

# CRACCUM

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 24, 2020



## Best Op Shops in Auckland

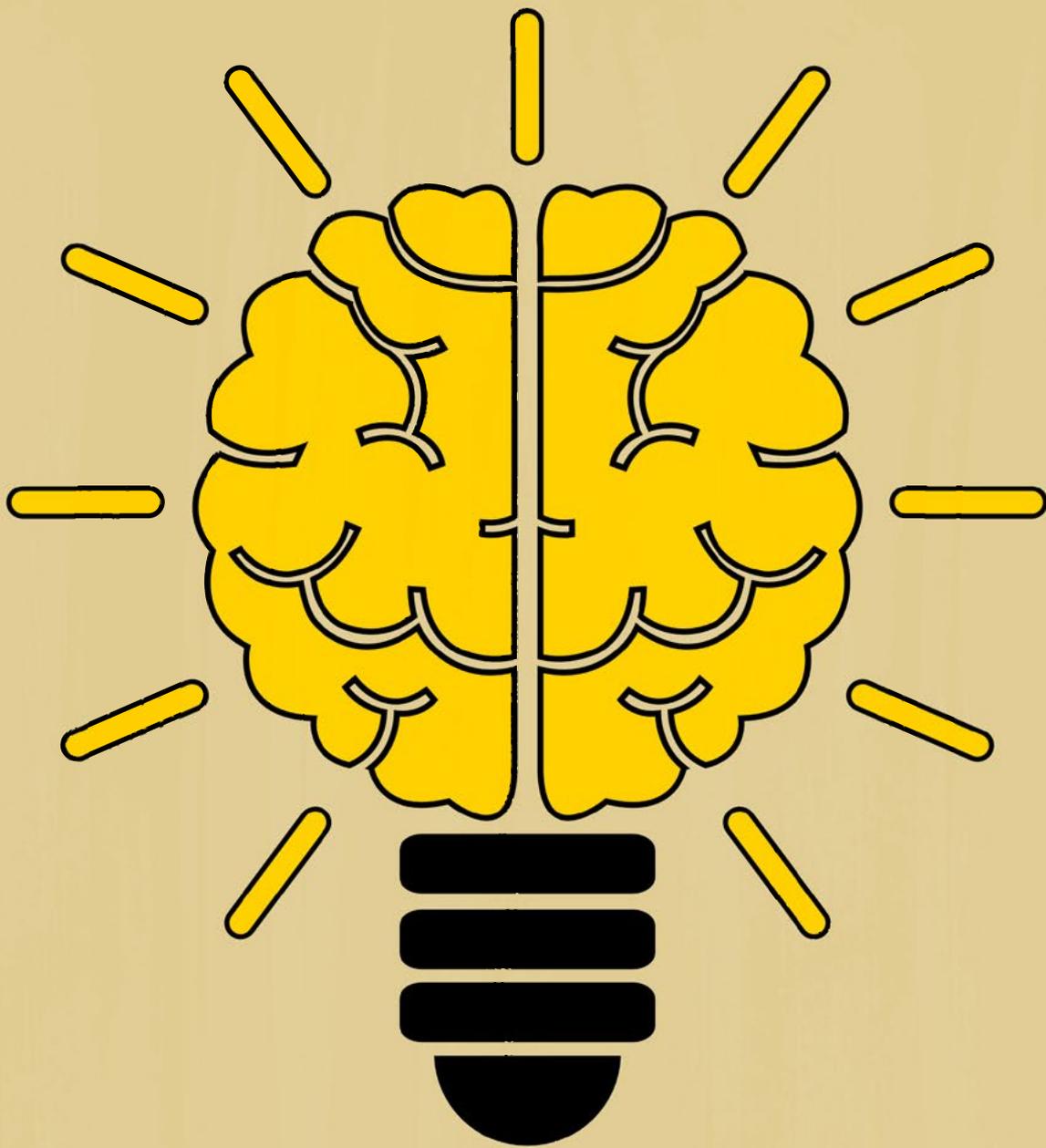
Want to save money *and* save the world? Gabbreille De Baron shares some op-shopping tips. PAGE 28.

## Craccum List Our Favourite Study Snacks

Fruit Bursts. Iced Animals. Girl Guide biscuits. These are the study snacks guaranteed to net you that A+++. PAGE 20.

## The Weirdest Things Around UoA

UoA has a lot of architectural quirks (bridge to nowhere, we're looking at you). We round up some of the weirder ones. PAGE 14.



AUSA PRESENTS

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# That's All Folks!

## Cam Says:

It's our last edition of *Craccum* for 2020 and it's our last editorial. It's rewarding to be able to write this but the feeling is bittersweet, it's rather sad to be signing off on something that has been a large part of my life for the last three years, and I'm going to miss it.

The university year for 2020 is drawing to a close and for many of us, this will have been one of our most challenging years. 2020 threw many curveballs our way and when Dan and I took on this role at the beginning of the year, we could never have anticipated what was to come.

I want to thank all of you for reading us this year. Not only for picking us up when we're in print, but for following us online, reading us digitally or picking up our articles off social media. It's been a pleasure to produce *Craccum* this year and to connect our campus as we separated out. I hope that these editions can serve as a time capsule for the student experience for 2020 and for what we've lived through.

Thank you to the wonderful *Craccum* editorial team this year for all their hard work. For the million Zoom meetings, facebook messages, and for all their hard work in making this magazine what it is. It's a joy to work with such wonderful people.

Although it may be our last edition, it is far from the last edition of *Craccum*. *Craccum* will be back next year ready to tackle whatever 2021 has in store. Till then.

Cheers,  
Cam

## Dan says:

I can't believe it. It's the last week of semester - we actually *made it*. When Cam and I first took over the magazine, pumping out 24 issues of *Craccum* seemed like an impossible task. It seemed even more impossible when, a couple weeks into semester one, we were told that everything was moving online. Despite that, we've (somehow) managed to keep everything together. What a miracle.

