ 09 309 0789 🌐 [www.ausa.org.nz](http://www.ausa.org.nz) ✉ [advocacy@ausa.org.nz](mailto:advocacy@ausa.org.nz)

# CONTENTS

**EDITORIAL 4**

**NEWS 6**

**THE COST OF STUDENT CULTURE 8**

**INTERVIEW 10**

**GENOCIDE - THE DESTRUCTION OF A CULTURE 12**

**WHITEWASHING OF MĀORI CULTURE 13**

**ICEHOUSE - MELTING IN TOKYO 16**

**RECLAIMING PUBLIC SPACES 22**

**REVERSE CULTURE SHOCK 24**

**PUZZLES 25**

**HOROSCOPES 26**

## STAFF

**EDITOR KIERAN PANUI (HE/HIM)**  
editor@craccum.co.nz

**ASSISTANT EDITOR KALA BURGESS (SHE/HER)**  
subeditor@craccum.co.nz

**FEATURES EDITOR OLIVER COCKER (HE/HIM)**  
features@craccum.co.nz

**ARTS EDITOR LEWIS CREED (HE/HIM)**  
arts@craccum.co.nz

**LIFESTYLE EDITOR KAAVYA GHOSHAL (SHE/HER)**  
lifestyle@craccum.co.nz

**NEWS EDITOR ALAN WU (HE/HIM)**  
news@craccum.co.nz

**VISUAL ARTS ARIANNA RAMOS (SHE/HER)**  
visualarts@craccum.co.nz

**ASSISTANT VISUAL ARTS BEN LUO (HE/HIM)**  
visualarts@craccum.co.nz

**SOCIAL MEDIA LEE LI (SHE/HER)**  
socials@craccum.co.nz

**PASIFIKA EDITOR IATUA FELAGAI TAITO (HE/HIM)**  
pasifika@craccum.co.nz

**MĀORI EDITOR BLAZE WEBSTER (SHE/HER)**  
maori@craccum.co.nz

**ENVIRONMENTAL EDITOR MIKE CROSS (HE/HIM)**  
environmental@craccum.co.nz

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

**ADVERTISING**  
advertising@ausa.org.nz

COVER  
**YOUNSOO KIM**

CENTREFOLD  
**YOUNSOO KIM**

CONTRIBUTING ARTISTS  
**BEN LUO, YOUNSOO KIM**

HOROSCOPES **CLARICE DE TOLEDO (SHE/HER)**

INTERNS **TIM EVANS (THEY/THEM) (ARTS),**  
**TREVOR PRONOSO (HE/HIM) (NEWS),**  
**REEMA ARSILAN (SHE/HER) (FEATURES).**

## EDITORIAL OFFICE

TOP LEVEL

STUDENT UNION  
BUILDING

34 PRINCES STREET

**f CraccumMagazine**

**@craccum**

**@craccum**

**@craccummag**



**WANT TO CONTRIBUTE?  
WE WOULD LOVE TO HEAR FROM  
YOU! JUST SEND US AN EMAIL!**

# FOR OUR SEASONED READERS



KALA TAKEBE BURGESS

**W**e come together today to write an editorial for the culture issue, and what better people to do it than us? Together we make 1 whole white person!

Okay but on a serious note, us Craccum team makes a diverse and cultural group of individuals who come together to create each issue. I would say we accurately represent the margin of student diversity in our tiny office.

As we walk through campus, go to lectures or join clubs we notice that we are part of a diverse and dynamic community. Yet, amid this diversity, there are moments when our campus culture falls short of embracing the full spectrum of experiences and identities that make up our student body. In this issue, we hope to reflect on our university culture and take proactive steps to ensure that every student feels valued, respected, and included. Our university is home to a rich tapestry of backgrounds, perspectives, and experiences. However, it's not uncommon to hear students express concerns about



feeling marginalized or misunderstood. Issues such as cultural insensitivity, lack of representation, and exclusionary practices can undermine the sense of community we strive for. For reference, you can have a look at the previous Craccum issues published when it was sorely run by white men!

Personally, I have experienced many occasions where I encounter microaggressions. These encounters often unintentionally can create a hostile environment for some. So I highly recommend pausing before you throw out a whack claim and assumption about a culture. We want to be able to foster a more respectful and supportive community.

With culture comes people, food, place, way of living and more. We may never experience a culture other than our own, although hard not to when living in Aotearoa, a somewhat diverse country, but it is important we respect and appreciate each and every culture for what it is. It's 2024 people about time we appreciate and celebrate everybody.

# Got your period?

We've got you!

**Menstrual products are now available in over 60 locations across our campuses!**

- Find biodegradable pads in over 50 bathrooms across the City and Grafton Campuses.
- Reusable and disposable items are available at your nearest Student Hub upon request.

Learn more:

**[auckland.ac.nz/period-caught-you-short](http://auckland.ac.nz/period-caught-you-short)**

*Be Well  
Whānau  
Hāuora*



**WED 16 OCT  
5-7.30pm**

**HOLY TRINITY  
CATHEDRAL**

**LIVE  
MUSIC**

**The Burtones**

**Variety  
of food  
& drinks**

**FOOD TRUCK NITE**

**AT HOLY TRINITY  
CATHEDRAL**

The above event will proceed if there is light rain as there is undercover seating.  
However if the event is cancelled due to severe weather, the rain date is Thursday 24 October, 5-7.30pm.  
For more info go to [Parnell.net.nz/parnell-food-truck-nites/](http://Parnell.net.nz/parnell-food-truck-nites/)

This event is sponsored by the  
Parnell Business Association



## AWKWARD INTRODUCTION TO TE WIKI O TE REO MĀORI

September 14th to 21st welcomed celebrations for Māori Language Week. This celebration has been in place since 1975. At a press conference, Arts, Culture and Heritage Minister Paul Goldsmith encouraged New Zealanders to embrace its arrival and take the opportunity to learn something new. Goldsmith shares he is also taking part by learning a whakataukī (“proverb”) once a day over the week.

However, attention has been largely focused on the incumbent government's perceived lack of action and support. Criticism has been directed at what appears to be a lack of action behind words of enthusiasm. Goldsmith and the Prime Minister have both received questions on their thoughts on Māori Language Week and how they plan to support it.

Opposition leader Chris Hipkins encouraged Goldsmith. Hipkins briefly shared some of his anxiety when he first started learning and the fears of “not getting it right”.

*“We should all just be willing to give it a go. You aren't always going to get it right the first time.”*

Despite the media drama, I'm sure our student populace is not bothered by the mainstream antagonism that chooses to weaponise what our country has to offer. On the Mezzanine Floor, dozens of attendees, staff and students are participating and involving themselves in the Reo Space. Inquisitive students look on from their laptops as song chorus, clapping, and laughter ring across the floor.

The Reo Space will certainly still be here even after Māori Language Week ends. I implore you to certainly take every opportunity that comes your way to participate in what interests you, irrespective of what you think others' thoughts are. That goes for everything else the university has to offer.

*“Na te whakarongo me te titiro ka puta mai te korero” – Through looking and listening, we gain wisdom.*



MINISTER REMOVED TE REO GREETINGS FROM OFFICIAL MATARIKI INVITATION



'HUGELY IMPORTANT': CULTURE MINISTER ON TE WIKI O TE REO MĀORI



## CELLPHONE BANS NOT DRACONIAN LEGISLATION AFTER ALL?

Staff at high schools have noticed an interesting shift in student culture. At Mount Albert Grammar School, the introduction of cellphone bans has brought back various remnants of the past: the return of broken windows from rugby balls and chatter during school breaks are just some of the things to note. The school commented it had to install more handball courts to meet the demand of students, no longer “passively sitting, heads down, not interacting and looking at their screens”.

The biggest concern initially from parents was how they would contact their children. It appeared this was not an issue in practice, and parental feedback has fared positively towards the changes.

The principal of Papatoetoe High School, Vaughan Couillant, noted that the legislation ban made a difference in the classroom but suggested a further change targeting vaping. Instead of leaving class for cellphone use, Couillant says students are now “wagging class to cloister covertly in toilets and vape”. More information can be accessed via the QR code below.



SHIFT IN CULTURE AT HIGH SCHOOLS SINCE CELLPHONE BAN



# NEWS



ALAN WU

## UOA STUDENTS WILL FEATURE EXHIBITIONS AT ART WEEK 2024

Art Week is back in October this year, and you are invited! The week lasts from October 4th to 13th. Save the date!

Our very own students from the School of Architecture and Planning will be a key attraction this year. The Urban Art Village, a part of this event, will be on Thursday 10th, October, from 12 to 9 pm on O'Connell Street and Freyberg Street. Over 60 pop-up exhibitions, with workshops and immersive activities across the ten days, will be present. Come along, and bring friends too! Support your fellow students and have a fun time exploring over the two weeks. Use the QR Code below to see the itinerary and what's on offer!



ARTS WEEK 2024

## INTERVIEW WITH CLARE NA: THE FESTIVAL OF FLOWERS

Clare is a fifth-year student studying for a Master of Architecture (Professional), completing her thesis. She will be featuring her project, "The Festival of Flowers" project at the Urban Art Village this year. We are fortunate to have an interview with her, where she shares about this project and the process she has taken to design it. The installation is a merry-go-round that allows the audience to participate and engage with the artwork.

**Where were you inspired to use the life cycle of flowers as the main theme of this piece?**

"The central theme of this piece comes from my experience working at a flower shop, Britomart Florist. I've had the privilege to witness firsthand the meticulous care my boss, Ran, devotes to every flower and to the artistry involved in curating their ephemeral beauty. I've always been fascinated by the philosophical aspect in how we elevate and cherish flowers at their fullest bloom, being fully aware of their inevitable decline. This cyclical nature – simultaneously beautiful and tragic – mirrors not only the life of the flower but life itself.

It is the delicate balance between celebration, transformation, and impermanence that inspires my explorations of how architecture can embody and reflect these fleeting, yet deeply meaningful moments. In the same way, I envision architecture as a festive, communal platform – one that brings people together to honour these cycles of beauty and impermanence.



