

CRACCUM

ISSUE 15, 2020



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It's Good To Be Back (?)

Cam says:

It's bloody great to be back. It's fan-fucking-tastic.

This week, Dan and I are poorly reenacting a high school debate club and debating the point 'Is it actually good to be back on campus?'. I'm taking the Affirmative. I do believe it's good to be back on campus. I genuinely do.

Maybe it's the rose-tinted glasses after so many months at home with cabin fever, but I'm actually fine with how busy campus is right now. The quad may be filled with first years, the lecture theatres crammed full, and Alfred St cluttered with bible bashers handing out flyers, but this won't shake my enthusiasm. Ain't nothing going to break my stride. Nobody is going to hold me down. Oh no, I will keep on moving.

Truly though, I do love the hum of business on campus. Of students reconnecting with university and of rediscovering all the good parts of UoA. I'm not talking about lectures or assignments. I'm talking about all of the other peripheral things that make being on campus so great. The coffee runs before class, the run-ins in the hallway, the Thursday Food Trucks by AUSA. I know it's all small things, but campus really only feels alive only when it's busy.

So savour this time at University, oh how lucky we are to spend so much time and money commuting in, drinking overpriced (and sometimes terrible) coffee and being knocked around in the hallways, We've seen the alternative and frankly, it's rather lonely.

Cheers,
Cam



Dan says:

It's great to be back on campus.

I love chilling in the library. I love wandering around the quad. I love being able to study in the airy, wide-open rooms of the science building, instead of the dusty, mould-covered wardrobe that served as my study space during lockdown.

It's great to be back on campus. But my god, does it suck that university is back.

That's because, with the return of university, there are students absolutely EVERYWHERE. There's students clogging up the quad and the libraries and the corridors; there's students queueing at Munchy Mart and Gong Cha and UniSushi; there's students taking seats and using toilets and just generally being everywhere all the damn time.

Walking from one class to the other feels like picking my way through a goddamn Tour de France cyclepack, or walking up the middle of Times Square on New Years Eve. I tried using the HSB microwaves the other day, and that shit was like a WWE Royal Rumble: thirty students flinging backpacks and chairs at one another in a desperate attempt to get a spot in front of the one microwave that worked.

Basically, all you goddamn students are ruining my beautiful campus. Stop it!

And before anyone complains - I know, I know, I'm just being a curmudgeon. Students are what make a university - they're the best part of coming on to campus. Bumping into mates in the middle of the quad, meeting new people in tutorials and classes, having drinks with randoms on a Monday morning in Shadows - these are the moments that make university amazing.

But man - I fucking hate crowds. In a couple of weeks everyone will remember that the lectures are all online now, and the lines and the crowds and the WWE microwave wrestling will all slowly subside. But until that day comes (usually about two weeks into the semester), imma complain until my lungs dry up.

Cheers, and fuck you all,
Dan



NOTICE IS HEREBY GIVEN FOR NOMINATIONS OF THE 2021 AUSA EXECUTIVE!

AUSA are looking to elect their Student Executive for 2021, with positions available such as President, Education Vice-President and much more. These are **paid roles** ranging from 10 hours to 40 hours a week. For more information on the roles see <https://tinyurl.com/ausaroles>



POSITIONS AVAILABLE

OFFICERS:

President, Education Vice-President,
Welfare Vice-President,
Engagement Vice-President,
Treasurer/Secretary

PORTFOLIOS:

Campaigns Officer, Design Officer,
International Students' Officer,
Queer Rights Officer,
Satellite Campus Officer,
Women's Rights Officer

Nominations open on Monday 3rd August 2020, and close at 3.00 pm on Friday, 28th August. The nomination form can be found online at <https://tinyurl.com/represent2021>

NB: The requirements you must meet to be eligible for each role are listed on page 24 of the AUSA Constitution, which can be found at <https://tinyurl.com/ausaexec>

William Watterson
General Manager, AUSA



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The (new) President Writes...

Kia ora Craccum readers,

I have recently been appointed into the role of Acting President of AUSA after the news of George Barton stepping down. It is incredibly sad news to hear as George has been an integral part of the AUSA whanau for a number of years, however, he felt it was a good time to step to the side in order to complete his studies. It's also worth noting that AUSA is an important part of George's life so he will be around the house still and helping where he can. :)

Instead of introducing myself as Acting-President the AUSA team thought we would highlight the awesome work George has been apart of and thank him for his tireless efforts to serve the student body while avoiding sounding like a eulogy.

George has been an integral part of the AUSA team, being a core driver for work that has enhanced the overall student experience here at the University of Auckland. From working tirelessly on our brand new constitution which will guarantee that future generations of AUSA Executives have a stable foundation to be able to continue serving our students, to being one of the most active voices around the creation of the new Code of Conduct that will undoubtedly contribute to the efforts made to create a University that is truly safe, inclusive and equitable for all staff and students. George was also the mastermind behind the

creation of the AUSA Student Council which ensures that the voices of all students across every Faculty and School have a chance to have their voices heard on the University's highest decision making bodies and committees, to being a part of the team that scored us a universal grade bump last semester that no doubt had a massive impact on all students during the COVID crisis.

Finally, and arguably most importantly, George led the negotiations with the University for the lease agreements for Shadows, enabling it's relocation and continuation as our beloved student bar. While the old Shads will live on forever in our hearts, thanks in part to George and the team at Shadows we have a brand new bar to enjoy for years to come.

George, we wish you all the very best on your journey ahead. You have not only been an instrumental Executive member but also an incredible friend.

While we have been fortunate enough to have such hard-working Executive teams over the past few years, our success and growth as an association would not have been possible without all of your hard mahi so thank you once again. You have left AUSA in a much better place than what you found it in and because of you, our amazing staff and executive will be able to continue serving our students for years to come.

Emma Rogers, Acting-President

news.

Government to Spend \$50m to Rescue International Education Sector

JUSTIN WONG

The government announced last Monday it would spend \$51.6 million from its COVID-19 recovery fund to stabilize the international education sector.

This would be the first step of a three-part recovery plan to stabilize, strengthen, and transform the sector.

Out of the funding, \$20 million would be used to support state and state-integrated schools to keep staff responsible for teaching and maintain pastoral care for international students for the rest of the year, while \$10 million would go to English language schools.

Another \$10 million would go to develop new products and services to allow international students to study in their home country, and enable education providers to deliver more programmes offshore.

\$6.6 million would allow the pastoral care of international students to be continued until the end of next year.

Prime Minister Jacinda Ardern and Education Minister Chris Hipkins said the funding would cushion the blow brought to the international education sector through border closures, but warned it is unlikely for international students to be allowed to return to New Zealand until 2021.

"We are looking to the prospects for this sector in the future,

where we can manage them as part of quarantine, but that is not something we can safely do immediately," Ms Ardern said.

Mr. Hipkins also said while the government has no timeframe on re-opening the border, it would allow international students to return when it's safe to do so, but they would need to pay for their own quarantine if they do come to New Zealand.

Although universities and other tertiary institutions were ineligible for the funding, Mr. Hipkins said they were better positioned because they were part of the "Crown's balance sheet".

National's education spokesperson Nicola Willis said the funding was a "band aid", as \$50m is insufficient to support a \$5 billion industry.

"We can expect our many education institutions to now begin the layoffs they have held back due to the wage subsidy."

Michael Gilchrist, the president of the Tertiary Education Union, told *Stuff* that the announcement had focused too much on the private sector instead of public institutions like universities and polytechnics.

Meanwhile, Universities New Zealand Chief Executive Chris Whelan told TVNZ that rather than receiving financial support from the government, he preferred having a plan to bring international students back to New Zealand.

George Barton Resigns as AUSA President

ELLA MORGAN AND JUSTIN WONG

George Barton has resigned as the President of the Auckland University Students Association (AUSA).

In a post published to the AUSA's Facebook page last Wednesday night, the association announced that Barton would be stepping down on the 3rd of August "so he can go back to study and finally finish his degree".

"While we are incredibly sad to see him step down from a role that he is so passionate about, we are stoked that he will finally be able to finish what he came to the University of Auckland to do."

Education Vice-President Emma Rogers would be taking over as Acting President until the current term ends on November 30th.

Barton told *Craccum* during an interview that he had considered resigning for a while. "Studying is really important and I haven't studied in three semesters, so I should probably go back to that."

"Emma [Rogers] mentioned that she had graduated and it seems like the perfect time and opportunity to make a great switch."

However, he had not ruled out leaving AUSA completely, saying he would fill the vacant position of treasurer or secretary if appointed by the Executive under the new Constitution.

Rogers said she was excited to take over the role, and her focus would be on the AUSA and upcoming general elections in September, as well as the strategic plan for the university.

Barton, who took over for Anand Rama as Acting President in May 2019 and was later elected as the 2020 President, has seen through many new initiatives and university policies.

Key moments include the creation of the university's Code of Conduct earlier this year, negotiating the relocation of Shadows, and establishing the AUSA student council.

Barton also guided the AUSA through the COVID-19 lockdown and online learning last semester, led the AUSA in providing a number of support services to students throughout the lockdown and negotiated with the university to implement a 5% grade boost for Semester One papers.

Barton's resignation comes at a time of change for the AUSA, with its annual elections looming this semester and the terms of all currently elected representatives ending on November 30th.

AUSA has also just established a new Student Support Hub, which the remaining Executive and staff will continue to oversee.

COVID-19 Increased Students' Stress Levels & Anxiety, Report Finds

JUSTIN WONG

A study has found that COVID-19 has impacted the wellbeing, financial situation and educational experiences of New Zealand tertiary students.

The report, *COVID-19 and Tertiary Students*, was released by the New Zealand Union of Students' Associations (NZUSA), and surveyed more than 400 tertiary domestic and international students at universities, polytechnics and private schools.

It found more than 80 percent of respondents were feeling more anxious about the future, and their stress levels about studying had increased because of the coronavirus. Almost half of the participants said that COVID-19 had made them more worried about their levels of student debt.

One person said study pressures, financial stress and mental health were interconnected. "I have been having an extremely hard time focusing and finding the motivation to study, though the thought of it is constantly on my mind."

"Though I have not been fired from my casual front of house job, I have lost all my hours through events being cancelled, and was told I couldn't access the wage subsidy."

The report also found more than 70 percent of those surveyed are supportive of their institutes' response, saying their institutions had recognised the impact the COVID-19 had on their studies and did not make it more difficult to study during lockdown.

One participant studying at Auckland University said the university had listened to students' concerns.

"It was wonderful when AUSA successfully advocated for the 5%

lift in GPA - it felt like it was the first time the uni had ever listened to the student voice."

"I certainly hope they continue to listen to us in this way, with our new VC [Vice-Chancellor], because in the past, whenever we voice our concerns, we've been pushed away and the uni has plowed ahead."

The study also said some students would like to have extra support regarding expenses and more mental health support, including a postgraduate allowance. Others wanted partial fee refunds, 5% grade increases, or more time for their theses.

The report's author Joshua James said the study highlighted areas that need attention from the government.