Better yet, we've actually achieved our vision for the mag. At the beginning of the year, me and Cam decided we wanted to focus more on student issues. *Craccum* is a student magazine after all - we figured students would want to see us put more energy into holding the university to account, and investigating news on and around campus.

We couldn't have picked a crazier year to make this our focus. From the university buying Dawn a house, to the online learning debacle; from the in-person exams decision, to the university's social media monitoring; from university clubs taking money, to compassionate consideration fees - we've had a lot to write about this year. And people seem to have liked it. All of our metrics show student engagement with the magazine is massively up from last year. We won a bunch of prizes at the Aotearoa Student Press Awards. We've had multiple articles picked up and republished by bigger, legit news sites. It's been an amazing ride; a ride which definitively proved students want to read about student issues.

Unfortunately - as the move of the original Shadows Bar has shown us - all good things must come to an end. Me and Cam won't be back next year. This is it - the final hoorah.

But before you break down in tears (I know, I know, how can our beautiful faces ever be replaced?) take note - *Craccum* will be back in 2021. No doubt it will be better than ever too; we had an amazing team this year, filled with students who buy into the vision of the mag and want to take it further. I can't wait to see what they do next.

Cheers,  
Dan

PS. Thank you to everyone who contributed to *Craccum* this year - the number of contributors, and the quality of the work we were given, was unlike anything we've seen before. A special thanks to those who wrote deeply personal essays, especially around stigmatic issues like mental health. It's not easy to open yourself up to others, but we at *Craccum* strongly believe that sharing our experiences helps to create a healthier student community.



# Chlöe Swarbrick Set to Win Auckland Central Electorate

ELLA MORGAN

**Green MP Chlöe Swarbrick has been elected to represent the Auckland Central electorate, within which the University of Auckland sits, following this year's General Election.**

Swarbrick beat out Labour's Helen White and National's Emma Mellow to take Auckland Central. This is only the second time a Green MP has won an electorate seat; in the last term, all eight Green MPs were brought in from the party list when the Greens won 6.27% of the party vote.

Swarbrick has a history of advocating for issues important to students, having been the Greens' tertiary education spokesperson for the past term. Most recently, Swarbrick was involved in advocating for the establishment of an inquiry into student accommodation following widespread reports that students were being charged for unoccupied rooms during the nationwide Level 4 lockdown.

Despite Swarbrick's historic win indicating that younger voters may be turning out to vote, Auckland Central has notably low rates of enrolment to vote. Before the election, *Stuff* found that electorates surrounding universities in many of New Zealand's major cities have especially low rates of voter enrolment.



Following the result, Swarbrick has turned her attention to looking at issues affecting Auckland Central. Last week, Swarbrick told the media that addressing homelessness and inequality, improving public transport and creating green spaces in the city were some of the top concerns for the electorate.

With special votes still to come in, the vote margins may change slightly. However, with Swarbrick almost 500 votes ahead of the next closest contender, it is likely that she will represent Auckland Central in the 2020-2023 term.

# Ōtaki Summer Camp Returns for Another Year

EDA TANG

**The fourth annual Ōtaki Summer Camp is being held from the 22<sup>nd</sup>-25<sup>th</sup> of January in the beach community of Ōtaki, north of Wellington. It is three days jam-packed with discussion of political issues, speakers, music, bush, rivers and sea.**

Political summer camps have played an important role in the history of Aotearoa, inspiring many who have gone on to play important roles in the politics of the country. Ōtaki Summer Camp is designed for anyone with an interest in politics, decolonisation, social justice and the environment. It provides a safe, welcoming and inclusive space for you to openly deliberate on issues that matter to you. Aimed at 17-30 year olds, the camp brings together passionate and inquisitive rangatahi who have historically lacked political representation and suffer the effects of previous disenfranchisement.

In the last camp held in January this year, attendees were able to learn from speakers and discussion leaders including Tina Ngata, Russel Norman, School Strike 4 Climate, Nicky Hager, Mike Joy, and many more. Attendees had a range of experience with politics and activism, but all were determined to learn from one another and enjoy the judgement-free space to do so. Some of the guest speakers for 2021

include grassroots leader and community activist, **Laura O'Connell Rapira**; journalist, human rights defender, writer and film producer, **Behrouz Boochani**; journalist and TVNZ reporter and presenter, **John Campbell**; and New Zealand Muslim community leader and human rights activist, **Anjum Rahman**.

The camp is run on a local organic, self-sufficient farm so you will be able to enjoy homemade, organic food, and the surrounding bush, river and sea whenever you need to take a break.

Earlybird tickets are on sale for \$100 per person (or \$120 if you pay after 20<sup>th</sup> December), covering all food and accommodation over the three days. There are scholarships available for anyone who requires financial assistance, or if you'd like to help others attend, you can sponsor a ticket. In the case that there is a COVID-19 alert level shift, all tickets will be fully refunded.

Register online at [otakisummercamp.com](http://otakisummercamp.com). For any questions, email [hello@otakisummercamp.com](mailto:hello@otakisummercamp.com), or find them on Facebook, Twitter or Instagram.