In this design, my experience in the florist industry served as a major influence, shaping the emotional and conceptual framework of the project. Working closely with flowers has given me a profound understanding of the connections between people and nature, particularly the transient beauty of flowers and how they evoke powerful emotions in different stages of life."

**What was the design and creation process like?**

"The design and creation process were deeply rooted in the concept of festivals and the intrinsic connection to flowers- both act as a catalyst to bring people together, creating spaces targeting celebration and communal experience. Drawing on this, I was particularly inspired by the symbolism of the merry-go-round, a nostalgic element. The circular motion of the merry-go-round, much like the life cycle of a flower, evokes themes of repetition, renewal, and fleeting moments of joy.

One of the primary challenges I faced was balancing the artistic vision with practical considerations. While my goal was to create a dynamic, interactive space that engages people emotionally, I also had to think about the logistics and functionality of the structure.

After exploring various options, I decided to use a ready-made structure – a washing line – that could rotate. This allowed me to focus more on the artistic and experiential aspects of the design, as the mechanical function was already built in. By using a familiar object in an unfamiliar context, I could evoke a sense of

playfulness while addressing practical concerns serving as an ideal platform for participants to engage with and decorate, embodying the participatory nature of festivals and floral rituals."

## INTERVIEW WITH BLAKE MONK: THOUGHTS ON THE UNIVERSITY'S STUDENT CULTURE TODAY

Blake Monk is the Manager of AUSA's Student Advocacy and Advisory Service. He was a student at the University from 2016 to 2020 and completed his Master's degree from 2022 to 2023. He holds a BA, LLB, MCTS. The News Team was fortunate to get his thoughts on what student culture today was like, what was in the past, and what his thoughts are on its future.

**What would you say is the biggest difference you notice in the student culture of your time and now?**

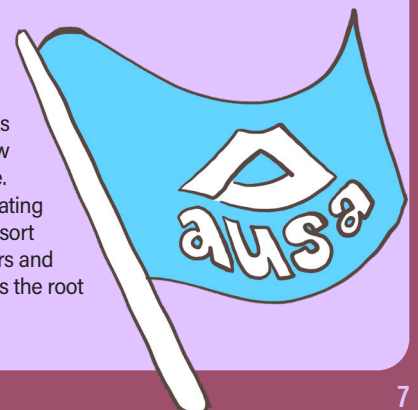
"I do seem to remember that we were more politically engaged back then, there were lively and well-attended debates on both NZ and international political issues whereas the last Baby Backbenches I went to had such a smaller audience. Some would say this is a good thing, I recall a very drunk mayoral candidate one year who came to a debate in an Osama Bin Laden costume (Chloe Swarbrick was the only serious participant at that one).

Aside from the less regular and rowdy debates and fora, I think that the neoliberal-managerial style of universities has become properly baked in at Auckland. Right from 2016, it was difficult to not just feel like a number and one of many instead of an individual learner but I am sure that the labyrinth of university administration has only increased in those 8 years (arguably to meet an increased tertiary student population); as well as the sense that university is a feeder pathway into secure employment and not a place to develop broad skills and learn how to be a functional and critical member of a modern democracy. Universities in general, and thus their students, I believe will struggle with their identities in the next decade as academics compete with both internal and external conflicting ideologies which see commitment to both the inherent value of higher education, and the perceived practicality of universities being run like large corporations."

**In an ideal world, what would be two things you would like to see in our student culture?**

"I would like to see more students have a better appreciation of the roles both academic and professional staff have at the University of Auckland. The staff here will of course never get every single issue right, but everyone I have met has tried incredibly hard to be fair for students both at a high operational level and during day to day contact with students. I think if students knew the kind of work their lecturers and administrators did (and just how much of it there is!), it would go a long way towards fostering greater empathy in both directions. In saying that, I still think that the push towards centralisation and generalisation of student advice has been an MBA's view of how universities work, as universities are inherently specialised (hence we have 125 subjects) and so the delivery of timely and accurate advice to students will require specialised subject matter experts instead of one group of people expected to be familiar with all the subjects taught across currently 9 faculties.

I would also like to see that we as students are allowed to believe that the world is not ok, and share in the discomfort of those conversations. There is a lot of toxic positivity in the health and well-being discussion where people are treated as defective if they cannot somehow "rehabilitate" themselves from a pessimistic viewpoint. Students today are graduating into yet another depressed job market which will afflict all Anglosphere countries probably for years; and in the long term there are no meaningful discussions about disrupting the status quo to avert what looks more and more likely to be a slow and painful civilisational collapse. Counselling has its place, but treating therapeutic techniques as some sort of panacea for our legitimate fears and anxieties does nothing to address the root causes of them."





# THE COST OF STUDENT CULTURE

## NAVIGATING RISING RENTS AND COMMUNITY CONNECTIONS



OLIVER COCKER

The University of Auckland finally designed to release the price of its halls of accommodation after repeated questioning from yours truly, fifty days after applications opened for next year. It should not surprise anyone that almost all the halls have increased by twenty dollars a week, with the parts of Carlaw's Student Village and Te Tirohanga o te Tōangaroa increasing by ten dollars a week instead.

For those of you who are wondering, yes, people will be paying five hundred and sixty dollars to live at Waipārūrū Hall, and anyone who moves in will be spending almost one hundred dollars a week more at O'Rorke than I paid in just 2022. I understand that it is similar at other universities across the country, but contrary to public belief, that just means everyone is being ripped off.

I am moving out of student accommodation, having lived there since I moved out of home and came to university. I do not make thirty dollars a week more than I did last year. But I thought it was pertinent to reflect on my experience. Because as much as we all hate it, it's not all terrible.

Sure, faecal matter is smeared in the bathroom regularly at Te Tirohanga. Stuart McCutcheon's front door is as consistent as the floorcest relationships. Grafton will throw anyone on its alcohol-free floor it can. And Waipārūrū might have a stabbing or two in Empire every few months. But is it really that bad? Aren't we all bonded by something bigger than terrible service?

Flametree cooking for all the halls of residence that aren't Waipārūrū is collectively derided. I have seen the Flametree cookbook. I know that lentil bolognese is made with fifty grams of oregano for every five kilograms of lentils, six kilograms of tomatoes, and ten litres of water and celery. Not much else. Weird names for tomato sauce disguise half the menu items on rotation; half the time, you have an attendant portion controlling you. If you're paying buffet prices, you should demand the buffet. I know it's not Flametree's fault; they're laying off workers, and you should try catering to thousands of people a day, but it is hard not to take it personally when you're paying the price you are paying.

The price I paid in twenty-twenty-two was four-hundred and five dollars a week. I applied



at the last minute in August before early applications closed. Honestly, I can not tell you if I applied for University Hall Towers or O'Rorke, but I ended up in O'Rorke on the twenty-third of February. I don't regret that choice. Our floor was a kind of family. Or a cult if you asked others in the building. Maybe it was something about being stuck inside together for seven weeks while the University was having its last attempt at lockdown, or perhaps it really is O'Rorke's reputation, but people bonded.

I was unaware of the party reputation it carried entirely. I knew that the fifty-thousand at Otago all had their various satanic rituals required to eat dinner, but I incorrectly thought that the atmosphere would be about equivalent at all the Auckland halls. No, if you pay for Grafton, you're paying for a ticket to the O Week Domain binge-drinking sessions. If you pay for O'Rorke, people do go out to bars literally every single night for a few weeks before they discover irreversible liver damage. I'm only joking. Of course, liver damage is almost always reversible, and the going out doesn't stop for months. And if you give your liver for Waipārūrū, you will be confused why everyone is complaining, even if you are not as close to your floor as the other halls because of that weird corridor set up that it's got.

And I'm not to leave out the other undergraduate halls. I have literally only ever met one person who lived at 55 Symonds, and the bank of parental privilege funded him, so I'll assume anyone else paying five hundred for an alright studio is the same. Te Tirohanga residents are famously united by their hatred of each other. And no one in Carlaw Park really knows people because you're on the same floor. There just happens to be two thousand people there, and you run into people. But we are also united by our hatred of basketball in the middle of the night.

I have often been told that Auckland has no student culture. Otago has a student culture because everyone moves into halls and is from a non-Dunedin city because no one from Dunedin wants to stay there. They're united by their escapism and couch pyromania. Victoria has a student culture because choosing to live in flats in Wellington will force you to drop out and work a full-time job to recoup your debts. Massey has one because the only other thing to do in Palmerston North is legally frowned upon. I refuse to believe Canterbury has one because I don't like Christchurch.

Student culture starts in the halls. We need to go American. Expand Carlaw Park towards the abandoned National Library. Make it unprofitable for the Cordis to continue to operate because students keep them up all night and then buy them out and make a new one there. Culture will follow if you scare away all the private businesses and replace them with enough students to earn their own postcode. People would pay to live there. I would pay to live there. And all your services

would be centralised so it would keep costs lower.

We also need parades. Victoria does some great parades. Once saw them take their parade right through the middle of a Brian Tamaki protest and a cruise ship. Cars don't actually need Symonds Street. Those traffic lights only let three cars at a time through at peak times. We should pedestrianise it and fill the centre with lots of little stalls. And then, come graduation, O Week, and any other time you have an excuse, like the Grand Old Duke of York, march everyone up and hill and march them down again.

Also, Albert Park is right there? We used to have Clubs Week set up in Albert Park. Students used to rule it before council enforcement agents decided that it was being used illegally. I think we just need some crafty negotiation by the University or AUSA to get us more events in the space.

We should also give students some rights. The inability to claim for anything that goes wrong is a little bit of a problem. A Stuart McCutcheon resident did go head to head with the University's lawyers at the tenancy tribunal in an attempt to the building recognised as part of the Residential Tenancies Act, and thus give rent controls and minimum standards to the students living there, but that fell short.

I am always hesitant to question judgments. I am not even a legal adept. But I will say it is a strong position for the judge to take to suggest that "it is clearly Parliament's intention that all student accommodation should be exempt from the Act," when there is a provision in the act for relationships between students and education providers. It really seems to be Parliament's intention that students get better treatment than the private rental market, but that seems to have been lost in translation.