"Not only are many students feeling less optimistic about the future, many are struggling with expenses at a higher rate than they were pre-COVID."

"Any elected official who were to read the many comments provided in the survey should be moved to action."

NZUSA President Isabella Lenihan-Ikin said the study's results showed the need for a universal education income, to "afford students the ability to live in dignity and not be forced to borrow to live".

The government has already established a \$20 million fund for students who found themselves "particularly impacted" by COVID-19 in the Budget, and doubled the loan amount available for course-related costs to \$2,000 from \$1,000 in April.

Education Minister Chris Hipkins had said in June that it was unlikely for an universal education income to be implemented, as the allowance could not be going to those who were most in need, and it would result in a large increase in government expenditure.

Centre for Asia Pacific Refugee Studies Opens Amidst Unprecedented Surge in Refugee Numbers

MIKA GALE

The newly established Centre for Asia Pacific Refugee Studies (CAPRS) at the University of Auckland held their official online launch on the 15th of July. It's Māori name, Tāwhārau Whakaumu translates to "the Centre for Transformation". Co-Founder and Co-Director Dr. Jay Marlowe says the Centre aims "to respond to the contemporary contexts in which forced migration occurs".

Marlowe says the CAPRS aims to bridge the disconnect between research and real-world issues through creating programmes that support scholars from the Global South to "work with local communities and providers to try to find meaningful and tangible solutions" for Asia Pacific Refugees.

This comes as the United Nations High Commissioner for Refugees' (UNHCR) 2019 Global Trends Report estimated that 80 million people have been forcibly removed from their homes. Earlier this month, the UN High Commissioner for Refugees, Filippo Grandi, said this figure is "the highest that the UNHCR has recorded since these statistics have been systematically collected, and is, of course, a reason for great concern". In a separate report, the UN estimated that there are currently 25 million "environmental refugees", which is double the number of people that are displaced due to conflict-related crises.

Although the threat of climate change is seen through the increasing frequency and intensity of high impact weather events, one of the problems that environmental refugees face is that the UN Refugee Convention only protects refugees that can prove a well-founded fear of persecution if they are forced to return home. This makes it difficult for people to claim refugee status; as Marlowe points out, "climates don't persecute, people persecute people."

As an example, a UN Human Rights case earlier this year ruled that countries should not turn back climate refugees as in the case of Ioane Teitiota, a climate refugee seeking asylum in New Zealand. Although the Commission upheld the New Zealand decision, the UN argued that in future "the threshold should not be too high and unreasonable". Marlowe argues that whilst these high level statements are valid, "without ensuring that they respond to a local context that can be implemented realistically, [such statements] mean very little".

CAPRS want to use their research to focus on the local rather than the global. For example, research done by Dr. Marlowe found that refugees settling in New Zealand were not given adequate information on earthquake prone regions like Christchurch and Wellington. They found that slogans like "if it's long or strong, get gone" were not suitable for those whose first language was not English. This research allowed the Red Cross to develop a localised program to suit the needs of newly resettled refugees around disaster preparedness. Marlowe says this approach "helps to ensure that whatever the research might claim, it's not just something that sits in the clouds, [but that] it's also connected to the realities on the ground".

In the near future, CAPRS looks towards producing webinars that showcase speakers from across the region discussing issues like the roles of technology, education, climate change and developing legal frameworks. CAPRS is also starting up a podcast series titled 'Unfiltered', which includes the experiences and perspectives of refugees. Both the webinar and the podcast will be available to students and the general public on the CAPRS website.

Recreation Centre Introduces New Programmes and Classes for Semester Two

ELLA MORGAN

The university's Recreation Centre has introduced a number of new exercise programmes for members in Semester Two.

This semester, students will be able to participate in small group training programs in activities such as reformer pilates, boxfit and a range of dance classes. Women also have the option to take self defence classes, or take part in a four-week virtual women's fitness program. In addition to these exercise programs, other sports events will be held throughout the rest of the semester, such as the Tour de Gym starting this week. Many of these activities are now able to resume as life in New Zealand returns to normal post-COVID.

The Recreation Centre, like the majority of New Zealand's facilities, was closed throughout the Level 4 lockdown period, and was subject to stringent regulations when it was able to reopen as the Alert Level decreased. The Rec Centre has continued to keep a

number of hygiene precautions in place at Level 1, such as the provision of sanitising stations and utilizing membership cards as a way of contact tracing.

The Rec Centre is also still providing virtual classes this semester. Held through Zoom, these classes were established last semester and will continue for selected classes, so students have the option to exercise in-person or at home.

Amongst all this, development has continued on the new recreation centre and interim sports courts. The interim sports courts on Symonds Streets have been closed in order for demolition to take place, and the construction of an interim sports centre on Wynyard Street is in progress. Work on this project has been delayed due to COVID-19, however it is estimated the sports centre will open at some point this semester. In the meantime, some university sport events are being held in off-campus facilities.

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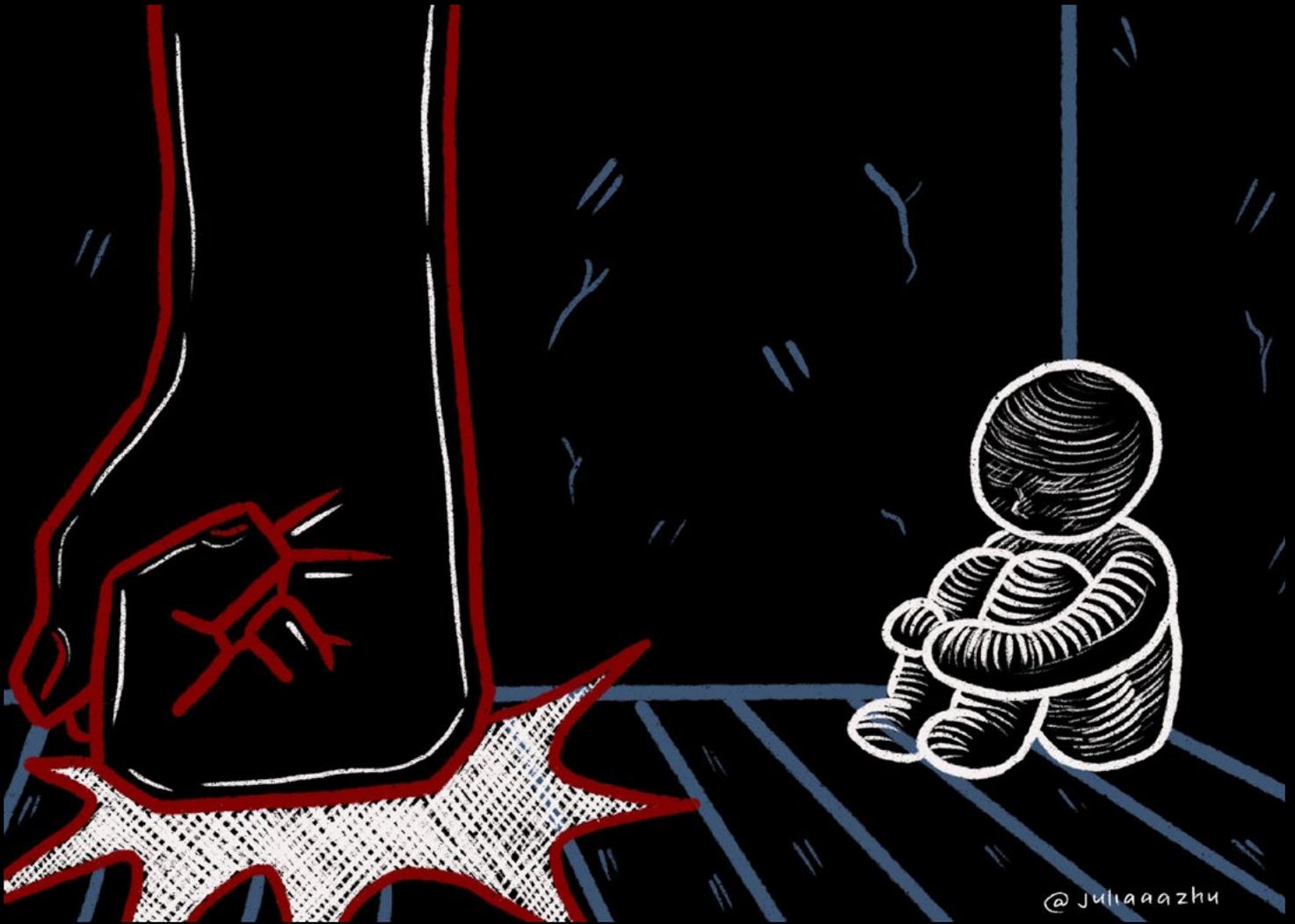
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Opinion: The Virus of Domestic Violence: Why New Zealand is Not Prepared to Address A Domestic Violence Boom

ANONYMOUS

This article contains discussion of domestic violence. If you or someone you know is in need of support, you can contact Women's Refuge on 0800 733 843, the Family Violence Information line on 0800 456 450 or Shine on 0508 744 633. If in immediate danger, call the New Zealand Police on 111.

As lockdown reached communities worldwide, emotional and physical isolation placed the world in a petri dish for an unprecedented social experiment.

A guerrilla activist poster from Greece was pasted on the streets with the words, “there is a virus of violence in the home”. Indeed, United Nations Women released a statement in April 2020 warning of a ‘shadow pandemic’, amidst reports of domestic violence increasing under community lockdown. Many causal factors are to do with this; family stress, gendered labour in the family home, less chances of confidential reporting and survivors being less likely to go to neighbours for support.

There is no doubt that domestic violence and abuse is a persistent issue in young people and students in New Zealand. Our own statistics show that 14% of young people have reported experiences of domestic violence in the last 12 months, and 20% of young women report being touched non-consensually or experiencing sexual abuse.

This is my story of how I left my situation of family violence as a young student. My experience had transported me to a New Zealand of the 1970s, a place of social change but a place of stubbornly held misconceptions. But we are not living in the 1970s. With New Zealand having the highest rate of domestic violence in the OECD, the lack of an adaptive system means that thousands feel as though they could never leave.

Diaspora Blues

Victimhood of domestic violence is predominantly shown in the media as a woman abused by a male partner. However, migrant children estranged from their families, like me, are often abused by a parental figure who may be their mother. The lived experience of minorities is often left out of what it means to recognise abuse and overcome it.

Communities have a responsibility to detect and report abuse. But on previous attempts to report my situation, the main response was inability to acknowledge an alternate culture. “You’re an adult. They can’t do that to you”. But they did. And what does that mean

for me, in New Zealand where most resources focus on partner abuse? As New Zealand becomes more multicultural, we have to prepare for a generation of children who will be more liberal with their values in contrast with a most hierarchical, familial piety system as in some Asian, Middle Eastern and African cultures.