# Opinion: White Collar Offending and the Criminal Justice System: A Double Standard

CHRISTINA HUANG

**It is easy to think about white collar offending as a world of luxury and glamour. We imagine highly intelligent individuals using their wits to game the system and living a sex-crazed, drug-fuelled extravagant lifestyle. Subsequently, we turn a blind eye to the severe damage to their victims and the economy, which is a huge factor in why the powerful can commit huge crimes and receive little to no consequences for their actions.**

The release of Donald Trump's tax returns this month, during a period of political unrest surrounding excessive police violence, represents a disturbing double standard in the way we treat white collar criminals compared to 'street' criminals. In terms of financial damage, injuries and deaths, research has shown that street crime causes only a fraction of the harm caused by white collar offending. Negligent safety practices, fraud, poor working conditions, and environmental damage happen all the time, resulting from greedy and psychopathic behaviour and an emphasis on creating profits while disregarding the wellbeing of others. While it sounds hyperbolic, white collar offending truly is psychopathic behaviour. A study involving Danish undergraduates found that students studying business were more likely to have traits such as psychopathy and narcissism, which is indicative of a tendency to crave power, lack empathy, and manipulate others.

Yet, we consistently see the much higher extent to which street crime is investigated, prosecuted, and punished while white collar offenders walk free. Take the Global Financial Crisis in 2008. Fraud and unethical business practices motivated by greed caused devastating amounts of damage: people lost their savings, homes, jobs, and businesses. However, despite the actions of hundreds of bankers and executives resulting in the financial crash, only one person ended up in prison.

According to John Stuart Mill's 'harm principle', the state should only exercise power over an individual if they cause harm to others. In a world where this is the case, law enforcement would investigate bankers and executives with the resources and overzealous approach reserved for street offenders. Currently, thousands of people are locked up annually for non-violent crimes, at huge expense to the state, and this includes a disproportionate number of Māori. In the United States, mandatory minimum sentencing laws and extremely punitive three-strikes laws have resulted in minor crimes such as shoplifting being punishable by life in prison. Despite the rise in penal populism and law-and-order policies, it seems that the call for harsher punishments only applies to the poor and the marginalised.

So, why is there such a huge disparity in how we treat street crimes compared to the shady dealings of corporations and CEOs? Lisa Marriott, a professor at the University of Wellington, reviewed cases released by the Serious Fraud Office to investigate the treatment of white collar offenders in the criminal justice system. The analysis was troubling. In every case, there was reference made to the good character of the defendant. Many mentioned the quality of testimonials. Only a handful involved repayment of the stolen funds.

This is the problem. Powerful people, surrounded by other respected individuals, are never perceived as capable of committing serious offenses. 'Good character' is the very reason white collar offenders are entrusted to run companies, steal millions unnoticed, and if caught, simply pay a fine in lieu of prison time. Additionally, because there is no immediate victim, we rarely see financial crimes as 'real' crimes. Furthermore, when offenders are only required to pay fines that amount to a fraction of the total amount stolen, the so-called punishment becomes nothing more than a business expense. More concerning, these people often have enormous sway in politics, the media, and law enforcement. When rich and powerful executives are heavily involved in political campaigns and provide funding to media corporations, it is not in the interest of lawmakers to crack down on white collar offending, or the media to report on cases involving the very people who fund them. Consequently, there is hardly any public outrage for white collar offending compared to street crimes, and without any real consequences, there is nothing to deter the powerful from continuing dodgy business practices that have wide-spread impacts on society.

In a hyper-capitalistic, competitive society, it makes sense that white collar offending is so pervasive. Clearly, we need criminal justice reform, because a system that disproportionately punishes those who cannot defend themselves is indicative of a broken society. We need to start holding the powerful to account. We need to shift our focus from benefit fraud to tax evasion, from purse-snatchers to corporations manufacturing unsafe products in order to maximise profits. The elite are dangerous people wreaking havoc on our livelihoods for their own selfish gain, and yet, the criminal justice system rarely treats them as criminals, nor provides justice for those harmed. This needs to change.

# Canterbury University China Expert Faces Review on Paper Critical of NZ Universities' Chinese Links

JUSTIN WONG

**A leading Chinese politics expert is facing a review by Canterbury University over a research paper critical of New Zealand universities' connections with China.**

Professor Anne-Marie Brady, whose research specializes in Chinese efforts to influence politics in Western democracies, co-authored the article *Holding a Pen in One Hand, Gripping a Gun in the Other* with Jichang Lulu and Sam Phelong.

The article, which was published in July, alleged that through co-operations between New Zealand universities and Chinese tech companies or universities, the Chinese military could obtain New Zealand's innovative and sensitive technology for its own use. It was also submitted to Parliament's Justice select committee.

The University of Auckland was mentioned in the paper. It claimed that the Northwestern Polytechnical University (NWPU) and the National University of Defence Technology (NUDT), which both have links with the University's Engineering Faculty, had strong connections with the Chinese military.

Both universities, which held academic exchanges with the University, were responsible for the research, development and production of weapons and military equipment, with the NWPU specializing in aerospace and maritime navigation.

The paper named materials scientist and university professor Gao Wei as a member of a think tank that was used by the Chinese Communist Party to advance its interests, claiming he "lives abroad, but whose heart is concerned with the development of the Ancestral Land."

The article also alleged similar connections were present at Massey, AUT, Canterbury, Otago, and Victoria universities.

An Auckland University spokesperson told *Stuff* in August that the claims made in the paper on Gao were wrong, saying that he had never conducted military research in New Zealand, China, or in any other country. They also said the university had no evidence of staff members, students or visiting academics unlawfully transferring University of Auckland research or technology to China.

Canterbury University launched a review in August, after academics mentioned in the article in New Zealand and overseas complained about its claims. The university's deputy Vice-Chancellor Ian Wright

told *Stuff* that complaints have accused the paper manifested "errors of fact and misleading inferences".

Brady had been told not to publicly comment on the complaints to protect her privacy.

More than 160 academics and supporters on China-related matters from New Zealand and other countries, including Labour MP Louisa Wall and former MP Clare Curran, have signed an open letter saying they were "dismayed" by the review.

"We, who know this area, can see no manifest errors or misleading inferences based on the evidenced material provided in the report."

"The paper does not make 'inferences'. People who study it may draw some, but that does not mean the paper made them, misleading or otherwise."