I guess I'll survive with the University getting to dictate when I can turn the heater on, when the air conditioning unit can work, and whether it is a minor issue that a fridge is missing in that flat. If you want student culture, you have to give students power. We know what we want and are not afraid to pretend to buy a tank about it. I think it is time for more action, more student campaigns, and more noise to tell the University what we think.

But in the end, people would rather deride halls. The general public still seems to think that they're a good deal as if paying over a thousand dollars per square metre of your house each year is normal for renters. If we come together, maybe we can shake people of this assertion. The government probably won't help. The University definitely won't. But we have never needed them. There's thousands of us. And we know what we want.

# Verona



## *A New Voice Speaks*

**A CONVERSATION WITH  
POETRY PEEPHOLE CO-FOUNDERS**



KIERAN PANUI

The opportunities to perform in open environments are fundamental in the development of both craft and confidence for all creatives, it allows verseheads and poets to foster existing or new-found talents. This observation is the impetus behind the Poetry Peephole, a new poetry scene hosted Sunday fortnightly 6-8pm at Verona Bar on Karangahape Road. PPH gives anyone the chance to speak at open-mic poetry sessions with accompaniment from background musicians, fusing in many regards the arts of spoken verse and instrumentation. Being fortunate enough to witness the first Poetry Peephole event September 15th, a charming crowd ranging in experience and interests gave performing a go, and the outcome was a profoundly beautiful night exploring creative scenes.

Speaking to PPH co-founders Dr. Padriac Tahua O'Leary and Sinbad Bulidon, we get to know why this community project was started, what it's about, and what are the plans for future events.

**K.P:** Firstly, I'd like to know why the two of you decided to create this project?

**S.B:** It really started out of a lack of a place to able to do this kind of stuff before. I found myself on K Road and in Verona writing poetry, two poems per week, and having the ability to perform these works became the starting point for the project.

**P.O:** Yes, I completely agree with Sinbad. The idea grew from this sense of absence—we felt there needed to be a place where people could experiment, take risks, and feel safe doing so. Poetry Peep Hole is about creating that environment where established voices and newcomers alike can share their work, collaborate, and grow together. It's not just about performing; it's about fostering a community of creatives who support and inspire each other.

**K.P:** Would you care to comment regarding the lack-of spaces/ places where projects like this can be fostered?

**S.B:** It really started out of a lack of spaces where something like this could happen. Poetry is such a personal and vulnerable art form, but without the right platform, those voices go unheard. I was spending a lot of time on K Road, especially at Verona, and found myself writing more—two poems a week sometimes. It was only natural to want a space where that writing could live beyond the page, and that became the genesis of Poetry Peep Hole.

**P.O:** Yeah, we realized there was this gap in the community, and it wasn't just for poets but for anyone wanting to share something creative. The collaboration with musicians felt like a perfect blend because it mirrors the organic,

spontaneous nature of the open mic. I'm inspired by young voices, especially the Pigeonhole Collective, whose energy and ability to live, love, and create together is admirable

**K.P:** Where do you see PPH heading in the future?

**S.B:** Well, I definitely can say we will be continuing this fortnightly. I think as this project grows, the opportunity for more live music fusing poetry readings would be fantastic to see.

**P.O:** Absolutely. And to add to that, getting the opportunity to work alongside other members of the K Road community to achieve this is excellent, and reaching out to young people through Craccum is a good way to draw in an interested and engaged audience.



# GENOCIDE

## THE DESTRUCTION OF A CULTURE



REEMA ARSILAN

It has now been almost a year since Israel began its campaign of war crimes and ethnic cleansing in Gaza. For a year, the world has watched atrocities unfold, time and time again, while hospitals and journalists and refugee camps and children are specifically and systematically targeted by Israeli forces. For much more than a year, Israel has routinely denied and deflected blame, blatantly lying to muddy the waters, until finally they admit to whatever the crime in question, knowing that their actions have impunity. Remember the uproar, way back in October, about the bombing of al-Ahli Arab Hospital, which Israel blamed on a rocket fired by the Palestinian Islamic Jihad? Seems silly now, that they bothered to deny it, doesn't it? Because Israel has now specifically targeted almost every healthcare facility in the Gaza strip. The strategy of lying and deflecting only to later admit fault is nothing new, as it happened with the killing of journalist Shireen Abu Akleh, or the killings of Israel's own people, the hostages held in Gaza.

**41,252** people have been killed in Gaza in Israeli attacks, including nearly **16,500** children, according to the latest numbers. These numbers have stagnated however, and it's not because the onslaught is slowing down. In fact famine and disease, the direct result of Israel blocking humanitarian aid, has already begun causing deaths and lasting, widespread harm. The collapse of Gaza's health system, also directly due to Israel's targeting of hospitals and healthcare workers, has made keeping up with the deaths impossible, with the toll likely being much higher than reported. Many victims are still buried under rubble, and the state that bodies are left in makes it hard to identify them, and in some cases to even count the dead. After the Fajr massacre at Al-Tabin School, bodies were so destroyed that body parts were gathered at random and weighed in plastic

bags to give to grieving families to bury. As well as this, in many places once Israeli forces withdraw (such as Al-Shifa Hospital, where the IDF claimed there were no civilian deaths) mass graves have been uncovered.

These crimes are a blight on humanity. The failure of our current government to condemn these crimes is a blight on our country. Our Prime Minister isn't even capable of the shred of awareness required to pay lip service to the Palestinian people, only producing lukewarm statements about ceasefires and soft urges for Israel to follow humanitarian law. Zero acknowledgement of the many well documented violations of international law Israel commits regularly, zero action taken after the ICJ ruled that there was a plausible case for genocide in Gaza, and based on the way he talks about the issue one would have to assume zero understanding of anything to do with it. All our weak and spineless leaders are capable of is parroting the likewise empty sentiments of Western powers such as the UK or the US. It's not good enough.

Meanwhile, Israel has demonstrated their intent through both their actions and the words of their officials. From officials defending the rights of soldiers to rape, to calling for the annihilation of Gaza, to saying there is no such thing as an innocent civilian in Gaza, to encouraging the forced emigration of Gazans. Between the assault on Gaza and the ever encroaching illegal settlements in the West Bank, the erasure of Palestine and the Palestinian identity seems to be what Israel wants. The assertion that there is no such thing as a Palestinian is one used all the time by genocide supporters, and within Israel Palestinian citizens are referred to as "Israeli Arabs". This is all meant to erase the Palestinian identity and ties to the land and justify Israeli occupation by pointing at other Arab nations and saying "just go there."

Another way that Israel has attempted to erase the culture of Palestine is through their destruction of cultural heritage. Cultural sites are a part of civilian infrastructure and are protected under the Geneva Convention. Like many other things protected under the Geneva Convention, Israel has been bombing and relentlessly destroying important cultural sites in Gaza as much as possible. Museums such as the Al Qarara Cultural Museum, the Akkad Museum, the Rafah Museum and more holding artifacts thousands of years old have been looted by Israeli forces and damaged, some completely destroyed. The ancient port of Anthedon as well as numerous archeological sites dating back to the Bronze Age have been destroyed or left in ruins. A number of mosques and churches have been targeted by Israeli air strikes, including the oldest church and the oldest mosque in Gaza, usually while full of displaced civilians. The Omari Mosque contained a library full of rare books, which had survived the crusades and the First World War, only to be destroyed by Israel. A number of cemeteries have been destroyed and damaged, with Israeli forces digging up bodies. Schools, universities, libraries, ancient architecture, the Central Archives. So much important history and culture has been lost to malicious and intentional erasure.

The devastation in Gaza is not just a humanitarian crisis, but a deliberate attempt to erase a people, a culture, and a history. Israel's systematic targeting of civilian infrastructure, cultural heritage, and human life is a form of ethnic cleansing, driven by an ideology that denies the very existence of Palestine. No matter how much they deny it, Palestine does exist, and it will be free.

From the river to the sea.

# Whitewashing of Māori Culture

## A Personal Perspective



BLAZE WEBSTER

**M**āori culture is being whitewashed! Let me explain. This is a story that has been unfolding since the arrival of Pākehā in Aotearoa. From the beginning of colonization, there has been an erasure of māori traditions and perspectives, impacting the physical, emotional, mental and spiritual (hauora) aspects of generations of Māoris lives.

One example of this erasure is the forced removal of carvings, such as tekoteko from marae. Many iwi, including my own, were pressured to take down these carvings due to the beliefs of Pākehā. For nearly 200 years, many of these carvings have not been restored. Pākehā who initiated the removal were influenced by their own religious views and assumed that the carvings were symbols of Māori idol worship. However, this is not the case, tekoteko is a specific carving of ancestors, generally placed at the apex of their whare whakairo to provide the iwi spiritual protection and guideship through the stories those carvings may portray. The removal of these invaluable carvings is not just a physical loss but a spiritual one as well, severing connections to Māori history and identity.

Te Reo Māori was another casualty of colonization. Throughout the 19th and 20th centuries, it was suppressed in Kuras and society for "lack of purpose" and disrespect when speaking to English people. We are still seeing the effects of multiple generations being abused for speaking their own language. Those who have gone through this trauma often prevent themselves from teaching their tamariki Te

Reo to ensure they do not go through the same fate. The intergenerational impact of this loss is still felt as Māori and some Pākehā work to have our language accessible and used appropriately for our communities.

Reflecting on my own education, I only learned about Māui and a handful of stories about him; I had never learned about Papatūānuku, Ranginui, and more. On a more serious note, I did not have the chance to learn Māori values and principles in Kura nor at home. When I looked at Māori peers who grew up in a strong community, I saw examples of manaakitanga (hospitality) and whanaungatanga (kinship), which I lacked a fundamental understanding of. This created a gap that made me, and others like me, feel like we could not embrace our Māori heritage.

As someone who is part Māori and mostly Pākehā, I often feel disconnected from my whakapapa. My "whiteness" is often the first thing people notice, and it's challenged my expression of Māori identity in a world that prioritizes my fair complexion. After being told I am of Pākehā descent by every new person I meet, I find it hard to then fill out forms where I can get the benefits that I apparently "deserve" because of my whakapapa. This disconnect is a form of cultural erasure—being seen as too white to be Māori, yet Māori enough for specific support and statistical purposes.