Breaking free from culture and family can be an incredibly difficult process. A more nuanced view of family violence was discussed by YouTube user, Peaked Interest in his analysis of ‘I, Tonya’, where he states that parental abusers are often a primary source of encouragement and identity for their children. In spite of great resentment around the Tiger Parenting I experienced, I feel as though this was a contributor to me finding my work ethic, so a part of me felt like I owed something to my family and had to stay. These cultural factors add to emotional entrapment. Thus, as more migrant youth realise their situation, support needs to focus on supporting their identity as being between two worlds and easing any guilt they may face.

The Various Forms of Abuse

When people find out I am a survivor of abuse, the most common reaction has been, “Wow! How’d they beat you?”. These comments focus on physical abuse, which can exclude the acknowledgement of other forms of abuse. Andrea Kelly, ex-wife of disgraced singer R. Kelly, stated in an October 2018 interview that physical violence is often the aftermath of repeated emotional and verbal abuse. Victims shouldn’t have to wait to be beaten to know that it is abuse. The only reason I started suspecting emotional, financial and verbal abuse as abuse was after being a student of family law. Looking back, there were a number of failed opportunities to intervene. Former friends and school councillors were aware of severe episodes of verbal abuse, but my incidents were never referred as I had not been hit and because past physical violence was ‘corporal punishment’ and rationalised as normal. It does not take long to find New Zealanders nostalgic for how ‘tough love’ corrects behaviour; this diminished my inner voice when I knew that my home environment was abnormal. It is only in my 20s where I am able to validate myself

and say that abuse of any kind teaches fear. It primes children to accept violence to correct their behaviour, which continues into adulthood with their family or in relationships. Detection and discussion of abuse should extend to non-physical forms and should be accessible in environments other than university.

Out of the Frying Pan?

When I think about why it took me so long to leave, my mind goes to a conversation I overheard in a criminal law class. The situation was of a suicidal mother who was a victim of abuse. Upon leaving the class, a classmate said, “the mother was clearly overreacting, she should have just left”. ‘Just leaving’ is often the most dangerous part of a survivor’s life. To ‘just leave’ involves a plan of collecting belongings, financial stability, financial independence and a need to survive. Even just surviving requires an independent bank account and compassionate public, both of which I did not have at the time.

Being able to leave and survive the aftermath of abuse requires the assurance of the Real World. We look to Maslow’s Hierarchy of Needs; once physical survival is achieved, emotional needs such as love, self esteem and self-actualisation need to be met. These cannot always be taught in isolation.

In order for mutual aid amongst communities to work, and for New Zealand to address domestic violence seriously, several things need to happen. Cultural clashes which can result in violence between migrant parents and their more assimilated children need to be addressed. All forms of abuse should be recognised. Communities, employers and universities must understand that leaving domestic violence is one of the most dangerous and mentally difficult times in a survivor’s life.

Dismissive attitudes, lack of understandings of the nuances of abuse and casual rationalising of other forms of abuse are all ways to invalidate survivors. As long as these continue, New Zealand does not address the needs of a growing list of survivors, creating the perfect conditions for the virus of family violence.

WHAKARONGO MAI! / LISTEN UP!

What Do Students Think of the End of Life Choice Bill?

JESSICA HOPKINS

During this year's election, voters will make a decision on two referendums. One of these will determine whether the End of Life Choice Act comes into force. If passed, this Act would give those living with terminal illnesses and with less than six months left to live the option of requesting assisted dying by euthanasia, which is currently illegal in New Zealand.

The Act passed in parliament in November last year with 69 votes in favour and 51 opposed, but will only come into force if more than 50% of voters vote yes in the upcoming referendum.

But how do Auckland students feel about the End of Life Choice Act?

Adam

The Chair of Princes Street Labour, Adam Brand, thinks young people are engaging with this issue.

"I think there's a stereotype that young people aren't interested in the End of Life Choice referendum; I don't think that's true at all. Having talked to people throughout O-week, people definitely have heard of it and are aware of the issue."

Young people aged 18-24 are the age bracket with the lowest voter enrollment with just 61.52% of eligible voters enrolled.

Brand says as a political organisation, it's their role to discuss issues like this with students, bridging the gap between students and politics.

"This sort of high information issue

would be difficult for anyone, particularly young people who might not have had experience engaging with these issues before."

Ryan

Greens on Campus Executive, Ryan Blackmore, thinks it is important to understand both sides of the issue.

"I've talked to a few people about it and what they support, and there are a lot of fair arguments for and against."

Amendments to the Bill were made before its third reading to narrow the conditions of eligibility to request assisted dying.

Blackmore said these amendments are closer to reflecting Green Party policies in regards to improving the quality of health services and end of life care.

Concerns about how the Bill would protect people living with disabilities and the elderly were expressed in its early stages before amendments were made.

"When David Seymour first promoted this, it was very ambiguous and it was very wide ranging. I think that ambiguity made a lot of people worried and you want clarity on

who this bill will affect."

In its current stage, the Act requires the physician in charge of the case to ensure the patient can make an informed decision and must do their best to ensure a person's choice to ask for assisted dying is their own.

Brand said a main concern of students surrounding euthanasia and the Act were these protections and the limitations.

"There's a lot of details that make a huge difference: who's able to access it, what restrictions there are, what protections are in place."

Brand agrees it is important that these restrictions have been added to the Act.

"People are probably open to the idea that they should have freedom of choice, as long as there are proper precautions and safety around it."

Blackmore says it is important to consider the perspectives of people living with terminal illness.

"I think that what needs to be considered when you're weighing it up, is that they are the person who is feeling that pain and is going to be affected by this Act".

Whakarongo 3 Mai!

When David Seymour first promoted this, it was very ambiguous and it was very wide ranging. I think that ambiguity made a lot of people worried and you want clarity on who this bill will affect.

I think that what needs to be considered when you're weighing it up, is that they are the person who is feeling that pain and is going to be affected by this Act.

I think there's a stereotype that young people aren't interested in the End of Life Choice referendum; I don't think that's true at all. Having talked to people throughout O-week, people definitely have heard of it and are aware of the issue.

There's a lot of details that make a huge difference: who's able to access it, what restrictions there are, what protections are in place.



One Direction Affection

TALIA PARKER AND MADELEINE CRUTCHLEY

On the 23rd of July 2010, the world was blessed by Simon Cowell as he pieced together an extremely corporate boyband on the X-Factor UK. He offered up a familiar formula for obsessive tweens and teens. On the 23rd of July 2020, the ten-year anniversary of One Direction provided another scary revelation for all ex and recovering fangirls that "oh my god, time is totally real, I will not be young forever." In order to refute that sense of panic and relive the golden years, Talia Parker and Madeleine Crutchley take a wander down memory lane.

The boyband first touched down in NZ in April of 2012 for the *Up All Night* Tour, performing at the Trusts Stadium in Auckland as well as the St. James Theatre in Wellington. The band's time in Wellington became a central focus for incessant Larry shippers within the fandom, with blurry footage of Louis and Harry interacting in a bar spreading across fan communities like wildfire. Following this memetic spread, any blurry footage of Louis and Harry interacting has been dubbed to hold "the Wellington curse." The band returned to New Zealand once again in October 2013, on the rounds of their *Take Me Home* Tour. They had a massive upgrade in venues, playing Canterbury Arena in Christchurch and Vector Arena in Auckland (now Spark Arena). True to form, local fans were incredibly passionate, and intrusive, during this visit. They filmed Louis and Liam playing football before their show in Christchurch, screaming at them from just a few metres away. In an incredibly impressive and concerning show of loyalty, fans also hacked into the Auckland Airport security cameras, just to watch the boys sit and wait in the Departure Lounge. Fans who attended any of the *Take Me Home* concerts will remember the band promising to return to NZ once again. These turned out to be empty words, as the boys never graced NZ stages as a band after this tour, probably contributing largely to general distrust of men. During the band's 'hiatus' a few members have played in NZ solo; both Harry Styles and Niall Horan have played Spark Arena, and both stars addressed the long break between their visits. At each show, the screams of fans suggested

they were entirely forgiven.

The adoration of NZ fans is somewhat surprising; the band came together on the other side of the world, in an extremely artificial environment. It's clear that social media played a major role in building such passionate fandom in NZ. We've seen twelve year old girls sprinting down the street after pigeons - "KEVIN!", screeching at the flabbergasted avian. All this because of a joke about a plastic pigeon made in the boy's video diaries. One Direction's use of social media (particularly Twitter and YouTube) in their rise to fame, cultivated a really loyal following, which they continue to have today. The video diaries they filmed throughout their time on *The X Factor* and beyond gave their young fans more in-

depth understanding of them as individuals; Louis became the funny one, Harry the sweet one, Niall the...er...Irish one...and made fans feel like they really 'knew them.' Fans, from all around the globe, were privy to "inside jokes" that they shared only with other fans and the boys themselves, as if they were part of a friendship group. This, along with their songs often being addressed to an unspecified "you", fueled tween and teen fantasies and produced a devoted (read: rabid) fan-following that bombarded Louis with carrots because he joked that he liked girls who ate them.

To celebrate the momentous 10 year anniversary, a couple of fan events have taken place in Auckland over the last two weeks; one on the 23rd of July a One Direction club night

"In an incredibly impressive and concerning show of loyalty, fans also hacked into the Auckland Airport security cameras, just to watch the boys sit and wait in the Departure Lounge."

feature.

was held at The Tuning Fork (with all proceeds from the evening going towards Women's Refuge) and one on the 1st of August, with Galatos hosting a similar party, giving out free 1D face masks at the door. It's clear that many fans still hold an affinity for the British boys who filled Tumblr and Twitter feeds during their tween and teen years. UOA students offer some sentimental reflection on their own fan experiences:

Rose*

In early high school, to fill time during morning tea and lunch, I would read 1D fanfic on my iPod Touch. There was no wifi or data to use at school, so I would painstakingly go through onedirectionfanfiction.org and copy and paste chapters to my Notes app. Within a few weeks, my whole group of friends was doing the same thing. We would sit and read silently, occasionally giggling or sharing funny lines with each other. We would bond over the stories and joke about how terrible some of them were, pretty self aware of how ridiculous the fan fiction was. It was a really pure time, except for the smutty fics that definitely played a hand in my sexual awakening.

Alex*

When the boys came over for their Take Me Home tour, I found out via the Twitter fandom that they were staying at the Langham hotel. My friend and I decided to stand outside their hotel, with the hopes that we would see them at some stage. When we got there, early on a Saturday morning, there were already a few girls with signs and wearing merchandise. As the day went on, more and more fans joined us and the party truly began. The Edge Road Runners came and blasted music for us, Pepsi advertisers gave us drinks, the Langham staff even came out and gave us pastries and fries. We saw Zayn through one of the hotel windows, but that was the only sighting for hours. When it was time for the boys to go to their concert, WE SAW THEM SO CLOSE, IN THE FLESH. It was such a rewarding experience that we went back again the next day. There were no sightings during the day, but as it came to the time for them to leave I told my friend that we should reposition by a wall because we would be up front and much

“Since then, I’ve been lucky enough to focus on fan studies as part of my degree, which was a really nice reminder about the merits and community that can be found in fandom.”

closer to their path. In fear that the corner could turn against us, and we would miss out on the opportunity to see them, we wiggled closer to their car. When Harry came out he went STRAIGHT to the corner I suggested and started interacting with fans. I was heartbroken as he walked around the crowd touching hands, with that fucking grin on his face (still gets me). He stops a couple metres short of where my friend and I were standing and gets hustled into his car by security. We stood outside that hotel for 16 hours and so nearly TOUCHED Harry Styles. I don't talk to that friend anymore (unrelated... well?).