The letter called for an apology from Canterbury University's Chancellor Cheryl de la Rey.

This was not the first time that Brady's research has led to controversy. Her 2017 paper, *Magic Weapons*, argued that Chinese student associations in New Zealand tertiary institutes were part of the Chinese Communist Party's United Front network to "manage" and "guide" overseas Chinese students and scholars.

It also claimed newly-elected Labour MP Naisi Chen, who is a former law student at the University of Auckland and President of New Zealand Chinese Students and Scholars Association, had close United Front connections. Chen had since denied these allegations.

***"It claimed that the Northwestern Polytechnical University (NWPU) and the National University of Defence Technology (NUDT), which both have links with the University's Engineering Faculty, had strong connections with the Chinese military"***



## Two Uni Clubs Respond to Craccum Clubs Article but Biggest Spenders Still Keeping Quiet

JUSTIN WONG

**Two university student clubs have reached out to Craccum to explain their clubs' financial regulations, following a story revealing that there was little oversight for student clubs that receive student-funded grants.**

However, the Football and the Goju-Ryu Karate Clubs, two of the largest grant recipients, are still yet to respond.

Earlier this month, *Craccum* reported that \$358,000 of grants funded by the student-paid Student Levy went to 153 clubs. The story also revealed there was very little regulation of student club finances and information relating to it was not easily accessible by the student body.

Out of the 94 clubs that *Craccum* reached out for a comment, 77 did not respond.

Since the publication of the article, the Equal Justice Project and the Concert Band responded to initial queries.

Neil Lindsay, the Acting President of the Concert Band (UniBand Inc), said their \$4,495 grant was spent on large instruments that were too expensive for individual students to own, including bass clarinets, baritone saxophones, and xylophones.

However, despite their name, Lindsay said the club is not an incorporated society as they were still undergoing the process.

He also said there were no procedures in place for the student body who are not part of the club to check their expenses.

Equal Justice Project Director Sophie Vreeburg told *Craccum* that out of \$1,700 granted to the club, most was directed to social events for volunteers and group training days.

She also said she was satisfied with the current level of financial regulation.

"The current process for applying for funding and grants through the Engage platform is very rigorous."

"We are not only required to show proof of receipts for all the money we spend but also provide commentary on how we spent the money in previous years and whether there are any improvements we can make."

"Personally I think this regulation is great."

The Equal Justice Project's yearly financial reports could be accessed on the Charities Register under its name.

Although this information was not shown on the club's social media accounts and website, the club's constitution required the treasurer to file financial documents "promptly" with the Charities Office.

As of this story's deadline, 75 student clubs that were granted \$1,000 or more have yet to respond to *Craccum's* query on their expenses and financial regulations, including the Football and the Goju-Ryu Karate Club, which received \$10,000 and \$9,000 of grants respectively.

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# Reimagining Justice: Decriminalise cannabis, decolonise Aotearoa

FLORENCIA RESTIVO

*Aotearoa's criminal justice system preys on the vulnerable and sustains the powerful.*

I was recently asked a pretty tough question: "what is the most important issue in the criminal justice system?". For every issue that came to my mind, there was a common thread which interwove these spaces: the overrepresentation of Indigenous people in prisons. Something I will draw on in the following paragraphs is the criminalisation of cannabis use and how this, too, ties in with decolonising the criminal justice system.

You don't need to look far to recognise recent instances in which conversations around 'power' - particularly how this is vested in the state and their institutions - have caused a renewed global discussion on systemic racism and police brutality. The motivations for the "Black Lives Matter" (BLM) movement are no exception. While it is tempting for those living outside of America to justify a 'social distancing' from the issue, the realities of these power distributions in New Zealand would suggest we aren't so 'lucky' after all.

To understand how Māori are overrepresented in prisons but underrepresented in, say, politics, we have to understand the social and historical movements which contribute to such negative outcomes. An exploration around the effects of colonisation following the signing of Te Tiriti o Waitangi in 1840 is particularly important. Aotearoa's history of land loss, denial of rights, and confiscation of language has led to severe socio-economic vulnerability and deprivation for Māori people. In addition to the constant denial of sovereignty, Aotearoa has no recognised Indigenous laws. Instead, the current criminal justice system privileges the rule of law, which assumes

that the law is universal and neutral. Racist attitudes, therefore, see Indigenous notions of 'laws' as inferior, savage, and uneducated. This means that legal processes build on systemic racism, framing Indigenous rights as defined by the state. Not upholding Te Tiriti set the precedent for the systematic discrimination of Māori - particularly when decision making was concerned.

The unjust treatment of Māori through Te Tiriti was further entrenched by Eurocentric laws which continue to disproportionately affect Māori (as well as other ethnic groups, such as those of Pacifica descent). The legalisation of Cannabis is an example of laws that further perpetrate this injustice. Cannabis is currently illegal in Aotearoa under the Misuse of Drugs Act 1975. On October 17th, Kiwis voted on whether they want to legalise cannabis or not. Currently, growing, smoking, possessing or selling cannabis (not for medicinal purposes) is illegal in Aotearoa. However, cannabis use has still always been very prevalent. Studies focusing on Christchurch and Dunedin have found that about 80% of people have used cannabis on at least one occasion. In fact, the prohibition of cannabis doesn't stop people from using it, and those who are arrested/convicted for cannabis use don't stop using either. This suggests that cannabis laws are a weak deterrent. Cannabis is here to stay, but we have no regulations for it other than punishment.