I am not alone in this experience. Countless tamariki and rangatahi face similar challenges,

feeling detached from their whakapapa and cultural roots with little to no knowledge. But it's important to remember that knowing you are Māori is enough! Your identity and how you express it is valid, and it cannot be diminished by appearances or societal expectations.

The whitewashing of Māori culture has affected everything from language and education to personal identity and expression. Recovering our traditions, stories, and values is about honoring our past and securing a future where Māori culture can thrive in its authentic form. If you are on your own journey of Māori and self discovery, there is support UoA can provide. Consider joining Māori communities, clubs, and programs, or seek guidance from support providers like Tuakana, Te Korowai Atawhai, or campus care!

### Glossary

- Pākehā - European descent*
- Hauora - Wellbeing that contains 4 concepts (physical, spiritual, mental, and emotional).*
- Tekoteko - Human-like figures carved to represent tribal ancestors.*
- Marae - Meeting grounds*
- Iwi - Tribe*
- Whare whakairo - Carved meeting house*
- Te Reo Māori - Māori language*
- Kura - School*
- Tamariki - Children*
- Rangatahi - Adolescence*
- Māui - Demigod*
- Papatūānuku - Mother Earth*
- Ranginui - Father Sky*
- Whakapapa - Genealogy*



1. Jujulipps - Game Over [NZ]
2. Mokotron - ŌHĀKĪ [NZ]
3. Fazerdaze - Cherry Pie [NZ]
4. Ocean Beach - Omnism [NZ]
5. We Will Ride Fast - Matter Makes Abstraction [NZ]
6. Revulva - Heroin Chic [NZ]
7. Teddyyy - Radio (Club Mix) [NZ]
8. Snivelling Swineheards - Deathbubble Aneurysm [NZ]
9. Theia - BALDH3AD! [NZ]
10. Jim Nothing - Wildflowers [NZ]



LISTEN  
HERE TO THE  
SPOTIFY  
PLAYLIST







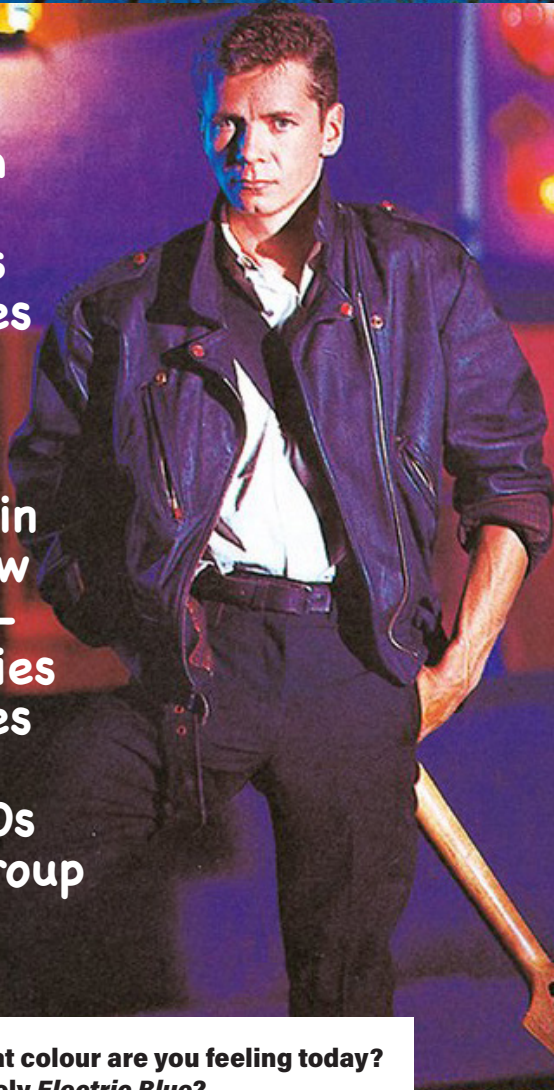
# ICEHOUSE

## MELTING IN TOKYO



LEWIS MATHESON CREED

An interview with Aussie synth-pop legend Iva Davies on legacy, memories of collaborations and a forgotten 80s international supergroup based in Japan. An interview with Aussie synth-pop legend Iva Davies on legacy, memories of collaborations and a forgotten 80s international supergroup based in Japan.



**ICEHOUSE's hits are essential to the 80s songbook of Australia, New Zealand (and the rest of the world).**

If the band's name doesn't ring a bell, perhaps their earworms do: *Electric Blue*, *Great Southern Land*, *Hey*, *Little Girl*, *Crazy*, *No promises*, *Street Cafe*, *We Can Get Together* etc. I had the pleasure of talking with the mastermind behind the band, Iva Davies (songwriter, vocalist and guitarist) on ICEHOUSE's legacy and some of his memories from their rise to fame. He also opened up about his experiences during the little-known collaborations with fellow synth-pop legend, Yukihiro Takahashi, in Japan during the mid-1980s. Both myself and Craccum would like to thank Iva for generously giving his time. And if you're a fan of the ICEHOUSE sound, they're performing in NZ next January (I know I'll be at the Whitianga show).

**What colour are you feeling today?  
Surely *Electric Blue*?**

Ah, well it's a fairly grey day here in Sydney. I don't react well to persistent rainy weather, it's only gotten worse as I've got older, so I'd say grey.

**What was the last album you listened to?**

A classical piece called *Pictures at an Exhibition* by Modest Mussorgsky, orchestrated by Maurice Ravel. I rarely listen to popular music, it just reminds me of work.

**Favourite place in Aotearoa New Zealand?**

I'd say Queenstown. We're touring there next year and they have this fantastic Japanese restaurant there. To be honest my partner is coming over with me just for the food there.





**Now, for a tricky one, what do you think makes or breaks a hit synth-pop song?**

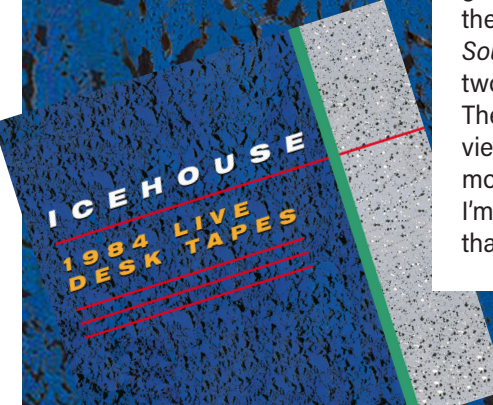
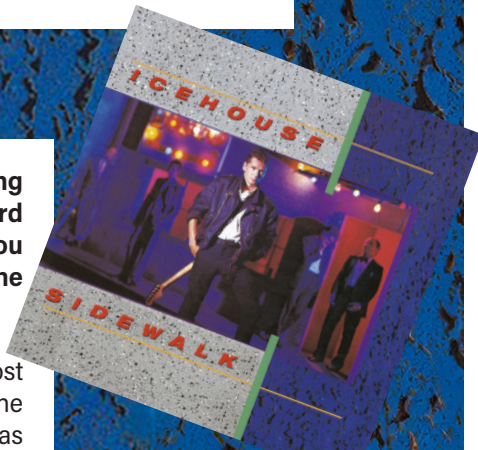
That's an interesting question, I would say most of what I did was dictated by the technology itself. For example, I have a piece sitting in front of me right now: a Sequential Prophet 5 Rev3, a revolutionary machine. I've used it throughout my whole career from the late 70s, right through to the last time I recorded in the 2000s, which is an incredibly long time to use just one instrument. The quality of the song comes from the sound of the instrument, such as that single note at the start of *Great Southern Land*.

**Speaking of, to me, 'Great Southern Land' is a bit like 'Born in the U.S.A.,' where its lyrics present a critical view of the country in the title, but it has also taken on a patriotic anthem-like quality. What are your thoughts on the legacy of songs like yours from that era with a political edge in Australia today?**

I always took a position of not wanting to give people the answers, or push a particular point of view. On the other side of the coin, you have bands like Midnight Oil who had an incredibly forthright message in their lyrics which they wear on their sleeves. I wanted to pose questions and let people think about them. I remember going to a great deal of trouble to weigh the scales when writing the lyrics of *Great Southern Land*. For example, I chose to use two verses, instead of the standard three. The first presents a kind of black/white view and the second a more ancient/modern view to balance the discussion. I'm kinda proud at 25 that my thinking was that peculiarly mature.

**In 2024 ICEHOUSE is celebrating the 40th anniversary of their third album, *Sidewalk*. Where do you feel that album sits within the larger discography of the band?**

We had ups and downs like most acts, and in comparison to the albums surrounding it, *Sidewalk* was considered a commercial failure at the time. It was a strange period. I decided to produce it myself, which was probably a mistake in hindsight, but it was just something I had to do to get it out of my system. Most of it was recorded in Sydney, but only half the tracks had lyrics, which was tricky to get around. So, I booked another studio in L.A. in 3 weeks time, then sat on a Hawaiian island with that deadline hanging over me to come up with the lyrics. When I got to L.A. I just sang the vocals in one take to get it over with.



**When you were 21 you took the leap from classically trained oboist to a rock star pursuing popular music. Do you have any advice for young people who might be facing a similar career crossroads?**

The main piece of advice which I have been giving young people over the years I feel is redundant now. There is no doubt in my mind that being highly trained in music theory was an incredible advantage when constructing pieces of music. But it is really less applicable these days because people don't make music conventionally so much, you can be successful with just a laptop.

**Following up on that, what can you tell us about your latest release *1984 Live Desk Tapes*?**

That was a complete accident! Andy Hilton was our front of house man for our *Sidewalk* tour, he also engineered the album. He moved to the US decades ago, and we've been in intermittent contact since, sending an email around birthdays and such. Not that long ago, during idle discussion, he mentioned he had these tapes recording the *Sidewalk* tour from his mixing desk. And I said, "You what?!!" It was a real treasure trove.