Sariah*

I was completely in love with One Direction throughout most of high school and, due to my insane loyalty, I was often very attached to my phone, keeping up with everything the boys were doing on social media. When Zayn announced that he would be leaving the band, I was away on a school camp, where our phones had been taken away. I found out about Zayn's departure a few days after it actually happened as we headed home from camp on the bus. I sat silently for much of the ride, absolutely shell shocked, before my friends all cheered me up by singing One Direction songs. Since then, I've been lucky enough to focus on fan studies as part of my degree, which was a really nice reminder about the merits and community that can be

found in fandom. I'm pretty grateful for my fangirling years, and the friends I made during them, even if I was incredibly dramatic.

Jasmine*

When One Direction announced their first concert in NZ in 2012, I put 9 weeks of my pocket money together and brought a ticket to finally see my favourite band. Me and a friend brought sweaters, made stencils and wore our own, completely original, One Direction sweaters to the concert. We got so many compliments. We had an unbelievable time at the concert and I was so excited to post all about it on my One Direction stan Twitter. When they released their second album, they also put out a book showcasing fan art. As I flicked through it, I was shocked by a photo of my friend and I posing with a huge smile on our faces, proudly donning our DIY 1D sweaters. We were just so shocked that we made it on their album, out of millions of fans. Like, they probably saw our faces. Although it's not fun seeing my 14 year old self, it's a pretty fun story to tell and look back on my fangirl days. Can't believe it's been 8 years since then.

***Names have been changed so the friends of fans don't make fun of them**

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A Kōrero with Tuākana Arts

MADELEINE CRUTCHLEY

Madeleine Crutchley sits down with Mia-Mae Taitimu-Stevens, an administrator for Tuākana Arts, and Alofa So'olefai, a Tuākana tutor, to find out how they managed to navigate the long, challenging period of remote learning. They provide a recount of their experiences and struggles reaching out to teina during lockdown, explain the decision to push aspects of Tuākana onto social media and discuss the upcoming plans for Semester 2.

For those unfamiliar, Tuākana stretches across different faculties at the University of Auckland, present in Arts, Science, Business and Economics, Creative Arts and Industries, and Engineering. Within each faculty, high achieving Māori and Pacific students, Tuākana, provide support and mentorship for other students through learning techniques best suited for Māori and Pacific students. In other faculties, this mentorship can be found in programmes under different names. Law, Medical and Health Sciences, Education and Social Work, have programmes that are also dedicated to enhancing the academic success of Māori and Pacific students, including the Māori Academic Programme, Pacific Academic Strategies for Success, Māori and Pacific Admission Scheme, Pacific Academic Success and Te Korowai Atawhai. There are also services available in the Centre for Pacific Studies, Vakamoana and Vaka. The former provides support for undergraduate students, while the latter focuses on post-graduate students. Like many other university services, Tuākana had to navigate the tough period of remote learning and worked to maintain connections, while completely lacking crucial physical contact. The Tuākana programme present within the Faculty of Arts seems to have tackled the difficulties head-on, utilising social media and reaching out to teina directly to assist in the issues they faced throughout the semester.

Mia-Mae Taitimu-Stevens gives a brief overview of the usual focal points for the Tuākana Arts programme; "In Arts, we focus on Māori and Pacific students, especially

targeting first-year students... second-year and third-year students usually stay with the same mentors." The programme helps to create productive tuākana-teina relationships, with older, more experienced students passing their academic skills on to younger students. As many students can probably attest to, Tuākana mentors often pop in during the opening lectures of semester to introduce themselves and the programme. Mia-Mae explains that much of the work in Arts is about supporting students as they manoeuvre through the Western ideologies, frameworks and learning techniques that are dominant within many Arts courses. By offering teaching and mentoring that is more culturally responsive than standard course formats, Tuākana aims to improve levels of retention within the faculty. Mia-Mae highlights that the guidance from the mentors is both "skill and content-based," so they can assist students in a large variety of

ways while setting them up for longer-term success in their academic work. Tuākana Arts also focus on issues of equity and wellbeing, while also building an inclusive sense of community. Before COVID (and starting up again this semester!), the programme held Breakfast clubs and highlighted Māori and Pacific events and speakers on campus. With the majority of learning last semester taking place remotely, students lost their campus-based tutorials, mentor sessions, workshops, lectures, and Tuākana Arts had to make adjustments to maintain their essential relationship to students.

Mia-Mae explains that COVID created some significant disruptions for the Tuākana programme, as much of the mentoring process focuses on kanohi ki te kanohi (face-to-face interaction), with engagement centred around building trust, bonds and safe spaces for learning. Like many other departments throughout

"Tuākana Arts also focuses on issues of equity and wellbeing, while also building an inclusive sense of community."

feature.

the university, Tuākana Arts turned to Zoom and email to keep up communication and community online. Mia-Mae discloses that she was concerned there would be a drop in levels of engagement, due to difficulties of access exacerbated by COVID. However, she highlights the astonishing rise in interactions and queries; there were 289 over both semesters in 2019 and 550 in just the first semester of 2020. She explains that they were directly reaching out to students over email if they saw a lack of engagement in classes and started seeing a great response to their hard work. Mia-Mae cites most often responding to students “not having study space, not having unlimited wi-fi,” struggling with commitments and responsibilities in overcrowded homes and struggling with the lack of personal contact from lecturers and tutors, as well as students needing access to food grants.

Another central focus of Tuākana work last semester concerned the overall hauroa of teina, which led Tuākana to utilise social media. Mia-Mae stresses the importance of focusing on aspects outside of university work during lockdown, due to the significant disruption in student living environments. She says “We needed a way to engage with wellbeing, instead of academics.” Tuākana Arts appeared on Facebook, Instagram and, most importantly, in the current pop culture moment, TikTok. On

these platforms, Tuākana shared some really personal stories about their mental health and experience at university, started up #WellbeingWednesday and posted some top quality TikTok dances and cooking videos. Mia-Mae asserts that the success of Tuākana Arts over the first semester is largely owed to the mentors (half of whom were new to the role), as they were “passionate about the role and what it meant for other Māori and Pacific students.” She highlights that during the semester, due to the difficulties of access and challenges of learning at home, “Mentors became GTAs” for many students. However, Mia-Mae also highlights a need for further support from the university, stating “We’re still the ambulance at the bottom of the hill.” She explains that she would like to see systemic change within the university in a way that is “not just an add on.”

Mia-Mae also offers an invitation for Māori and Pacific Arts students who have not yet utilised the programme, who may be seeking support or looking to build a community in return to campus this semester. “Now, more than ever, we need to reconnect... Some of the strongest connections come through the programme.” She focuses on the importance of seeing Māori and Pacific students succeeding in academic environments, with mentors providing important visibility in places where this is lacking. She affirms that “We want

them to be their own representation.”

Alofa So’olefal has been involved in Tuākana at the university for four years, mentored by Mia for two years, before becoming a Tuākana tutor herself. She recounts her experience during remote learning as a tutor and mentor, expressing her excitement for returning to campus and strengthening her relationships to teina.

What were aspects of your experience as a student that made you want to join Tuākana as a mentor?

I wanted to pay it back. For me, I wouldn’t say I had friends in first-year, and that sucked. That was the worst year academically for me, and the worst year socially. As an MPI, community is so important, so I wanted to jump on board as a mentor to foster community and be there, and hang out with people if they wanted a friend. The subjects I do aren’t very MPI focused, so it’s also about being there to support them in a subject or course that isn’t very catered or inclusive of MPI. For me, it was important to get students to accept their own perspectives... and utilise the perspective they use at home to understand their courses, rather than from coming from a completely Western version.

How did you feel going into remote learning, trying to translate that sense of community online?

I think that was my biggest concern, if not all of the tutors’ biggest concern. As Tuākana, we thrive on physical communication and engagement with our students. Even trying to tutor them online didn’t have the same feel, it wasn’t a real community unless you had already built that relationship. Because we moved online so early in the semester, it was really hard to get them to engage anyways through remote learning. We started in week two and lockdown followed that so quickly, so whoever I talked to, I had to try and maintain and build that relationship online, sometimes without even remembering what they looked like.

“However, Mia-Mae also highlights a need for further support from the university, stating ‘We’re still the ambulance at the bottom of the hill.’”

What were the main avenues that you were using to foster those relationships online?

Academically, we used Zoom and emails, but I think everyone was just spamming each other with links, emails and notifications, so we also used Canvas. So then we tried social media, which worked way better than we thought it would do, so that was great. Seeing them engage on social media, even if it wasn't academically, it was good to see that they were doing something and that they were fine.

Would you say that push on social media was more focused on addressing the wellbeing of students?

Definitely, that's 100% why we used social media. We had to sit down and think "Why aren't they turning up to Zoom?" and considering what they might be doing while they were at home. It was about trying to meet the students where they were, and we know, whether it's Instagram, TikTok or Facebook, it's good to be seen where the students are and go to them, rather than telling them to come to us. I thought that Zoom, Canvas and emails were waiting on students, while social media allowed us to reach out. But, we didn't expect it to go as well as it did.

What were the common issues that your students were facing working from home?

Prioritising responsibilities, I would say, was the biggest thing. A lot of my students are MPI, and we have the distinction; university is for school, and home is for chill, rest and family. During remote learning, how do you start doing your schoolwork at home when your priority should be your family? There were times I had to leave my assignments, and I know a lot of my students had to do the same thing.

Did you ever feel as if you were being stretched as a Tuākana mentor last semester?

"We are so not exclusive, it's about building community for our teina, no matter what culture you come from."

Tuākana is about being there for your teina, so, for me, during a hard time, you are supposed to be that person. The extent to which we were pushed was difficult, as I don't think we were completely prepared to tackle remote learning appropriately in the short space given, but I think that was a part of our job.

How do you feel about the university's response?

I think that the university tried, and there are aspects in which they could have done more, but then there are also some students who wouldn't reach out anyways, as they didn't know what is out there. For example, I had a student who didn't have a laptop or internet access, so that was about trying to connect the dots for her because she didn't know who to ask. As Tuākana, we had to know what was out there and what assistance was being offered by the university so that we could do our job.

What did you find the most challenging last semester?

Reaching out to my students. I could only do so much, and I could go halfway, but if they didn't communicate back, I couldn't do anything. It's not like I could pop into class and ask if they had a minute. I'm not getting any emails, any communication, I don't see any activity on Canvas, so what do I do? I can

pass that concern to admin, but if they aren't getting emails either... I can't do anything, and it makes me feel so helpless.

What are you most looking forward to this semester, being back on campus, as a Tuākana?