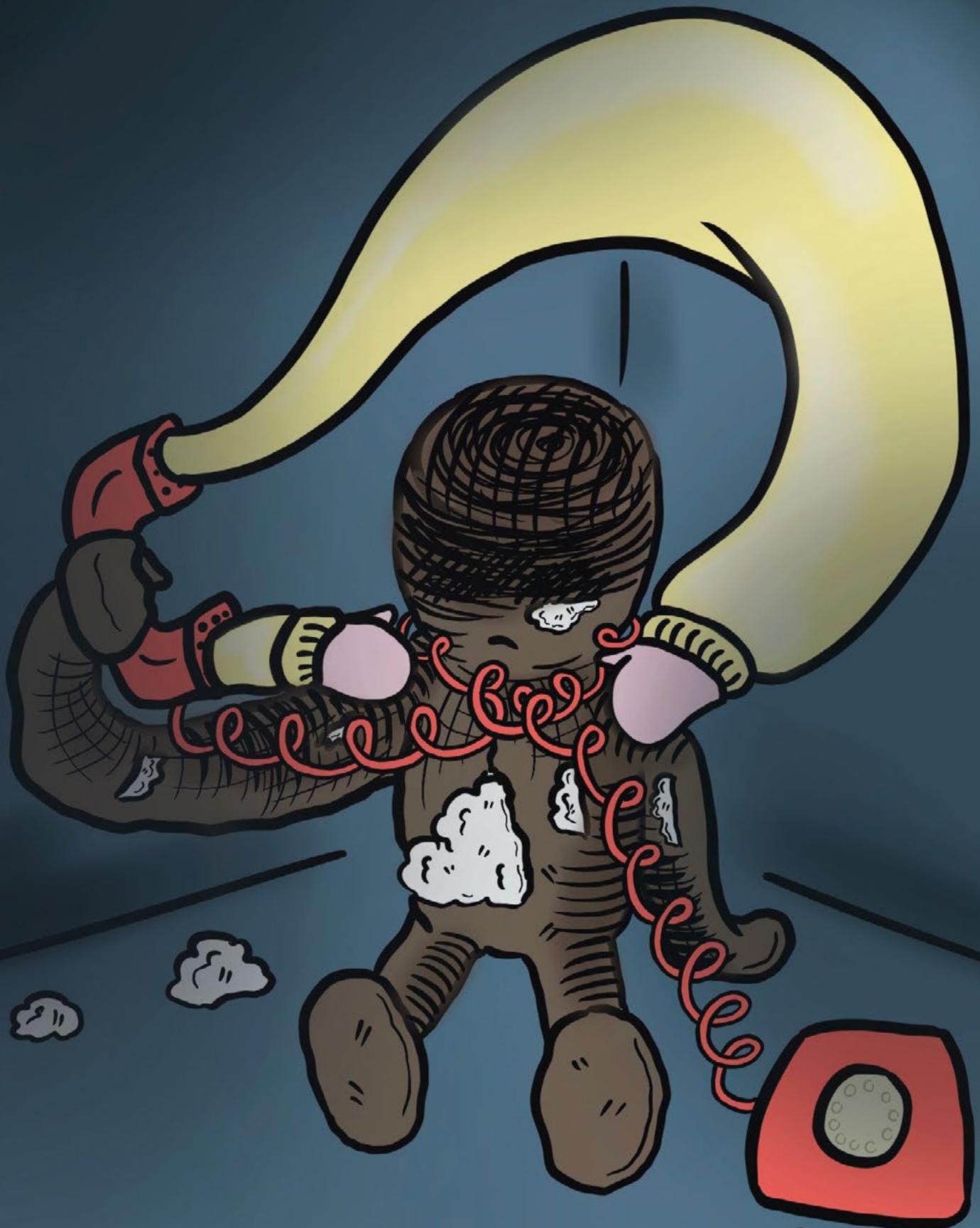
The racist nature of cannabis laws has to do with the way groups are charged, convicted and punished. Despite Māori and non-Māori having the same usage of cannabis, Māori are more vulnerable to be stopped and searched,

and are three times more likely to be arrested or convicted for a cannabis offence. This fact alone should be reason enough to consider decriminalisation of cannabis. Problematic racial bias in this regard leads Māori to being more vulnerable to long-term negative impacts, such as disruption to education, a higher chance of unemployment, and less chance of receiving healthcare and support. Once you get into the justice system, it is pretty tricky to get out, and the stigma associated with criminal conviction can last a lifetime.

For too long, there have been biased laws in Aotearoa that contribute to the overrepresentation of Māori in prisons. For too long, we have ignored the sociological underpinnings of 'criminal' activity. Rather than supporting vulnerable peoples, we punish, and punish hard. The use of drugs like cannabis can be a normal response to abnormal situations, such as the intergenerational trauma caused by colonisation. As a nation, we must come together to make a difference. We can honour Te Tiriti o Waitangi, and we can support our whanau and community to better understand cannabis and health impacts associated with it. We can start this conversation and deal with problems associated with cannabis in a holistic and rehabilitative way that promotes health, equity and justice, rather than putting vulnerable people in jail.

## References:

Christchurch Health and Development Study  
Dunedin Multidisciplinary Health and Development Study



@Juliaaazhu

# Helping Others to Help Themselves

SIMRAN SONAWALLA

**TW:** depression and anxiety

*He aha te mea nui o te ao / What is the most important thing in the world?*

*He tangata, he tangata, he tangata / It is the people, it is the people, it is the people*

In the current digital age, we are more connected than ever. Contacting someone is only a text or call away. We have all the information that is available to us in the palm of our hands. But, if we are more connected than ever, why does our generation feel more alone and unheard than ever before?

Humans are social beings that feed off feeling like we belong to a community, to a family, to a group. We thrive when we feel connected to one another. Social media provides us a sense of belonging of some sort, and having hundreds of friends makes us feel good about ourselves. But, truthfully, many of our youth today feel lonelier than ever and can't count on the people they are surrounded with.