*[Arts editor's note: it's a great live album btw, give it a listen]*



Also, what was it like being forced to change your band name for legal reasons?

It was a bit of a wrench really. We were about to release our debut album *ICEHOUSE* on our international label, after it was already a big success in Australia and NZ. But the company said we couldn't use our band name, Flowers, because it was already taken by some other band. So they had this competition out of their London and L.A. offices to rename us, and they settled on 'Industrial Chili' [Laughs]. It was pretty horrifying. So, we used simple logic and realised we have two names associated with us, Flowers, and ICEHOUSE. So we chose ICEHOUSE and we did a short local tour to announce the name change before taking off to pursue international fame. Band names are incredibly important, you cannot imagine! That is what you are going to be associated with forever!



You've performed and collaborated with so many musicians over the years, including some which you used to cover in your early days, like David Bowie and Brian Eno. What's it like, not just meeting, but working with your *Heroes*?

The Bowie one was amazing, opening for his 1983 Serious Moonlight tour by far the largest thing we'd ever done, but because of that I didn't get to spend real time with him. I mean he was absolutely swamped and suffering from ridiculous success, playing to 50, 60, 70 thousand people every show. We had a few conversations but didn't hang out. He couldn't go anywhere either as he needed a bodyguard with him, and he nearly got killed at a nightclub one time. A number of years later I got the chance to spend some real time with him but that's another story. Funnily enough, we were actually given an offer to tour supporting Peter Gabriel at the same time too, but I'm glad we picked to go with Bowie.

Eno was remarkable, and I was a big fan of his early solo albums. The producer I chose to work with on our 4th album *Measure for Measure* (1986), Rhett Davies, was the producer of Roxy Music, and of course knew him quite well. I was in this tiny London studio recording the backing vocals for 'Cross the Border', when I mentioned to Rhett I was aiming for a Brian Eno style and he discovered I was a fan. So he nonchalantly said, "he's living in a basement over there, I'll let him know". And I was freaking out. So the next thing I know, Brian Eno walks in unannounced about 30 minutes later, and starts singing the back-up vocals I'd written to be in the Brian Eno style!

The thing is we did a lot of covers in our early days as Flowers, mostly T. Rex and early Bowie, and Eno. But never did we once cover Roxy Music, even though it's somehow out there that they were this big inspiration for us.

[Arts editor's note: Sure enough, Wikipedia claims they did covers of Roxy Music. Don't trust everything you read online kids. Trust Craccum instead.]

# CLUBS COLUMN

## CHECK OUT THESE THREE COOL CLUBS ON CAMPUS.

### INDIAN DANCE CLUB

Discover the vibrant world of Indian Dance CLJ! Join us for a glimpse of Bollywood dance and music nights, competitions, and workshops. Whether you're a beginner or a pro, experience the joy of dancing and make new friends in a fun, energetic atmosphere.



### AUCKLAND UNIVERSITY WOMEN IN SCIENCE

Auckland University Women in Science is a community with a goal to connect, uplift, and empower women/gender non-conforming individuals within science. We run a range of social, academic, postgrad and advocacy events. We also have a school outreach program, first-year mentoring, and a professional mentoring program for third-years/postgrads.



### AUCKLAND UNIVERSITY DANCE ASSOCIATION

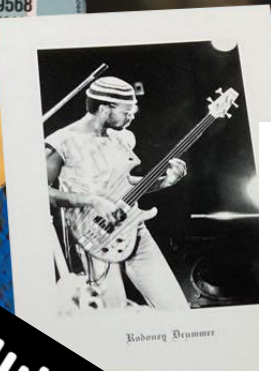
Kia ora, we are Auckland University Dance Association a.k.a. AUDA. We hold weekly dance classes to provide a safe space for students to give dance a go and enter the dance community. If you have an interest in dance, have danced before or have two-left feet, surely give us a message. <https://linktr.ee/audanceassociation>. #slaayuda



One of your lesser-known collaborations was with Yukihiro Takahashi, the drummer/vocalist of the Japanese electronic band *Yellow Magic Orchestra*. How did that collaboration come about?

At the time, Yukihiro Takahashi had made a habit of trawling the charts looking for songs he liked and would recruit the artists to write English lyrics for music because he was uncomfortable with his English skills and was looking to find success outside of Japan.

So when we had this big hit off our second LP (*Primitive Man*, 1982) called 'Hey, Little Girl', I appeared on his radar and received an invitation to come to Japan in 1983. I wasn't the first English-speaking lyricist he'd worked with in this way, before me it was Bill Nelson (of Be-Bop Deluxe), and before him it was Robert Fripp (of King Crimson).



Did you experience any 'culture shock' when working in a Japanese recording studio, compared to an Australian or western one?

Definitely! [laughs] I wouldn't consider myself to be a good collaborator in general, but I'll never forget that experience recording with Yuki, it was fairly daunting to me.

I arrived in Tokyo and was driven from the airport in air-conditioned comfort and spent about an hour at the hotel before I was expected at the studio. I remember looking out my window at this Shinto temple 100 metres down the road and thinking I'd walk to it while I waited. I was wearing light clothing and shorts, but the second I stepped out the door into the Tokyo summer I was drenched in sweat! [laughs]

Anyway, when I got to the studio later that day there were more people than I'd ever seen in a control room before. They had the musicians, interpreters, managers, tons of engineers and assistant engineers wearing these white gloves. Then they played me this instrumental track, which was for the song 'Walking To The Beat', and straight away afterwards the interpreter goes: "Yuki thinks you should try to write some lyrics."

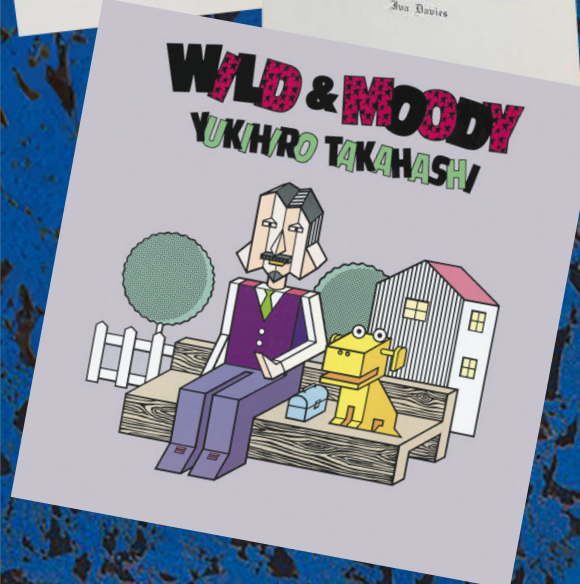
I said, "Yea sure", but you see I was expecting to go back to the hotel with my Walkman at least overnight to figure out the lyrics. But they keep looking at me. And I was like "Wait, you want me to write them now?". They all nodded yes. And being put on the spot I freaked out completely inside.

So I sat on the studio floor for about half-an-hour listening to this music and writing some lyrics. And when I said I had finished, the interpreter came over the intercom saying "Yuki would like you to sing them now!"

So I stood at the microphone and sang them off the page as I heard them in my head, and of course I made a few uncomfortable mistakes. So I asked if they would mind if I could have a second go as I had a sneaking suspicion that my rough vocal guide would end up on the final cut.

From there, Yuki kind of parroted over those vocals usually. I'm pretty sure on the final mix at least 40% of my voice mixed in with his. He was quite heavily dependent on collaborators for English vocals.

They're far less casual in the studio, you're here for a job and we don't muck around. That work ethic is part of their culture. It was so intimidating with everyone waiting for you and staring at you. No one left the room the whole time.





**You were also part of Takahashi's touring band in the mid-80s for a while, which was kind of a low-key international supergroup. Do you have any stand-out memories about that tour and the band?**

In 1984, I was also given an invitation to be part of the touring band as lead guitarist and a vocalist as a replacement for Bill Nelson, and I sang one song at the shows: 'Helpless', which was a Neil Young cover.

When I was in Yuki's band there were some local Japanese stars and this bass player ironically called Rodney Drummer. Yuki didn't play drums at all as he wanted to be at the front, so instead he had this amazing drummer Steve Jansen (of Japan [the band, not the country]). Steve collaborated more extensively than I did with Yuki. Steve's a lovely guy. We became great mates over that tour, hitting the clubs together, chatting till sun came up and playing cards. He was the first drummer I'd met who could play to a click track, which I didn't even know was possible, and it suited me down to the ground. So I invited him to play on the 4th ICEHOUSE album, *Measure for Measure*, but I was sad we never got to tour that music together. We were all so busy in the 80s and quickly moved onto the next project.

The concert tour we did was also extraordinary and nothing like I've ever seen. We played very early in the evening at 6 pm to these massive theatres. The whole audience was seated, incredibly attentive and quiet, but would suddenly erupt into applause in between songs, like crowds did for The Beatles. It was like Beatle-mania really. When we left the venue they had to send decoy cars going in the opposite direction as Yuki would be followed by hordes of young female fans. The entire culture around musicians in Japan was so extraordinarily different too. At that time Yuki had his own TV show and a string of clothing boutiques. They really became an all round media phenomenon. Japan was well into the kind of sponsorship deals you see today a decade before anywhere else.



**On your second studio album collaboration together, EGO (1988), you actually sang on one of the tracks, 'Dance of Life'. What do you remember about the creation of that track?**

My second experience was quite different. This time there wasn't a pre-recorded instrumental and they had my main workstation in the studio, the Fairlight CMI. So I was able to write 'Dance of Life' from the bottom up.

We were on the 17th floor of the EMI building in Tokyo and at a certain point the building started swaying from an earthquake. None of the Japanese missed a beat, but I completely freaked out and had to get Bob Kretschmer (of ICEHOUSE), who was working on the track with me, to kinda hold my hand though that! [Laughs]

One footnote is that at a certain point this Japanese man walked into the studio with a long black overcoat and Yuki suddenly got very excited and animated. That man was Ryuichi Sakamoto (of Yellow Magic Orchestra). He'd just invested in a DAT portable recorder and had been wandering through Tokyo that morning recording crowd noises. Yuki was so taken by it that those recordings ended up getting thrown into the front of 'Dance of Life', which you can hear if you listen to it.