I think it's being able to see them face-to-face and being able to build that community. There's something about being in someone's presence, trying to give them assurance that everything is okay. I can properly do my job now... Online was so hard! In-person I'm hoping that, with face-to-face interaction, I can coddle them, I guess.

What would you say to students interested in the Tuākana programme and community, who haven't yet reached out?

I always say, when I introduce myself, "Hey, I'm a Tuākana tutor, yes, we care about MPI success, but, if you need help... I've been there." I've needed someone to bounce ideas off, someone to lead me, just come and see us for help. We are so not exclusive, it's about building a community for our teina, no matter what culture you come from.

To keep up with Tuākana Arts, like their Facebook page out, follow them on Instagram or TikTok @tuakanaarts

HIRING!

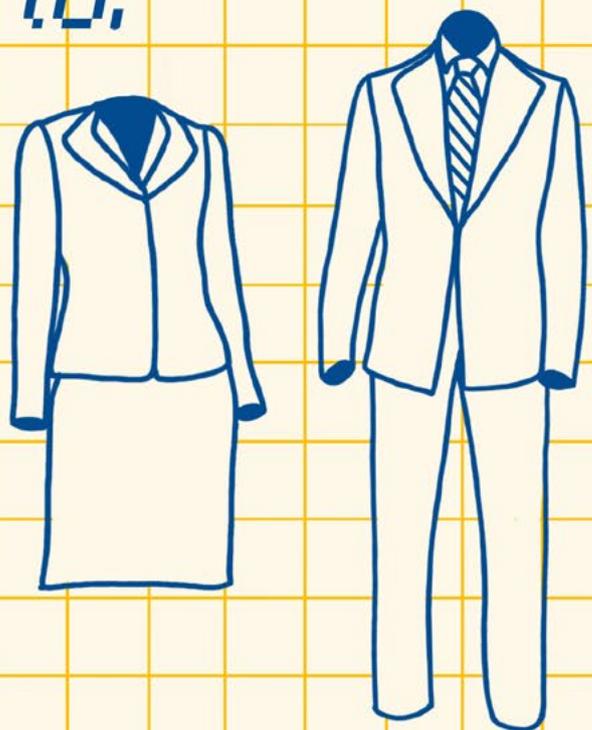
PROVOST

must be able to:

*take the blame for stupid
shit your boss does*

*work weekend shifts at
UniSushi*

*last ten seconds in the
ring with Winston Peters*



Top Ten Skills Required for your Provost Application

CRACCUM EDITORIAL TEAM

A fortnight ago, Vice-Chancellor Dawn Freshwater confirmed that the university would be hiring for a new Provost role. Essentially filling a 'deputy' responsibility to the Vice-Chancellor, Freshwater notes the Provost will be the direct report for the faculty deans, as well as assist with delivering the university's academic plan. Recruitment has begun immediately for the role, and with the current hiring climate being very competitive, Craccum would like to impart our knowledge of the most sought-after skills by this university to any hopeful Provost candidates.

1. Good Zoom connection

Like Engineering knows how to host a good stein, or like Dunedin students know how to party, our Vice-Chancellor Dawn Freshwater knows how to host the most lit zoom webinars, hosting one to 2000 staff every week. In order to fit in with Dawn and friends, the ideal candidate would definitely need the ability to join a Zoom call without cutting out. Lip reading is also preferred, as you will inevitably miss out on what Deputy Vice Chancellor (Academic) John Morrow is saying when he forgets to unmute, however it is not essential, as half of what he says isn't important anyways.

2. Can teach New Start classes

With Dawn Freshwater deciding lecturers in the university's New Start programme, designed to support students who require extra academic support or mentoring before entering university, would have their salaries cut, the future of the programme has become unclear. The incoming provost would have to be capable of sacrificing their own time to single handedly teach every course. They will also be tasked with relating to the prospective students, many of whom come from low-decile areas and less-fortunate backgrounds. This alone is a task untenable for the Vice-Chancellor, who is on a \$700k salary - \$10k of which is

funded by voluntary staff pay cuts.

3. Can speak poor Te Reo.

If you can't absolutely butcher the phrase "tena koutou" at the start of your Staff Engagement meeting, then honestly, what do you even want this job for?

4. Will voluntarily take a paycut on Dawn's behalf.

Dawn's been under a lot of pressure to take a paycut. What better way to do it than to delegate that task to someone else? A key part of your job as Provost will be taking the heat on Dawn's behalf. That means taking the pay cut for her too. Come on, be a good sport - you're helping out the university.

5. Able to sign a legally-binding accommodation agreement that would extend over the duration of another lockdown.

You're telling me students can cancel their accommodation contracts *just because* the university isn't providing them with accommodation any more? That's bullshit! How the fuck are we supposed to make money here. Any Provost stepping in to help out has to be willing and able to bind students into legally dubious and probably not enforceable contracts for the rest of their life, a la Satan.

6. Can answer calls at AskAuckland

International students are the lifeblood of this goddamn economy! Without them the university is basically broke. After the university pays for all the essentials - heating, water, rent, and Dawn Freshwater's \$700,000+ yearly salary (which, obviously, could never be reduced to help out the university) - there's barely enough left to pay for the Northern

Club memberships, let alone AskAuckland. Any Provost coming into the university has to be willing to pick up the slack leftover by all the AskAuckland staff Dawn will be firing to give herself a raise later this year.

7. Able to last ten seconds in the ring with Winston Peters

This is the main reason Stuart McCutcheon had to resign. Ol' Winny P took him out in round 2.

8. Willing to hand out Uber eats vouchers on Symonds street

The university is always looking to create new revenue streams. Handing out Uber eats codes is an easy way to make a couple bucks, so chuck on your best smile and a faded Uber t-shirt and get out there!

9. Able to work weekend shifts at UniSushi.

Show that you can put on a bright, customer service smile, convincing students and staff that you're a valued part of the university community and not just leeching off incessant and unstoppable bureaucratic processes! You'll be a shoe in.

10. Able to take the blame for stupid shit your boss does.

No, YOU'RE the one with the million dollar mansion. Stop gaslighting your superiors! Make sure the press hears you say "I suck and I caused all this" at least once a day. Your job is basically the same as Barney in How I Met Your Mother (for all you uncultured swine: you're the fall guy). If you could go ahead and convince them that you're the one who caused the community transfer of COVID, that'd be great too.



JUMP ROPE GAZERS THE BETHS

JUSTIN WONG

9/10: Plus 1 for a Rose Matafeo cameo

Two years after their debut album *Future Me Hates Me*, local indie-pop band **The Beths** returned with their second album *Jump Rope Gazers*.

The band has had a bit of a rise since *Future Me Hates Me*, with them having a song nominated for the Silver Scrolls, winning Best Group at the New Zealand Music Awards, and selling out the Powerstation when lockdown restrictions were lifted.

Even though faced with the momentous task to catch its predecessor, *Jump Rope Gazers* certainly did not disappoint and deserves some of the spotlight for its own. It was already promising before the main release, with singles *Dying to Believe*, *I'm Not Getting Excited*, and *Out of Sight* retaining the harmony between **Elizabeth Stokes'** lyrics and vocals, **Jonathan Pearce's** guitar, **Benjamin Sinclair's** bass, and drums from **Tristian Deck**, which made The Beths a wonder to listen to.

The rest of the album is a compilation of nostalgic ballads and energetic, upbeat songs, from the fast-paced "Don't Go Away" and "Mars, the God of War", to finishing off with a softer, sweeter "You Are a Beam of Light" and "Just Shy of Sure". The title track, which Stokes said was about falling in love, consisted of a beautifully-sung chorus and is probably the best track outside of the singles. Other than its vocals, the drums and the guitar strongly reminded me of 1970s Dunedin Sound songs that first caught my attention to the New Zealand indie scene.

This is a really exciting album to lift our spirits during a pandemic, and it's also a reminder that we do have some good music made in this city.



FOLKLORE TAYLOR SWIFT

GABBIE DE BARON

7/10: to who hurt her, look what you made her do!

Taylor Swift's sound has been shifting throughout the last 14 years; from robust country in her 2006 self-titled album, morphing into a potent pop for *1989*, then the questionable range of *Reputation*, to the 2019 smitten-tooled *Lover*. But last week Swift suddenly released *folklore*; announcing the album less than 24 hours before it was to be released... but with a tweet she says: "In isolation my imagination has run wild and this album is the result."

It's funny because the Taylor Swift I grew up with froze when she released *1989* in 2014. Flashing back, I realized the only reason her music allured my sixteen year old soul was because she wrote in a 'layman-esque' and 'diary-entry' language. From then on, it seemed that her music never grew adjacent to her experiences. In her 2020 documentary, she explains that being a female popstar there's a constant need to rebrand - which by the way, in theory, is due to the double standard! - created a rift in her identity as an artist but also as a person.

Being neutral, *folklore* definitely draws from a more genuine and unapologetic place in which we can all appreciate her for going there and giving us a glimpse of it... but sound-wise the album could have more variety as most of the songs sound similar. But hats off to her, it engages one with how it's rawly written. Its sound circles back to Swift's beginning, with a sense of maturity following her into her post-twenties.



1000 GECS 100 GECS

MAX LIM

This is it. After multiple transitions in the history of music, it all led to this very particular point. The emergence of this band almost feels like it was preordained, destined from the discovery of rhythm itself. There are numerous artists that need to be addressed when we take a closer look at the current landscape of music, mainly for their forward-thinking and boundary-pushing footsteps - namely **Prince**, **K.K Slider**, the woman who sang the flute song at the end of the first *Shrek* movie, and **Madonna**. And yet, **100 Geecs** looks towards the future in a way these other artists simply could not fathom. What I'm trying to get across is that 100 Geecs are going to be the missing link between the current and the future of pop music.

The heirs to PC Music's legacy, *1000 Geecs* just has the texture of a really well-written essay but with bad handwriting. Every song on this album has a certain point where it hurts to listen, but they manage to pull it off at the end of the track. My personal highlights of the album, "stupid horse" and "ringtone", could pass as the origins for whatever the fuck the CalArts generation's version of vaporwave turns out to be.

Even before brainstorming for this piece, I just gave up on describing how they sound like so just take my word for it, ty.



THE DARK MIRROR, DIR. ROBERT SIODMAK
LACHLAN MITCHELL

With the passing of **Olivia de Havilland**, perhaps the last remaining Big Star of the Golden Age of Hollywood bar the always-younger-than-I-remember **Sidney Poitier**, I felt obligated to check out one of her most well-known films as a toast to an era that has all but moved on now. But not *Gone with the Wind*, because fuck that.

Instead, I chose one that encapsulated the 1940s in many ways - *The Dark Mirror*, Hollywood's attempt at cashing in on the in-vogue obsession with psychiatry, tying it in to a noir murder mystery with unbearably stuffy Britishness shadowing it. It also features an early attempt at figuring out what gaslighting is! *The Dark Mirror* stars Ms. de Havilland in a dual role as Ruth and Terry - undoubtedly sexy names at the time - where the chief mystery is 'which sister is unbalanced, and which sister is sweet and virginal? Also, who was the murderer?' You'll be utterly *shocked* which sister is the villain in this one, entirely unpredictable, totally beyond perception.