For most of my time in high school, I had depression and anxiety. I felt like I didn't belong anywhere, whether that was in school or home or within my community. I always felt like an outcast, never accepted in any group at school. I went into a bit of a reckless phase where I engaged in activities that were unhealthy and risky and developed friendships with people I knew I was better off without. I wasn't aware of the help that was available to me, and I felt too proud to reach out for help. After completing high school, I finally decided to seek help. In the process, I realised the support services that are available for our youth today, and really wished that someone

had told me about these in the past. I realised that I was very sheltered from the problems present in our society and too consumed in my own little bubble to realise that the issue of youth mental health is one that is widespread. Yet, there is not enough being done to address this.

According to the Ministry of Health's statistics on Child and Youth Mental Health, one in five young Kiwis will be affected by depression by the age of 18, and almost one in five meet the criteria for an anxiety disorder by age 19. At first, I took this statistic lightly, because I didn't think that this would have an effect on other people. After volunteering, I realised that a large number of people between the ages of 13 and 25 are going through some sort of mental health issue and many are unable to access the help they need for their well-being. Many of them come from dysfunctional family dynamics, do not have role models, struggle financially, have health issues, live in abusive environments - the list goes on - and all they want when they call Youthline is for someone to listen to them.

In my role, I put people first, and use the person-centred approach, which is Youthline's methodology of assisting people who use their service. It's easy to give someone advice and tell them what you think is right, but when it comes to being an active listener,

it's much harder. The urge to give advice is something that needs to be controlled. But, you don't have to give them advice or tell them what to do - rather, you provide them support and allow them to take the lead in discussion so that they can come to their own conclusions. As a helpline counsellor, you act as a compassionate companion and put people first to understand their point of view in a non-judgmental way. You provide encouragement and support, and ultimately let them go on their own journey of self-discovery.

My experience at Youthline so far has been eye-opening. Hearing the stories and hardships people have managed to overcome only shows our strength and resilience as human beings. We are connected to people *through* people; we and our youth are the future and the nurturers of our next generation. It's on us to create communities that are safe and healthy, that uplift one another and ensure that the people we're with have the tools to live abundant, happy, and safe lives. Services like Youthline, Lifeline, and other helplines in New Zealand are reliant on volunteers to dedicate their time. These services wouldn't be able to exist and flourish if we didn't commit to the well-being of our communities and dedicate our time to ensuring that these services are running for our generation's well-being.



# Things at My University Campus That Don't Make Sense

CAMERON LEAKEY AND TALIA PARKER (AND DANIEL MEECH)

*Inspired by TikTok user @eat\_drugs 's exposé on the windows in OGH, we decided to investigate those things on campus at UoA that just don't make a lot of sense. And boy oh boy, are there lots of them.*

## OGH Lecture Theatre Windows

Here at Craccum, we pride ourselves on our ability to expose untruths. That's just the kind of hard-hitting journalism we put our lives on the line to bring you.

Recently, a TikTok by user @eat\_drugs has gone semi-viral, claiming that the windows of the lecture theatre in Old Government House are fake. Craccum can confirm the truth; the windows are NOT fake.

But, they are really fucking weird. There are thick slats on the inside which are seemingly glued shut. So, the windows exist, but they seem to have been intentionally rendered completely useless. We personally think this is actually weirder. Also, the curtains are always pulled back over empty walls. Our theory is that so many students tried to claw their way out of lectures that they had to find some way to secure the building. As they say, truth is stranger than fiction.

## Engineers Apparently Don't Need Plugs?

The new Engineering building is fancier than the Bat Cave. From the looks of it, you'd think it had everything, including solid-gold toilets and a free Make-Your-Own-Sundae bar. But guess what: there are hardly any power outlets. With all that pomp and grandeur, the budget must have been cleaned out before they could put in more than about two outlets. I guess Engineers don't need to charge their laptops? Maybe it's some kind of final exam, where you have to MacGyver your own self-charging laptop before you become a Real Engineer. Regardless, the fact that you need the Marauders Map to find an outlet in the building that's training our future electrical engineers probably doesn't bode well.

## The Bridge to Nowhere by the Architecture Building

My first question is, why was a bridge built between two buildings where there is already a common space between them? My second

question is, why would you spend money building said bridge and then put a chain across it that reads "PLEASE DO NOT USE THIS BRIDGE FOR ACCESS"? Then what, the pray tell fuck, *shall* I use it for? Baking brownies? Hula hooping? You people are supposed to be ARCHITECTS.

And what is right next to this bridge you can't use, you ask? A fucking STAIRCASE you can't use! This whole building is a damn MC Escher painting. Could you lot please stop being #edgy for five minutes and design something that makes sense?

## Need A Totally Inaccessible Lift? Come to OGGB!

You know what's great? Putting in a lift so wheelchair users can access your facilities. You know what's NOT great? Covering that lift with a heavy-ass door that only Dwayne "The Rock" Johnson could budge. I'm sure John Cena will appreciate being able to use the lift when he inevitably visits our campus, but he'll have to stand there all damn day holding it open for the wheelchair users who actually need it. Come on, OGGB - you can have a random ping-pong table in your courtyard that someone's trust fund paid for, but you can't get an accessible door? Spend some of this year's tax break on sorting your shit.

## Why the Dramatic Entrance to the Arts Quad?

There is a perfectly good, open entrance to the Arts Quad between Mojo and HA! Poke. It's clear, inviting, and fits its purpose. So, why is there that weird twisty part where you can squeeze between two concrete walls and a weird frosted-glass panel to get to the same place, but with eighty extra steps and twelve times as much claustrophobia? This random bit of extra-ness is honestly the most Arts Student thing we've ever beheld, except maybe a person in a plaid shirt buying fair-trade fishnet stockings.