*[Arts editor's note: If you're a fan of the ICEHOUSE sound, you'll love 'Dance of Life', it's on music streaming services, and a hidden gem. Also, fun fact but Bob Kretschmer would later go onto to become a big Hollywood wigmaker, an example of his work is Captain Jack Sparrow's dreadlocks]*

**Overall what did you make of Takahashi? Was there anything you felt you learnt or took away from collaborating with him?**

Our personal interactions were very limited by the language barrier. But the first day I was in Tokyo, when I arrived at the studio, the main engineer was in the recording room fine tuning Yuki's drum set. He'd been up all night getting them just right. Yuki was a tiny guy, even shorter than me, and skinny as a rake. When Yuki arrived, he went up to the kit and tested it out. I don't believe I've ever heard a louder drummer, he was an absolute powerhouse. Although I never actually heard him play again, I could tell he was a legendary drummer. He passed away a few years ago and it was a great loss because he was a brilliant musician.

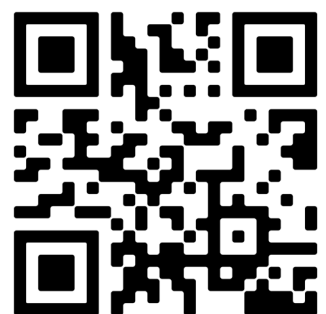
In the Yukihiro Takahashi band, my head exploded. It was a truly extraordinary experience using a click track to play live. Yuki was well ahead of his time by having his whole touring band play with these headphones on listening to a synchronised click track. We even had our own little mixing consoles! Ever since, and to this day, I always use a click track with my live band. In 1985 when ICEHOUSE needed a new drummer, I auditioned this 17 year old young man with a Walkman and with a click track playing. And he's still our drummer!

**Lastly, is there anything you want to plug or shout out to our readers? How can we support your music?**

ICEHOUSE will be back in NZ next January as part of the Summer Concert Tour 2025. They will be supporting fellow Aussie rock legends Cold Chisel for their 50th anniversary tour alongside Everclear, and our very own Bic Runga. They will be performing three out-of-Auckland shows in Queenstown (January 18th), Taupō (January 25th) and Whitianga (January 26th). Tickets are on sale now! Also follow them on Insta @icehouseband.

Here's what Iva had to say about ICEHOUSE and Cold Chisel: "We go way back. Cold Chisel was actually part of a revolution in the Australian music industry. Back in the day, this company called Premier Artists had a monopoly stranglehold on Australian music with over 200+ bands signed. If you wanted to play live you had to go through them. There were these two managers who realised the two bands they were managing generated half the revenue for Premier Artists and they weren't getting a fair cut. The bands were The Angels and Cold Chisel. So they broke away, and took on a third band as a kind of apprentice to open for Cold Chisel, and that was us when we were Flowers. And we're still opening for them to this day, so we haven't graduated from our apprenticeship yet! [laughs]"

**SCAN HERE FOR TICKETS TO SEE ICEHOUSE LIVE**



# PACIFIC RAINBOW CULTURE

## SHIFTING THE DEFICIT FRAMING, TO POSITIVE LIBERATION



IATUA FELAGAI TAITO

**W**hen people think of Pacific culture I wonder if the first thing you think of is those that are Pacific Rainbow individuals? Probably not, but we should think of those that identify as being Pacific Rainbow as they are an integral part of Pacific communities. In the Western world they have the LGBTQIA+ community, but there is a cultural specific acronym that centres Pacific Rainbow identities which is MVPFAFF+. MVPFAFF+ stands for Mahu, Vaka salewa salewa, Palopa, Fa'afafine, Akavai'ne, Fakaleiti (Leiti), Fakafifine, and more. This term was coined by Niuean Fakafifine Phylesha Brown-Acton due to realising that Pacific queer experiences were not being discussed or included within Rainbow conferences globally.

MVPFAFF+ Pacific Rainbow people have a vital space in our Pacific cultures due to being known as being healers, being known for their spiritual energy, their creative and innovative eye and abilities to connect and do the cultural binary labour (male and female) with originality that makes them memorable and significant. Before Christianity, gender fluidity and queerness was inherent and normalised, then it changed due to colonisation which then made anyone that doesn't fit heteronormativity as being secondary. Within the Aotearoa-New Zealand context, the documentation around Pacific Rainbow data was so dearth as well. Until the Manalagi project, a three-year research project, funded by the Health Research Council. And that it is the first of its kind where an online survey specifically targets health-care specific experiences of Pacific Rainbow+ communities in Aotearoa. And what the Manalagi report found was many things but I'll name some of the things.

The report found "the inherent discrimination that exists in practice for both healthcare professionals and Pacific service providers needs to be addressed", there has to be more support for "Pacific families and churches to address how to support a Pacific Rainbow+ individual through their disclosure journey and to stamp out conversion practices". And "more focus and research needs to be conducted on employment opportunities for Pacific Rainbow+."

I highly recommend to check out the Manalagi Survey Community Report: [https://www.manalagi.org/files/ugd/b7eedf\\_7a214bf6e78349f084581c5f2b68bf2d.pdf](https://www.manalagi.org/files/ugd/b7eedf_7a214bf6e78349f084581c5f2b68bf2d.pdf)

As it goes in depth the Pacific Rainbow+ data that was gathered throughout the three years. From a lived experience being a part of the Pacific Rainbow MVPFAFF+ community, when I was young there was no representation for me which made me lost and also marginalised even within my Pacific community. And so it is so easy to fall into the trap of feeling isolated and as a result in a deficit framing or frame of mind because we are a gender minority in Aotearoa.

For example, there are many Pākeha LGBTQIA+ Rainbow communities, but then to specifically make it Pacific specific within Aotearoa we are vastly smaller within the Pacific community but also the Rainbow community in Aotearoa. And so naturally I have felt like there were structural barriers that are intersectional which creates more complexity for MVPFAFF+ individuals in comparison to Pacific heterosexual people or Pākeha queer people. But, as I learn and am inspired by NZ MP Georgina Beyer, the first openly transsexual woman to be a mayor and member of parliament in the world, Samoan fa'afafine queer male Seuta'afilili Dr. Patrick Thomsen who was the Principle researcher for Manalagi, Niuean fakafifine Phylesha Brown-Acton who has a New Zealand Order of Merit for community commitment of service to LGBTQIA+ communities, Amanaki Faletau-Presscott who pioneered the first fakaleiti film (written by Amanaki and starring her) that was nominated for The New Zealand Television Awards for best drama, best Pasifika program, best actress and supporting actress. They all showed resilience and never gave up on themselves but also did not give up on their MVPFAFF+ communities.

There are many more inspiring Pacific Rainbow leaders but there are too many to name but they all come from the culture of struggle which unfortunately is normal for us feeling oppressed and minoritised. And having positive liberation around celebrating what makes us feel oppressed which is our authenticity and truth, and

using it as a way to empower us to have self-determination and resilience to be successful and to defy the deficit framing that exists by understanding our queer indigeneity. Understanding that we are powerful, we are majestic and no one can get rid of our intersectional identities. As we intersect with gender, sex but also culture which reiterates the beautiful complexity of what makes us authentic in not only Aotearoa but the world.

I also want to acknowledge that all Pacific Rainbow communities in Aotearoa and abroad are not monolithic, so I can only speak from my own experience but also from research that I have read too. And one thing I know for a fact is being courageous enough to be your authentic self in its entirety allows us to have the positive liberation that comes so naturally to Pacific Rainbow people. I take my journey for instance, being a Samoan Queer Christian who has been through self inflicted conversion therapy, being bullied in primary school for being flamboyant and a effeminate male and couldn't find a role-model specific to my own identity but when I realised I needed to use what oppressed me and using my pain, to form my purpose to make a positive difference... the doors of opportunities opened up for me from obtaining a doctoral scholarship, getting the Prime Minister's scholarship, teaching, researching and lecturing about these topics at Universities specifically, being a part of the inaugural Auckland Theatre Company to now having the pleasure to be your inaugural Pasifika editor for Craccum. And I think I attained these amazing opportunities due to me leaning into my truth, my Pacific Rainbow truth and redefining or raising awareness around these complexities around Pacific Rainbow matters and it allowed me to be more analytical and more relentless to succeed and not give up.

Changing my mindset around my Pacific Rainbow culture and the struggles that come with it and positively using it to be an activist around these matters and using this as my superpower as it is entrenched in the fabric of our cultural history that we are special, we are positively transformational thus the complexities and I think that is what makes Pacific Rainbow MVPFAFF+ integral globally.

OLD MAN  
SCREAMS INTO  
THE VOID

# RECLAIMING PUBLIC SPACES

## THE CASE FOR TAXING PREDATORY ADVERTISING



MIKE CROSS

New Zealand has a strong advertising culture. We love a good ad, using our quick wit and awkward humour to make lasting impressions. Even the diabolically bad ones have our unique charm and fingerprints all over the adspace pie. From clever local campaigns to cheeky billboards, our approach to advertising is as distinctive as our kiwi accent. Yet, while we celebrate our creative ad culture, we need to examine

how this pervasive presence in public spaces impacts us, advertising is omnipresent. From billboards at busy intersections to bus shelters plastered with bright, enticing images, public spaces have been transformed into billboards for corporate interests. But while companies exercise their right to advertise, there's a critical piece missing in this equation: *our consent*.

Unlike choosing to watch television, listen

to Radio or browse the web, where the presence of ads is at least implicit in the unspoken contract of using such services, public spaces offer no such choice. We're constantly bombarded by ads that push products detrimental to both our health and the environment, think sugary drinks, fast fashion, or the latest smartphone, produced at the expense of rainforests in faraway lands. There's no "opt-out" button for passersby standing at a bus stop, forced to engage with

manipulative marketing.

"Corporations use our public spaces as their showcase, yet these spaces are supposed to belong to everyone, not just those who can afford to buy their way in" - (Naomi Klein, *No Logo*). When we allow unchecked advertising, we hand over these spaces to corporate interests at the expense of community well-being.