While its overwhelmingly '40s cultural trappings make it a bit of a laugh these days, I was genuinely impressed by the cinematography required in making the viewer believe that These Twins Were Really There, No Kidding! If it sounds like I didn't enjoy the movie, no no, that's not it. It was fun! It was also just a reminder of how things have changed since de Havilland's prime.



THE SHINING, DIR. STANLEY KUBRICK
TALIA PARKER

My axe to grind with this movie is the size of a bus. It has a brilliant atmosphere, compelling mise-en-scène, tension you can cut with a knife, and a chilling premise. Unfortunately, they made the terrible choice of casting **Jack Nicholson**.

Look, the dude is one of the GOATs, but whose idea was it to cast him as a normal, work-a-day, super-mentally-stable everyman? The guy looks like he has a pile of personally strangled puppies under his bed. Jack Nicholson in his natural state has all the sanity of a recently laid off circus clown. No-one could ever buy that he slowly descended into madness because he was born there! He literally looked like he would have happily strangled both his wife and son on the drive THERE - where is the build-up, Mr **Kubrick**? It took your main character *three weeks* to want to dismember his whole family? Jesus, he really had that one swimming close to the surface.

Once we get into the actual oh-he's-gone-full-**Tom-Cruise**-loopy scenes, the movie becomes a masterclass in tension. Imagine being stuck in the middle of nowhere with Jack Nicholson wielding an axe. He really is one of the best actors we'll ever see, but he definitely has a niche, and the second half of this movie plays to it beautifully. I hope we've all learned our lesson, and will continue to only cast him as either an outright baby killer, or a cranky grandpa with lightly bubbling homicidal rage as subtext.

7/10: Natural Jack Nicholson is creepier than the hallway twins



KIKI'S DELIVERY SERVICE, DIR. HAYAO MIYAZAKI
KEEARA OFREN

I first watched *Kiki's Delivery Service* in Year 7, in a time where the world was full of optimism. Now, rewatching in my 20s, I realise *Kiki's Delivery Service* is more than meets the eye with its timeless social commentary and charm, making it a favourite amongst university students worldwide.

Kiki's Delivery Service was once the 'middle child' film in the Ghibli collection, unlike the epic, sweeping plots of *Princess Mononoke*, *Howl's Moving Castle* or *Spirited Away*, *Kiki's Delivery Service* is of an experimental time of **Studio Ghibli** in the 80s, reminding audiences of cultivating individuality and compassion for one's self. *Kiki's Delivery Service* follows Kiki, a teenage witch who sets off on a coming of age journey in a year away from home in a seaside town. We can relate to Kiki as she learns how to survive in the big city, saving money, eating pancakes as she learns to hone (and monetise) her craft, her ability to fly. *Kiki's Delivery Service* may be sweet, but it juggles with themes of a sad underbelly of growing up, of compromising ability for the sake of fitting in or making it into jobs in an unfriendly world.

For anyone who has ever felt alone, *Kiki's Delivery Service* is a warm hug with a helping of Marxist Alienation Theory. This film remains both a source of conversation and comfort in our own coming of age journeys, whether it be a seaside town or New '20s Auckland.

Greetings from DashCon: Remembering Tumblr



ILLUSTRATION BY EDA TANG

LACHLAN MITCHELL

Delving into the shattered remains of the internet's greatest experiment on whether millennials deserve rights, Lachlan Mitchell remembers Tumblr as it once was.

To speak of Tumblr today almost feels like commencing a eulogy, reflecting on a powerhouse that collapsed under its own weight, and we've simply forgotten to bury the body. Though it would be a mistake to think that, in its seemingly everlasting twilight years, that Tumblr is dead; it is simply in slumber, though even the servants that remain to check for bed sores under the sleeping eldritch god do not particularly want it to wake up. It still exists, despite how it was sold for spare change after Yahoo's own collapse, an Albanian serf pawning the only remaining gift from her dead husband in order to buy scraps of bread for her wee little children. And yet, few are weeping, for it will always be with us. While the body of Tumblr may be in the stages of rigor mortis, its influence is equivalent to a neutron star - long ago it went supernova, and while it continues on as an unshakeable core of impossibly dense remains, its energies burst out across the universe, and now we bask in its searing rays of light and mutagenic radiation. For proof of its lasting changes to how much of the internet frames 'social justice discourse', all

you have to do is look at Twitter.

Even now, I swear I can feel it in the air, whispering sweet echoes of the past in its winds. Walking barefoot in the grass, the sun blinds me for a moment; in my brief delirium, I am reminded of the phrase "HIV Hamilton fanfiction", reminding me that all words can indeed exist in any combination. In its prime, it was a website to behold - though its infrastructure was made of sulfur, its mortar mixed with semen, only Hieronymous Bosch could capture its perverse beauty. The first social media hub on the internet to misunderstand the word gaslighting and thoroughly beat it to death, there was rarely a dull day if you knew where to look, assuming you were there for something other than omnipresent porn blogs. It was a place where Famed Permanently Online Supervillain communismkills roamed freely, like a Zionist bison, forever providing fresh meat even in the coldest winters. Above all, it was organic - lacking any viable profit mechanism, lacking any measure of transferring their audience towards a career, the beings of Tumblr lived

a life of honesty that other social media hubs still cannot fathom.

But by 2014, the decline of Tumblr could not be ignored - ever since the infamous year of not being able to reply to posts, during which users had to rely on third party extensions to use one of the fundamental features of the hellsite, it just seemed to falter in perpetuity. However, its summary execution only arrived in the banning of 'adult material' in all forms in 2018. While it had a legal obligation to stop ignoring the proliferation of child porn that had become a silent mainstay of the site's financial revenues, it was more motivated by its desire to repackage the site's content and identity for resale - Yahoo had debilitating Crohn's and quite literally couldn't stop shitting the bed, so the choice was made to try buy time by selling off its formerly multibillion dollar asset by removing all sexual content whatsoever. It hoped to save itself by removing its own heart - looping gifs of Aubrey-Plaza-styled-Latinas receiving loads of cum in their eyes. However, its decision to use a thermic lance to excise all possible objectionable

material hosted on its servers did not save it; instead, by disallowing the ability for users to post anything remotely more adult than an episode of *Suzy's World*, it shot its dick off with a sawn-off shotgun.

Within days, the mass exodus of its users was apparent. The grifters simply made a Substack profile and moved on. The days of Homestuck's prime had long since passed, and many eons ago the gremlins of that fanbase had taken their arks to brand new horizons - Twitter, as we all pass on to when our homes die. Resentful Middle Class Art Twink Tumblr was too busy having Fashion Nova ethics discourse to notice any change, and they had Pornhub to begin with. Tumblr's algorithm, a true standard bearer for the idea that we really don't have to worry about AI implementing the Matrix on us anytime soon, could not decide what was objectionable material. Female-presenting titty bad. But male-presenting titty good. Small female titty good. Big male titty = ???????. Faced with such unanswerable questions, censor.exe's scorched earth policy made it impossible for advertisers to take the slightest bit of interest in the remains of the bombed out utopia that once stood so proudly. Worth a cool billion in 2013, Tumblr was sold for \$3.3 million in 2019. Requiescat in pace.

Now all we have are our memories. Put on 'Torn' by Natalie Imbruglia, sit by a foggy window, and remember the good times.

1 - Dashcon

Okay, this one is too easy. But I mean... the ballpit of piss is practically shorthand for Tumblr at this point. American bloggers went to a convention ostensibly celebrating the best of Tumblr Culture (i.e. Doctor Who slash-fics) that was meant to cater to thousands, and it instead resulted in an unprecedented collapse of structure upon the reveal that it was a massive scam - tens of thousands of dollars stolen from ticket holders, no less. Guests flooded the toilets with their shit and took apart much of the facility BEFORE the reveal happened - this was just their natural state of being. The entertainment, purportedly panels of celebrities and 'big name'

bloggers, was instead a bouncy castle and a ball pit, the latter of which was doused in piss after the guests were locked in by security overnight while the fraud was being investigated. Just incomparable.

2 - Sixpenceee Child Slave

This was a #creepy aesthetic blog that gained popularity for reposting #weird and #chilling pics, like the skulls of toddlers that revealed their adult teeth, or albino goats or what not. Also, they had an eight year labour slave that their family wouldn't let leave the house, and justified its enslavement with 'everyone does it here!', so... yeah.

3 - Pathologically Horny Tumblr

I'm not talking about the zettabytes of porn vids catalogued on the Tumblr servers here. Rather, when I think of Tumblr as a sexual entity, I am reminded of the utterly morbid manifestations of fandom sexuality that were directed at only the most asymmetrically confusing of beings. Case in point, Benedict Cumberbatch - the amount of gifsets filled with all-encompassing diseased lust towards something like his eyebrow just boggles the mind. These people hold jobs now.

4 - John Green Edits

A novel concept only ever adopted by Tumblr was the ability for users to edit posts they reblogged - and immediately upon his arrival, each and every post from the Quirky Yet Compliant Dream Girl degenerate John Green was edited at his expense. Always erasing his weirdass 'hey teens :) I'm one of you :) mannerisms, he was given a new kind of success as the author of thousands of scat fetish posts that surpassed any of the shit he signed with his legal name.

5 - Shoplifter Central

Oh, and there were entire hashtags, communities within a community, run by teenagers showcasing all the material they had shoplifted from Walmart and what not, some scoring a few grand of items in one go. With their names and faces attached to the blogs. A few of them went to prison, but they did nothing wrong!

We just won't have anything like it ever again.

"Case in point, Benedict Cumberbatch - the amount of gifsets filled with all-encompassing diseased lust towards something like his eyebrow just boggles the mind. These people hold jobs now."

NZIFF: Here's to 2020, I Guess

THOMAS GIBLIN

OUR DELIGHTFUL EBERT & SISKEL WUNDERKIND THOMAS GIBLIN IS BACK FOR PART TWO OF CRACCUM'S NZIFF COMMENTARY.

The rebranded Whānau Mārama: New Zealand International Film Festival is underway, after much doubt surrounding its viability due to Covid-19. Fortunately - as we have a competent government - this year's festival has gone ahead smoothly, albeit for a few technical issues of my own fault when attempting to stream this year's programme from home. Film fans are still flocking to the (limited) theatre screenings, as showcases of *True History of the Kelly Gang* and *The Truth* were both packed to the brim. Others, however, are snuggling up under a blanket to enjoy the luxury of being able to stream this year's programme at home.

Could this be the future of the film festivals in a world plagued by Covid-19? A hybrid festival is undoubtedly more accessible. Festival director Marten Rabarts highlighted this in referring to his own experience as an adolescent living in the Coromandel and not being able to access the film festival as Auckland was 3 hours away. So there seems to be an innate desire to continue the festival as a hybrid which is wonderful, as cinema should be for all and not the few.