## The Random Ten Squares of Soft Ground Outside the Architecture Building

*Thought we were done with your architecture shit, didn't you?! I LULLED YOU INTO A FALSE SENSE OF SECURITY, YOU BEANIE-WEARING FUCKS.* You're not getting away without answering for the random little section of squishy stuff in the middle of your outdoor area. Are lecturers afraid you'll fall to the ground in despair? Do you like to play Bullrush in between classes? Why does your ground feel like a primary school playground, but only for three steps? I NEED ANSWERS GODDAMNIT.

## Literally Everything About HSB

The people who built this place either had a sick sense of humour, were on mushrooms, or both. Here is a small sample of the weirdest things about the Kingdom of Oddities that is this trashfire building:

- Skinny-ass doorways that only Slenderman could fit through
- A basement floor where we think at least seven people

may have been murdered (includes two doors marked with DANGER: KEEP OUT, a cupboard full of Civil Defence gear, and a locked wooden door with no markings on it)

- Corridors that are so tight you have to walk single-file in them
- A staircase with an added platform off to the side, blocked off by the stair railing (no discernible utility)
- A sixth floor that seems inexplicably abandoned (yet the staff list is still up)[what happened here?!]
- Linoleum on only some floors (if you're going to be tacky, at least be consistent)
- Empty glass display cabinets - What trophies are we not getting?

## The New Science Building

Okay yeah look this is mostly well designed BUT we're told that the doors coming into the science centre from Symonds St are designed so you can't really see anyone coming in or out and the sliding door is so skinny it frequently causes a traffic jam. Not ideal. We recommend all you Stephen Hawking wannabes take a second from pouring vinegar onto baking soda to learn some basic doorway design.

## The Bee Sanctuary

This one is wholesome. If you head down the hill to law school and look to your right near the bottom, you'll see a little tunnel leading to a carpark. Walk into the carpark and you'll spot a big black bee spray-painted on the back wall, like a Bee Movie Banksy. Around it are a bunch of random plants and wooden structures. What is this place? It's a student run bee sanctuary! The property owners have been letting law students plant bee-friendly plants, and build little structures for them, for over a year now. The idea is to create a habitat where bees can thrive in the city. True to form, the sanctuary usually does have a bunch of bees buzzing around it in summer. Don't stick around too long or you might get stung.



# Political Progress Post Election: Where Are We and Where Do We Need to Go?

FOR THE PEOPLE AOTEAROA

*“We’re at a tipping point and we need urgent action” argues For the People Aotearoa this week.*

We are For the People (FTP), a rōpū working against systemic racism in Aotearoa and across the globe. All of us are from BIPOC communities, meaning we are Black, Indigenous and/or People of Colour. While we initially came together in solidarity with the Black Lives Matter movement, we stayed together because the same problems that exist for BIPOC communities in the US are experienced here in Aotearoa. The form may be different, but the essence is the same.

Growing up, most of us felt alienated from the wider society of Aotearoa, at odds with the systems in place. We know systemic racism from experience; that’s why FTP is so important to us. It is about creating our own space and a platform for BIPOC communities to voice our concerns and perspectives. We are a continuation of the age-old struggle to decolonise and indigenise not only our spaces, but all of Aotearoa. We stand on the shoulders of those who struggled before us. FTP embraces the whakatauki, “*Kia whakatōmuri te haere whakamua*” – *“I walk backwards into the future with my eyes fixed on my past”*. It is our historical mission to understand the past, where our ancestors left off and where we must pick up the baton. We owe them nothing less.

There has been much talk lately about creating an Aotearoa that works for everyone living here. For us, it means a radical transformation of the status quo. There can be no “New Zealand for all New Zealanders”,

in a country that refuses to acknowledge its colonial past, refuses to uphold the values and promises made in Te Tiriti O Waitangi, and allows the wealthy 1% to advance themselves, while the rest of us hold on by a thread. Aotearoa could never be for all of us if it refuses to acknowledge the serious threat we and our Pacific Island neighbours face: the true threat of climate change. It can never be for all of us, if we continue to chant “this is not us”, while Māori and Pasifika are disproportionately represented in every negative statistic. We must ask ourselves, who do we really want to be and what kind of Aotearoa do we want to leave for future generations?

## *The Fallacy of Sustainable Development*

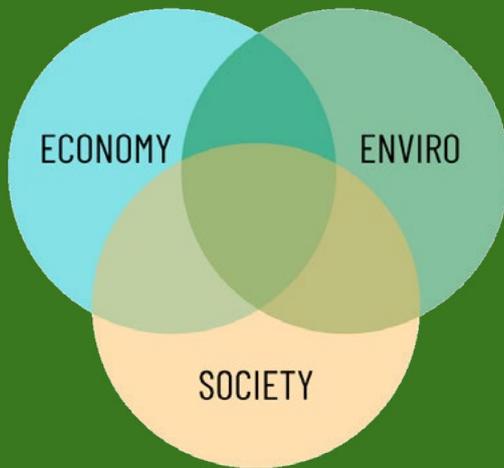
There seems to be somewhat of an idealistic recognition around actions in regards to sustainable development. We are nearly thirty-six years on from the growth of neoliberalism in Aotearoa. Neoliberal reforms started with the Fourth Labour Government led by David Lange in 1984 where free market capitalism and the deregulation of state-owned assets became the central focus of government policy. With the growth of these governing structures, we can really question what the implementation has resulted in.

Government and policy makers tell us constantly that their aim is sustainable development; it is their mantra. However, the concept of sustainable development in a “free-market” capitalist system is a contradiction because a fundamental feature of capitalism is the absurd notion of “endless growth”. This idea demands the irrational plunder of the Earth’s resources and the inevitable destruction of the environment. Capitalist ideology promotes the idea that the earth and all non-human life exists primarily to be conquered and exploited by human beings. There is a refusal to recognise and understand the intersectionality and need for harmonising the economic, environmental and social realms.