At the heart of this issue lies the question: Should companies have unrestricted access to our public spaces to advertise products, often using predatory techniques designed to bypass our critical thinking? These ads typically target the most vulnerable among us, children and young people. Using bright colours, fun imagery, and the illusion of popularity to sell products that can harm our bodies, minds, or planet.

From the tobacco industry's past glamorization of smoking to today's ads for sugary snacks or trendy but unsustainable consumer electronics, corporate advertising has a history of prioritising profit over public good. The lack of consent to this constant barrage of consumerism is a pressing issue that demands attention. This endless push for consumption often results in people "losing touch with themselves as citizens" as they are transformed into consumers manipulated by brands - (*No Logo*). This manipulation robs us of our ability to engage critically with the world around us, and it's happening in spaces we have no choice but to occupy. It's time for a change.

What if we could shift the balance? What if we introduced a significant tax on corporate advertising in public spaces, using the revenue to support essential social programs? A 50% tax on public advertising would not only curb the saturation of corporate messaging but also generate much-needed funds for public education, healthcare, unemployment benefits, and scholarships for low-income students.

By placing a high tax on advertising, we would challenge companies to rethink the ethics of their marketing strategies. It would make pushing harmful products less profitable while funneling corporate wealth back into the communities they operate within.

Imagine walking through your city and seeing billboards promoting job training programs, mental health resources, or environmental conservation efforts or public messages that actually serve the community rather than encouraging overconsumption.

"even though we may not be able to stop the spread of global advertising, we can still

reclaim our public spaces" - (*No Logo*). Taxing public advertising would be a powerful way to reclaim our cities from the grip of corporate interests.

Public spaces belong to everyone. Public spaces should be accessible to everyone, not just those who can afford to buy advertising space. Yet, they've increasingly become tools for corporate interests. The ads we see in our cities often promote products we don't need, things that fuel waste, unhealthy lifestyles, and environmental destruction. What if, instead, we used these spaces to promote programs that lift up communities?



Cities could replace harmful advertising with campaigns highlighting social programs, community events, or important public health issues. For example, a bus shelter could display information on local recycling programs or job opportunities rather than the latest fast food combo meal. And even if we didn't reduce the number of ads, the tax revenue could still be funneled back into public services that support the most vulnerable members of society.

By replacing harmful corporate ads with promotions for social programs and public awareness campaigns, we can foster a more informed and empowered society. For instance, billboards could highlight local recycling programs, job opportunities, or community events, providing constructive information rather than promoting fleeting consumer goods.

"The revolution will not be brought to you by Xerox and Pepsi. It will not be brought to you by the same corporations that have turned life into a series of product placements" (Adbusters). This perspective shows our need

to reclaim public spaces from commercial exploitation and repurpose them to serve genuine community needs.

The revenue from such a tax should be used to fund scholarships, increase unemployment benefits, or offer grants to those in need. This simple shift would create a system where corporate wealth is redistributed in ways that benefit the entire community.

Introducing a tax on public advertising would also help reduce the growing gap between the "haves" and the "have nots." Wealth generated by corporations through public advertising would be reinvested in social programs that directly help individuals and families in need. This could lead to a society where people from all backgrounds have more access to resources and opportunities.

Counter-culture activist and author Kalle Lasn of Adbusters similarly critiques the role of advertising in perpetuating inequality: "The corporate agenda has been able to shape our desires, wants, and needs. By addressing this through taxation and repurposing, we can start to realign societal values" (Lasn, *Culture Jam*).

Such a policy wouldn't just be about reigning in corporate advertising, it would be about empowering communities. Redirecting funds from corporate pockets into public hands would provide support to those who need it most, making education and healthcare more accessible and ultimately contributing to narrowing the

wealth gap.

Critics will argue that this tax is an attack on the free market or that it stifles competition. But let's be clear: the "free market" is far from free. Large corporations already benefit from tax breaks, subsidies, and an outsized share of public space. It's time to level the playing field, to put the needs of society above the greed of corporate giants.

This isn't about eliminating advertising altogether, it's about creating a fairer system, one where corporations contribute their fair share to the communities they exploit and profit from. By taxing public advertising and reclaiming public spaces for the benefit of all, we can move towards a future where the public good comes first.

Our society is increasingly divided by wealth and (in)opportunity, bold steps like these are necessary. We need to take back our public spaces, tax predatory advertising, and invest in the well-being of our communities. We need to change our advertising culture.

# Reverse Culture Shock

## Living between two worlds



KAAVYA GHOSHAL

In 2023, I packed my bags and left Mumbai to study at the University of Auckland. Moving from the bustling metropolis of India to the serene city of Auckland felt like stepping into an entirely new world—one with its own rhythm, culture, and set of norms. Though I had mentally prepared for the culture shock, the experience was still overwhelming. What surprised me even more was the reverse culture shock I experienced when I returned home to Mumbai during the breaks. This experience of straddling two vastly different cultures has shaped my perspective in ways I never imagined.

Mumbai is a city that never sleeps. It's a place where the honking of cars, the cacophony of street vendors, and the chatter of people all blend into a kind of symphony that I had grown accustomed to. Auckland, on the other hand, greeted me with its quiet streets, lush greenery, and the gentle hum of everyday life. I was entirely disoriented, completely unfamiliar with everything.

One of the first things I noticed was how structured and organised everything felt in Auckland. From public transportation that actually ran on time (a far cry from the crowded, unpredictable local trains of Mumbai) to the politeness and reserved nature of people—it was a sharp contrast. In Mumbai, conversations happen everywhere—on the streets, in rickshaws, in queues. People are always in close proximity, whether they like it or not. Auckland, by comparison, offered me an almost alien sense of personal space. It felt like a small town, and I often found

myself wondering if the quiet was a sign of isolation or just a different way of life.

Food was another area of adjustment. In Mumbai, food is central to life. Spices, rich flavours, and street food are a big part of daily routines. In Auckland, while I found a wide range of international cuisines, I missed the familiar burst of spices in every meal.

The

people—it all felt jarring in a way it never had before.

What surprised me the most was my reaction to things I had always taken for granted. Simple interactions that I used to enjoy, like haggling with vendors or squeezing into a crowded train, now seemed exhausting. The heat felt blinding. I realised that my time in Auckland had shifted my internal compass. I had become accustomed to the calm, the orderliness, and the slower pace of life. Mumbai felt like a whirlwind, and I struggled to reacclimate.

But with this sense of disconnection also came a newfound appreciation. I fell more in love with my country than I had ever been before. Being away made me recognize the vibrancy of the city. Its energy, diversity, and the resilience of its people stood out in sharper relief. I began to notice the small things—the warmth of a spontaneous conversation with a stranger, the sense of community that comes from living in close quarters, and the unique smells of spices and street food that permeate the air. These were things I had always known but had never really seen until I had something to compare them to.

In Auckland, I am always reminded of where I came from—the cultural values, the vibrancy of Mumbai that shaped who I am.

But at the same time, building a life in Auckland has taught me how to slow down, to be independent, and to hear my thoughts.

Two years into this move, I no longer feel disconnected from each place, but like I belong to them both—and that is a feeling that I hope never goes away.

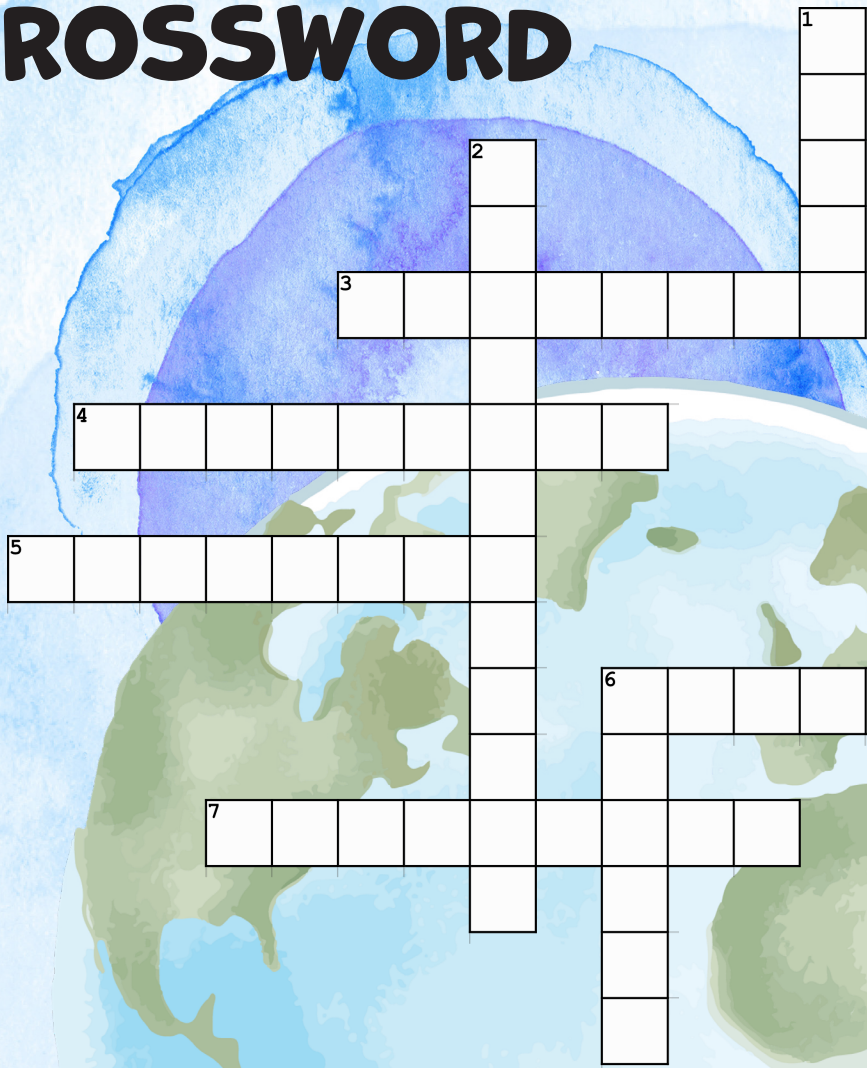


concept of a "quick bite" in Auckland was vastly different from grabbing a vada pav or pani puri from a street vendor in Mumbai.