The 2020 Whānau Mārama: New Zealand International Film Festival is something special, but the 2021 iteration possibly more so. What does the future hold? Only time will tell. For now, we can just enjoy what films are available to us in the company of loved ones or in the warm embrace of solitude. So here are my thoughts on what I've watched so far that you can enjoy them both with loved ones or in the comfort of solitude.

True History of the Kelly Gang

Justin Kurzel directs a confused punk-inspired reimagining of one of Ned Kelly the most notorious figures in Australian history that never seems to find its feet. George MacKay as a crazed Ned Kelly that serves

as one of the few highlights of the film. The physicality of MacKay is brilliant, almost too brilliant as the rest of the films fails to rise to his level. *True History of the Kelly Gang* seems more suited to a theatre rather than the big screen for its non-period costuming, strobe lighting and unwavering commitment to the spectacle is rather underwhelming for a film that had so much promise.



Instinct

Halina Reijni in her directorial debut delivers a cat and mouse film between a therapist and a violent sex offender that never really delves deep enough into its themes to shock. Lead actors Carice van Houten and Marwan Kenzari are standouts, but the script doesn't back them up as it's painfully shallow and unsubtle. It never develops a grip on its subject matter, and that leaves it feeling problematic where it shouldn't. Fortunately, Houten and Kenzari make *Instinct* worth it, just don't expect it to be anything truly remarkable.

My Extraordinary Summer with Tess

"When the very last dinosaur on earth was dying, would it have known it was the last one?" utters the lead child actor in a film that offers a surprising amount of depth. At moments it becomes a little bit silly and cheesy, but

as a kids film, it is something one wouldn't mind seeing again on a rainy day when you're feeling down.

The Truth

The biggest disappointment of the festival so far comes in the form of Hirokazu Koreeda's first feature to follow his Palme d'Or-winning *Shoplifters*. *The Truth* isn't a bad film by any means, but it doesn't offer anything of real substance. It is competent filmmaking which features competent acting, but never does it truly move you. Mediocrity is a cardinal sin in filmmaking and in *The Truth*, and Koreeda is guilty. But, at least it's a film you can watch with your parents.

Corpus Christi

A young offender turned priest played by Bartosz Bielenia delivers a star-making performance in a film that delightfully pokes fun at the Church. It shifts genre and tones effortlessly for an experience that is hilarious but yet horrifying. Piotr Sobociński's camera gives this film another layer by capturing Bielenia in soft shades of green and blue that give him a christ-like aura as he convinces this small town of his legitimacy as a priest. *Corpus Christi* is one of the most engaging films I've seen of this year's festival so far so make sure to catch it if you can.

Last and First Men

My favourite film of the festival so far and it'll take something special to knock it off its perch. *Last and First Men* stands as a testament to Jóhann Jóhannsson's genius and as a testament to a man gone too soon. It is truly remarkable, but the less said about this film, the better as it's something you need to experience. Watch it now, or you'll miss out.

LOCAL MUSIC REVIEW

FERNANDO BRICEN

This week's fantastic review is brought to you by Fernando Briceno!

Kraus - A Golden Brain

If any release could turn my brain into gold, this would be it. Through tiny hardware and external devices, Kraus has generated a digital soundscape that conjures distant videogame memories of warm and wondrous alien environments. "A Golden Brain" is the titular track from Kraus' latest release, a peculiarly exciting collection of tracks comprising a fleshed out sound, drawing inspiration from "medieval music, renaissance music, traditional Japanese music, psychedelic music and electronic music."

Droplets of sound bounce around the stereo field in syncopation, digital bells with an echoed synth melody expressing the atmosphere whilst glitched collapsing wails become streams of conscience and bit crushed fluid flows expand and distort periodically. Focus is drawn to different sounds as the track progresses, melodies and impulses dancing around each other as the

bells continue. A digital voice comes through to clear the air then fading, ending the track as it began with a bell and synth loop.

I experienced this track at the Kraus 'A Golden Brain' tape release show, at Audio Foundation. Located off K Road, next to Myers Park and below the Parisian tie factory, Audio Foundation is an art gallery and performance space, the main room featuring blacked out windows and a large paper mache all seeing eye in the top left corner. The space complimented the music, as did the sound system; the stereo spread was over the whole room and the sound was experienced by my body and ears. I cannot recommend this track and in particular this release enough - listen to it anywhere and everywhere, let your ears experience this wiggly air for yourself, think about it or don't, this album has pleasantly surprised and excited me to dive deeper into electronic music and Kraus' discography.



The 95bFM Top Ten

1	Angel Eyes JANG (NZ)
2	Acting Out KMTP (NZ)
3	ESP (Telepathy) Same Name Confusion (NZ)
4	Tyrants [Demo] Popstrangers (NZ)
5	BIG THREAT 2 Fray Mysterio (NZ)
6	Every Other Day And\$um & Liam K. Swiggs (NZ)
7	Running Lines Phodiso (NZ)
8	VSPEX-1023 Jerry Tompkins & Dylan Biscuit (NZ)
9	Nothing New Transistor (NZ)
10	Public Bodies Girl Friday (NZ)





Try Riding a Mechanical Bull

LOUISE BARNES

Have you ever been faced with the opportunity to ride a mechanical bull? If so, what did you do?

Mechanical bull riding is often seen on American TV. Scenes of tragic bachelorette parties appear onscreen, set in towns renowned for its gunslinger attitude and the love of cowboy hats. It is the epitome of country party culture which we could deem as exclusive; this goes to say, it is definitely not something you could find at your local bar. Fortunately for me, I recently found myself in a country-themed bar where those scenes on TV appeared before my eyes. It had everything from Taylor Swift's music, cowboy hats, and even a party of bachelorettes dressed in pink sashays. I wish I was kidding. But most of all, a mechanical bull was gloriously set up at centre stage.

This sight pre-empts a thought process consisting of an internal argument between the fear of looking stupid, or the fear of missing out. At this point, I had only one drink, and was having a long overdue catch up with a friend, surrounded by people who remained from after-work drinks. This was certainly not the right time to do it, but I knew I would regret it upon leaving. Thankfully, people started taking the bull by the horns and began to go up there one after the other. So ultimately, what's the difference if a stranger like me were to go up too?

I lasted a full 12 seconds.



While Auckland lacks the novelty of such entertainment, here are some alternate suggestions:

Dakota Bar / Wellington

This is an All-American themed bar based in the heart of Wellington's party street - Courtenay Place. If you are ever in the city, I recommend this bar one hundred percent for a truly unique experience. The bull is available to the public for free, however, once the clock strikes 10pm for late-night partygoers, it gets packed away to make room on the dancefloor.

Bull for Hire

It is rare to find this entertainment freely in the country, however, there are plenty of companies who have them for hire. This is a bit costly, but whether it is for an event or a birthday, this will get everybody remembering it for years!

Here are some places for consideration:

- The Madd Fun Company
- Total Entertainment
- Promo King

New Zealand Rodeo Cowboys Association (NZRCA)

This is where to go if you ever want to see a live-action rodeo. There are clubs and events all over New Zealand and it is as easy as checking out their site to see when their next public event is. Unfortunately, they are currently on hiatus due to Covid-19 however, keep watch for their events of bareback, saddle-racing and of course, bull riding.

HUMANS OF UOA

Mauricio Lozano: A Friendly, Welcoming Face

BRIAN GU

After months of peacefulness and inactivity around campus following the shift to online learning, the University finally welcomed students back last week for the start of Semester 2. On top of the large number of returning students, 500 new enrolments also stepped foot on campus for the first time, over what will be many years studying here. Welcomed across three jam-packed days of orientation, one man had the hectic task of leading the various teams of students and staff facilitating their introductory experience.

Mauricio Lozano wears many hats within the university: leader of UniCrew, interim leader of UniGuides, and most prominently, the organizational lead for Orientation. As the Student Engagement Coordinator, his connections with various initiatives around campus makes him a familiar face to many.

Indeed, if you have worked with Mauricio, it is difficult to mistake him. With his often beaming smile, thick Colombian accent, and lively sense of humour, he is an animated character, and a pleasant sight to those students who get the chance to work closely with him.

"It's great having the student teams," Mauricio tells me, as we sit down following a hectic orientation week. "You have the students talking to [new] students, and as a result you have something positive, because the students are talking from experience."

This recent orientation week has been a massive challenge for him, as he has been forced to fly solo on what is usually a two-person effort. On top of this, the university's plans have been changing on the fly due to the uncertainty of COVID-19.

"Since the end of April, we were planning an online orientation," Mauricio admits. "Then in the middle of June, when everything was

pretty much done, we hit Level One. We were then told we had to do a physical event."

This involved scheduling each faculty's session, including arranging for the speakers and organizing the Mihi whakatau (traditional welcome). "It was go-go-go, and non-stop."

At the end of it however, Mauricio reflects positively on the experience. "It was a funny [orientation] and we learned a lot," he concedes with a laugh. "But it was great, and I had really good support from everyone."

Having the opportunity to connect and work with various student teams, Mauricio never downplays the role student leaders have in helping him achieve success in his role. For him, it is fulfilling to see the effort reciprocate in a rewarding experience for these students.

"It was really nice to see students, being UniGuides, sharing pictures like: 'One year ago, I was coming to this university really new and scared, and now I'm on the other side, making the new students' lives better during this transition'."

Mauricio is no stranger to knowing how rewarding the experience is for a guide; he tells me how his own journey in pastoral care started a similar way. "I was passing my expe-



rience to new international students," he tells me, "giving them tours, and welcoming them to Auckland."

Arriving in New Zealand as an international student, Mauricio is able to empathize with how hard it is for them. "When I came here, I didn't speak very good English," he admits, although he adds in a joking manner that the fact still hasn't changed since.

In his spare time, Mauricio is an active and fun-loving person. "I do a lot, because I'm really busy at work, so I like to think about something else when I'm out," he says. His list of activities does impress too: from dabbling in stand-up comedy to competitive volleyball, and of course, admitting that he isn't impartial to the occasional glass of wine with friends.

So now you know a little bit about Mauricio, make sure to say hi the next time you see him around campus, and let him know his effort in welcoming new students to our university whānau is well appreciated by all of us!



ILLUSTRATION BY GABRIE DE BARON (@ARTBYGABRIE)

Maddy Crutchley is Ready to Throw Hands

MADELEINE CRUTCHLEY

It's time to throw the gloves on, as Maddy takes you through a journey of overcoming self-image; violence is never the answer, unless the question was asked by Craccum's badass Features Editor.

During the lockdown, I expected to find solace in my home stuck days in the same way I had before; replaying sitcoms on Netflix and indulging in unlimited snacks. Unfortunately, I found that the extensive binge sessions were not offering their usual comfort. Sitting around gave my mind a little too much time to wander. Instead, I decided to pay some attention to my physical movement. Every day, I was taking long (government-mandated)

walks, running, jumping rope and struggling through YouTube workout routines. At one point, somewhere in between days 25 and 30, I boldly decided to give my brother's punching bag a couple of weak jabs, wearing gloves that were easily a couple of sizes too big for me.

Despite my best attempts, plagued by my brother's condescending directions and chuckles, my boxing technique didn't exactly

improve before level 2 freedoms. Before lockdown, a close friend of mine had started some boxing classes in Parnell, dropping by after uni and work. She'd talked a couple of times about how good the sessions were, highlighting the fun in learning a new routine and blowing off steam after long days of early semester stress. Eager to capitalise on my reinvigorated fitness drive, I took advantage of the student discount, my bank account

set to automatically forfeit \$19 a week, and signed up to Boxing Alley. Enlisting the help of my newfound workout partner, we headed in for a beginners class late on a Monday night. It had been a few years since I'd entered a gym and I'd forgotten the initial nerves that ran through my stomach when I would walk into those sweaty rooms. People were swinging and jabbing at pads with impressive speed, fuelled by their muscle memory as they punched through seemingly complex combinations. My friend assured me that the beginners class was much less intimidating - thankfully, she was right. The friendly instructor took a small group of us through the stances, movements and punches, while mixing in some cardio to keep our heart rates up. With the trainer's guidance and light sense of humour, the 45 minutes flew by. Though I woke up with extremely sore arms the next morning, I threw my hands above my head with Rocky-like determination, hungry for the incoming challenge.

As a kid, I was extremely active. Throughout my childhood and early teen years, I played numerous sports, mainly in team-based environments. I tried my hand at football, water polo, hockey, tennis, squash and cross country, enjoying some but miserably failing at others. Overall, I was a pretty fit kid and had a genuine enjoyment of sports. Unfortunately, I wasn't able to sustain this towards the end of high school. As I spent more and more time on social media sites like Tumblr, YouTube and Instagram, I became increasingly aware of my physical appearance, and my relationship with exercise shifted significantly. Like many teenagers, intense insecurity became a part of my daily life. In an attempt to mitigate those feelings of shame and self-doubt, I started to partake in a series of unhealthy diets and became far more obsessive over the exercise I was doing. My interest in improving athletic skill was replaced by a compulsion to change my body. Exercise became less enjoyable, taking the form of punishment. If I felt like I had overeaten or had a deep plummet in my self-esteem, I would make myself exercise intensely. I withdrew some of my commitment from team sports, favouring hard cardio. Instead of feeling a relief of endor-

phins after a workout or excitement in my athletic abilities, I felt anxious and defeated. Like many people in their early twenties, I've had to address the negative mindset that plagued my relationship with my body, diet and exercise. While much of this work has been mental, this short period of boxing has also been a significant help in generating a more positive relationship with my body.

For me, skill-based exercises are so much more therapeutic than cardio and body-focused movements. Team sports and more specialised activities, like boxing, yoga, cycling and swimming, place focus on skill and movement, drawing my mind away from the more obsessive thoughts about weight and appearance. While I was in an unhealthy mental state, more mundane exercises, like running, gave my brain too much space to roam. I would picture my (unachievable) ideal body and recite harsh words about my appearance. While I box, my mind plays an important role, focusing on combos and the accuracy of my movements. Instead of wandering down a winding path of self-hate, my brain is exercising too. This type of exercise seems to quell my anxieties instead of fuelling them. Working out with a friend has also helped make training a more positive experience, as we always encourage each other throughout the challenging 45 minutes. The trainers at Boxing Alley are also very approachable and friendly, teasing and joking as they fix up your form and push you through the movements (they do love burpees a little too much though). Due to the high intensity of the workouts, boxing has also helped me in the long trek to recovering a healthy relationship with food. As I push

through workouts, I'm increasingly aware of how food fuels my body and recognising the importance of nutrition. I used to guiltily swap out meals if I had eaten some unhealthy snacks and feel hyper aware of every morsel on my plate. Now, I'm excited to eat food that will push me through workouts and intensely plugged into the good that comes with feeding my (slowly growing) muscles.

I'd like to clarify that I'm not actually punching and fighting with people at the gym. All of my swings are aimed at pads or bags, with collaborative and encouraging exchanges coming from my gym buddies. Most of my pent up aggression is released on inanimate objects. The classes at Boxing Alley mix both cardio and strength work with boxing technique, so the routines are consistently new. Some aspects are familiar, with squats, push-ups and lunges frequently featured, while some are refreshing, with tyre flips, ball slams and skipping popping in for some rotations. Classes rarely feel repetitive, so if you find yourself bored with exercise, boxing will offer an exciting and challenging workout. It also allows you to feel accomplished, as you pick up new skills very quickly and get so much encouragement from everyone (including the very lovely receptionist). It may seem like an extremely intimidating sport, but boxing is super accessible. Before I started, I could barely convince my noodle arms to do one proper push up. Now, I can do a few more (maybe about 7), and have a whole new type of athletic skill that I'm excited to improve on. If exercise has become an enemy of yours, and you struggle to truly enjoy your body, then boxing might be for you.

“While I box, my mind plays an important role, focusing on combos and the accuracy of my movements.”



Navigating Burnout

FLORA XIE

You know that feeling you sometimes get after doing work or an activity, kind of like you're a balloon being deflated of air? You just want people to leave you alone, and all you want to do is rest and recharge? That's a feeling of burnout, something that we're all probably familiar with.

Coming back to your lectures at abhorrently early hours of the day, having to actually pay attention to the contents of a live lecture (maybe several in a row), and having to engage in a lot of different social interactions with different people, are all situations that are going to be quite draining for most of us. Unfortunately, we're also quite likely to feel burnt out as we get back into the groove of things.

According to Maslach and Jackson (1981), the two key aspects to burnout are emotional exhaustion, and the development of a cynical attitude (or depersonalisation of others). So, burnout starts with the depletion of your emotional resources, followed by the development of a cynical attitude and detachment from others around you.

Michael Leiter (1993) posited that detachment, or cynicism, occurs after emotional exhaustion as a way of coping with the low levels of emotional resources.

Ask yourself: do you feel used up at the end of the day? Do you feel fatigued in the morning, knowing that you have to face another day working? Do you find yourself starting to see and treat others as impersonal objects when you're emotionally drained?

These two symptoms, in turn, produce a reduced feeling of accomplishment, as it disrupts how effective someone can be in doing work. As your sense of accomplishments and how capable or competent you feel to complete tasks is lowered, burnout occurs.

Why is this important? Well, burnout applies a lot to your study and work lives. And of course, when you're burnt out after a long day, you're not going to be having much fun afterwards. In fact, these negative feelings you get from burnout will seep into other aspects of your life, like your social relationships.

So, while work engagement (involving feelings of vigour for, dedication to, and absorption in your work) is associated with better employee wellbeing, burnout is associated with poorer wellbeing and physical health.



ILLUSTRATIONS BY GABRIELE BARON (@ARTBYGABRIELE)



That's particularly important for those of you who work in the hospitality or retail industries, because you're constantly faced with customers who are demanding things from you, but you're required to maintain that service smile and positive attitude. This is an environment that is particularly prone to fostering burnout since you're doing emotional labour.

The more burnout you experience, the more dissatisfaction you may feel in relation to opportunities for growth and development in the work that you do, and you may feel more desire to leave your place of work.

Becoming aware that burnout is a problem for you is the first step to addressing it. If you're constantly feeling emotionally drained, detached and uncaring about others, and like you're not competent enough, it's time to stop doing the things that make you feel that way. However, that's easier said than done.

If you're able to, when you feel like you're starting to wear out your emotional capacities, take a break. Do something to take your mind off of what you were doing before. Take a nap, get some fresh air, eat some chocolate, and have a chat with someone who makes you laugh easily.

Having good social groups to fall back on is extremely beneficial. Vent your feelings to people who you know are good listeners, and find good ways for physiological release for you. That means finding ways to relax (like taking a long bath), exercising, watching a comedy, or doing whatever you like to do to blow off steam.

It's time to live your best life, so cut ties with the negativity going on in your life.

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DESPITE BEING FURLOUGHED TWICE IN THE LAST 24 HOURS, CRACCUM'S RESIDENT ORACLE GLORIA HOLE HAS BARRICADED HERSELF IN THE OFFICE, AND IS REFUSING TO COME OUT UNTIL YOUR FUTURE HAS BEEN FORETOLD.

ARIES



Hearing of others' achievements will leave you feeling inadequate. Unfortunately, this is the week for you to congratulate others. However, the stars implore you to retain your focus, as your time to celebrate is coming very soon. Your lucky number this week is 15, in honour of Mark Mitchell, the new leader of Opposition 15th ranked MP of the National party.

TAURUS



This week, you will skip your 8am. You're welcome. Your lucky number this week is 60, the number of extra minutes sleep you'll be getting. The stars really aren't holding out hope for your semester, are they?

GEMINI



You've impressed the stars with your taste in music. Perhaps you could do a friend a favour this week, and introduce them to a new album or artist. Just keep in mind that your lucky number this week is zero - the amount of tolerance the stars have for DJ Khaled.

CANCER



Once again, someone will come to you this week with a problem and expect you to listen to their endless whining. Tell them to see a shrink and leave you alone, you're watching Brooklyn Nine-Nine and writing three essays. You do not have to be there for everyone at all times; you should work on being your own priority. Ironically, your lucky number is 99.

LEO



It's going to take some strong mental fortitude from you not to send your bank balance into overdraft this week. Your lucky number is below zero, which seems to be the temperature in your shitty flat. You make up some poor excuse to tell yourself it's okay though; surely, before man discovered fire, man was cold, right?

VIRGO



The stars are asking you to try, just one time, to have an Emotion. Just one Feeling. You might find it soothing, or it might be 0/10 never doing again, but the idea is to give it a whirl. Therefore, your lucky number is 1.

LIBRA



Stop it. Put it down. Put down your phone. You do not need to order Pad Thai for dinner tonight. Delete the Uber Eats app from your phone and give your bank balance some time to breathe. Your lucky number is \$22.50, the amount of money you just kept in your wallet.

SCORPIO



The stars predict you will spend 40 hours in the library this week. Unfortunately, that library belongs to Netflix Inc. of California. Your lucky number this week is 4, which is the number of courses you'll fail if you don't stop watching goddamn Netflix!!!

SAGITTARIUS



This week, you'll make a discovery. I mean, it won't win you a Nobel prize, but the stars are pretty confident that it'll leave you fairly excited afterwards. This week, your lucky number is 11. Well, why is that number significant? Hmmm, perhaps that's your discovery...

CAPRICORN



This week, you'll meet one of your idols, but they'll be a lot shorter than you envisioned. So much for looking up to them. Your lucky number this week is 15, the number of seconds they'll entertain your earnest questioning before brushing you off.

AQUARIUS



Some things in life age like fine wine. Your comments this week are not one of them. In fact, you'll find your comments this week will be ageing more like an Olsen twin. Your lucky number this week is 52, the number of apologies you'll have to make to restore tranquility.

PISCES



You'll realise you're getting old once that coffee addiction turns into a religious tea-drinking habit. Before you know it, you'll be taking medication for your joint pain. Your lucky number is 50, which is how old you really are on the inside. Turns out university has been slowly killing you from within all along.

the people to blame.

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Shadows Bar*



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