And then, I returned to Mumbai after my first time away—and for the first time in my life, I viewed my hometown with a sense of detachment. The chaos that once felt normal now seemed overwhelming. The noise, the traffic, the sheer density of



# CROSSWORD



### Across

- 3. Myths and Legends
- 4. Spooky season
- 5. Ancient language, India
- 6. NZ national flower
- 7. Santa

### Down

- 1. UK national fruit
- 2. Group, society first
- 6. Traditional Japanese garment

# WORDSEARCH

M L  
F E  
L S C J  
B Z N B  
P Y S A E Q  
N P D D G Y  
G M N O I T A R B E L E C W S D Q N N X  
I T W T N O I N D I V I D U A L I S M A  
W B Q J C X W I S A O D F A W K T U  
I H I S G O C O X C L N P J S G  
B I H I S T K D P U T I A D  
M A T E D N N E I J I H  
T S L A V I T S E F X Y S I  
E P R O N R P B U J J O F I  
M Z O M F P N T P G K C B D F V  
C A X M N R Y C U L T U R E  
E E V U L N Q A E P F G J W  
V U S E O W O I O G  
Y J I V N K N G  
N C B K

IWI  
HINDI  
CULTURE  
AOTEAROA  
CELEBRATION  
INDIVIDUALISM  
FESTIVALS  
DANCE  
MUSIC

# SUDOKU

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

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

# HOROSCOPES



LEARN  
MORE



CLARICE DE TOLEDO

**H**ey everyone! It's eclipse season! We had a Lunar eclipse taking place in Pisces this Tuesday, the 17th and a Solar eclipse will take place in Libra on the 2nd of October. Eclipses are super significant, and they indicate big endings and new beginnings. They are a period of change and transformation, things can feel chaotic or reach a climax. This Eclipse in Pisces can feel particularly confusing, and it will be the first of the series of Eclipses happening in the Pisces/Virgo axis that will continue until 2027. We could be feeling particularly overwhelmed or sensitive this week but it could also be a really empowering time that promotes healing. Be kind! The signs that will most likely be impacted by this Eclipse would be the mutable signs, those are: Pisces, Virgo, Sagittarius and Gemini! Now let's get into how this eclipse might be impacting your sign! **Please read your Rising sign for more accuracy.**

## ARIES

This lunar eclipse will be taking place in your 12th house. Themes of spirituality and mental health could be important around this time. You might find yourself deepening your spiritual practice, having more vivid and intuitive dreams, or spending some time in therapy. It could also be that you're letting go of things that don't serve you anymore, or learning to better manage your emotions when feeling overwhelmed or frustrated. Additionally, you might gain insights into your career and finances, feeling more motivated to achieve your professional goals!

## TAURUS

This eclipse will be influencing your 11th house. Highlighting friends and community. Significant changes could happen in your friendships, networking and future aspirations. You may feel more open to meeting new people or realise you've outgrown certain relationships. On the other hand, it could be that some major life event takes place in a friend's life, or you could receive an opportunity through them. You could expect a busier social life and a focus on setting and achieving your goals for the future!

## GEMINI

This lunar eclipse will be taking place in your 10th house, emphasising career, public image, and responsibilities. You might receive more recognition from people, take on new leadership roles, or deal with authority figures. Major shifts could be taking place in your professional life. You could also be reflecting more on your long-term goals and professional aspirations, or wanting to move forward into something new and challenging. A fun fact is that Kamala Harris will be having this eclipse taking place in this part of her chart.

## CANCER

This eclipse will be taking effect on your 9th house. You could be laser-focusing on your learning right now. You might be really busy with writing and speaking activities at the moment, and feeling more inspired to put energy into them. You may feel inclined to step out of your comfort zone, engage in travel, or connect with people outside your usual circle. There could be plenty of opportunities for foreign travel for the next couple of years. Additionally, the relationships in your life could be highlighted, leading to possible new friendships or deepening your existing connections.

## LEO

This lunar eclipse will be influencing your 8th house. bringing themes of finances, mental health, and intimacy to the forefront. You could experience shifts in your closest relationships, you could be outgrowing certain people or addressing relationship conflicts, and learning how to do it in a constructive way. There could also be changes in how you handle money, you could be becoming more mindful around your finances. Also, you could take an interest in topics like death, mortality, and spirituality could also arise, prompting a period of reflection.

## VIRGO

This eclipse will impact your 7th house, which governs partnerships. If you're single, this would be an excellent time to put yourself out there and seek new connections! For those in relationships, this could be a really transformative time for you and your partner, it could feel like starting a new story together over the next two and a half years, and this is the first chapter. It could be that something major happens in your partner's life, or something with a smaller scale, where you're both learning to adapt to something new. Additionally, you could find yourself growing closer to a friend or navigating new aspects of your partnership.

## LIBRA

This lunar eclipse will be influencing your 6th house. Your approach could be shifting when it comes to things like your work and health. You could be craving a more fulfilling schedule that fits your long-term goals better and provides more meaning. There could be loads happening right now, and you might be really busy, juggling different tasks. Your health could be a big priority for you right now too, you might be exercising more, trying to eat healthier, making healthy life changes and taking time to improve on yourself!

## SCORPIO

This eclipse will be happening in your 5th house, influencing self-esteem, creativity, and love life.

You might focus more on activities that bring you joy and make you feel empowered, like a creative project or hobby. Like writing, exercising, taking a class or learning something new! Attending events and networking could become more frequent, and your approach to dating and love may shift. If you have children, significant changes might occur in their lives or your relationship with them, adding a layer of transformation to your personal and creative pursuits.

## SAGITTARIUS

This lunar eclipse is going to take place in your fourth house. There could be a bigger focus around your family life, its dynamics and your living situation. Or it could surround your emotions of the past, your inner world and most private part of the self. You may experience changes in family dynamics, and your living situation. You could be forming closer connections with family members or resolving conflicts. Additionally, you might explore your roots or undergo changes in your living space, like moving, redecorating, or fixing stuff around the house.

## CAPRICORN

This eclipse will be influencing your 3rd house, affecting communication and intellectual pursuits. You could experience significant changes in how you express yourself and share ideas with others. Building confidence in your communication skills and sharing more writing or speaking content with friends or the internet! You may be having a lot of mental energy at the moment. Short trips and travel could also become more frequent. Additionally, something big could be happening to a sibling's life, or your relationship is going through change.

## AQUARIUS

This eclipse will be taking effect in your second house. It will be falling in your money and resources zone, so there could be important changes taking place around work and money. You could be building more confidence in your skills, and seek greater appreciation or a job that aligns more with your values. Also, you could be experiencing changes in how you manage your finances, possibly spending more or learning to track your budget better during this period.

## PISCES

This lunar eclipse will be falling in your 1st house! This could bring in major changes, shaking up your sense of self, initiating new things, and building confidence in who you are as a person. You could be moving to a new city, getting a new job, a new haircut, being filled with a new sense of purpose and identity. It's powerful stuff. You might be craving change, or experiencing a lot of change already. So enjoy the ride!

# SHADOWS

YOUR STUDENT BAR

EVERY TUESDAY

**\$10  
BURGER &  
FRIES NIGHT**

ALL DAY



Buy a drink off tap and get a \$10 burger & fries

Terms & Conditions apply

ALL DAY | 2-4-1 PIZZAS  
EVERY WEDNESDAY



BUY ANY PIZZA ON THE MENU AND  
GET THE SECOND ONE FOR FREE

Terms & Conditions apply

EVERY WEDNESDAY

**STUDENT  
NIGHT**

ALL NIGHT

\$5 BETTER BEER  
\$5 SHADOWS TIKI PUNCH  
\$6 SHADOWS SHOTS  
\$8 SCAPEGRACE RTD  
\$10 SHADOWS JUG ALL NIGHT  
2 FOR \$15 RED BULL VODKA

HAPPY HOUR 9PM - 11PM  
DJ FROM 9:30PM

CHEAPEST BEER IN AUCKLAND AT  
THE BEST STUDENT BAR IN AUCKLAND

EVERY THURSDAY  
**2 FOR \$25  
COCKTAILS**

ALL DAY



CHOOSE 2 COCKTAILS FROM OUR SELECTED RANGE  
FOR ONLY \$25

Terms & Conditions apply

ALL DAY | \$5 NACHOS  
EVERY FRIDAY



BUDGET MEAL SORTED  
GOES WELL WITH A MARGARITA OR BOTTLE OF SOL

EVERY DAY  
3pm - 5pm AND 9pm - 11pm

**HAPPY  
HOUR**

\$8 WINES  
\$10 SCAPEGRACE G&T  
\$11 HAZY OR TIGER CRYSTAL  
\$12 MARGARITA OR ESPRESSO MARTINI  
\$18 BETTER BEER BUCKET



EVERY TUESDAY

**QUIZ  
NIGHT**

\$10 BURGER AND FRIES COMBO - BAR TAB PRIZES - GIVEAWAYS



FROM 6PM

REGISTER VIA INSTAGRAM @SHADOWSBARNZ

SHADOWS BAR - OPPOSITE THE MAIN LIBRARY • OPEN MIDDAY TIL LATE • MONDAY - FRIDAY



SHADOWSBARNZ



EVENTS@SHADOWS.CO.NZ

Learn & celebrate te Reo Māori  
with Ūbiq - this week and every week!

200%  
OFF

SELECT TE REO MĀORI BOOKS & GAMES

TE WIKI O  
TE REO MĀORI



TE TAURA WHIRI  
I TE REO MĀORI  
MĀORI LANGUAGE COMMISSION



AKE AKE AKE  
A FOREVER LANGUAGE  
KIA KAHA TE REO MĀORI

WHILE STOCKS LAST | PROMO EXTENDED UNTIL 30 SEPTEMBER | [UBIQ.CO.NZ](http://UBIQ.CO.NZ)