The growth of the sustainable development goals was conducted in 1992. Integrating voices, contexts and different nations under the umbrella term aimed to create a holistic framework of sustainable development (SD) in the fight against climate change.

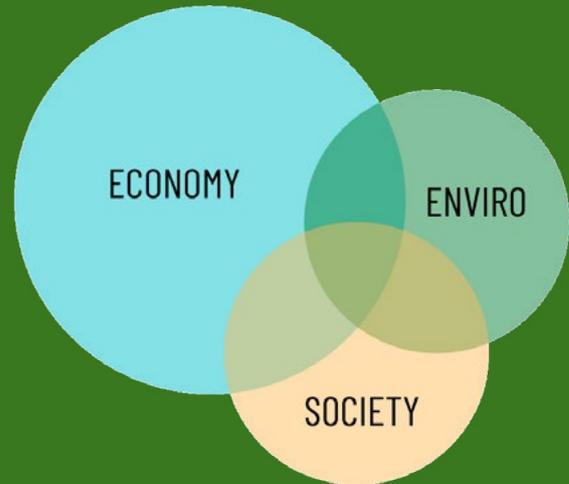
Life without balance is in opposition to Mātauranga Māori (Māori worldview), where the relationship between the earth, its ecosystems and human life are equally valued. Failure to recognise this sustainable and harmonious balance is our undoing. FTP believes that a return to Te Tiriti and Māori values is the only way forward; it is the only way to tackle the plethora of issues that exist in Aotearoa today. We have seen this in our environmental framework of the Resource Management Act where Māori values such as kaitiakitanga have been implemented to

## THEORY



*Various aspects impact sustainable development, with environmental, social and economic concerns needing to be equal in how we use our resources. The first diagram shows this relationship, where all three aspects are equal.*

## REALITY



*However, Sustainable Development goals struggle to be implemented due to the dominance of capitalism and exploitation of natural resources. In effect, we see diagram two in practice.*

address the relationship between Māori and the land. Aotearoa will now face a reform of existing environmental frameworks, so it provides a very exciting opportunity to further add tikanga values into legislation.

2020 has showcased a variety of wicked problems that we find ourselves in the middle of, fighting somewhat of an equilibrium point for growth. In the midst of a global pandemic, the imminent threats of climate change and the growth of an economic depression, there is no better time than now to question the current structures that dominate our worldview through policies and legislation. I urge us all to take a step back and try to imagine what world we want to live in 10 years from now. Our collective actions now will be integral to our actions for the next decade.

Since the 1980's, the current neoliberal economic model has been seen as the superior model by many governments. It has enabled economic disparities, environmental issues, climate change and social equity issues to flourish

However, the free-market failed us in 2008 with the Global Financial Crisis and ultimately it has failed us again. So why trust the same system with greater weighting? This system has resulted in unlivable urban environments

and rising house prices. Inequality continues to grow and the environment continues to suffer. All of this is caused by our current economic system.

The key is shifting the focus of economic policy from increasing private wealth to increasing community welfare. Introducing models of collective responsibility and ownership specifically on necessary resources, like water and energy, is a significant step towards reducing the inequities, ensuring every individual has access and increases everyone's standard of living.

2020 has showcased various tipping points in society through the growth of the Black Lives Matter movement which is a direct reflection of decades of repressive economic and social policies that have limited opportunities through housing, education and opportunity. In Aotearoa, the reality of our rangatahi having to drop out of school to support family sheds significant light on the people in the bottom suffering most from economic, social and environmental degradation.

The struggle is multidimensional. The frustrations that are reached through statements such as Judith Collins' blaming of surface level causes for negative health

outcomes is part of the root issue. Systemic racism and the intergenerational impacts of colonisation have enabled for a health system that is a reflection on the inequalities and the negative social indicators that disproportionately impact out Māori and Pacifica communities due to the inequities within a Pākehā worldview.

Think back to the start of the year and those orange skies that punctured our eyes. This will become somewhat of a new normal. 2020 has showcased to us the extent of environmental catastrophe first hand. The sights of the Australian fires were furthered by the sights of the San Francisco fires in September.

The realities that are faced within the conversations around the wickedness of climate change can relate us to one harsh reality - that the people in the bottom will be affected the worst by the increases in extreme weather events. You may be familiar with seeing at banner at the Schools Strike 4 Climate protest saying, "CLIMATE INACTION IS PACIFIC GENOCIDE". The reality that these countries will face is heart-breaking, and we are starting to see this all unfold now. To make things worse, we have no legal frameworks to protect climate refugees. We must be proactive, not reactive.

# 2040 VISION

2020 has showcased just how many problems exist in our society and how much work we have to do. With a landslide Labour victory, we find ourselves at a crossroads. Do we continue on this trajectory of endless growth, mindless consumption, plunder and exploitation, or do we forge a different path? Do we dare to be radical? FTP believes that if we are to find solutions, then we must address the root of the problems confronting our society. For us, this means confronting capitalism and all of its contradictions. In doing so, we will address the nexus between capitalism and racism.

Govt in  
ho  
infrastr  
sus  
transp

20  
Embrac  
neo-Key  
economic

Follow free market  
neoliberal models

Exacerbate pre-  
existing  
inequalities

Trust the same  
system with  
greater  
weighting

Cut on public  
spending (ACT  
and National)

Focus on  
stimulating  
economy

Investment in  
housing,  
infrastructure and  
sustainable  
transport options

Greater  
weighting of Te  
Tiriti and  
recognition of  
Article 2

Conscious  
mitigation and  
adaptation  
measures by govt to  
combat climate  
change

Rehabilitation  
of our  
communities

Apply donut  
economic models

20  
Apply the  
Indigenous  
approach

As Malcom X said, "You can't have capitalism without racism". Historically and systemically intertwined, capitalism and racism cannot be challenged separately. In the midst of a global pandemic, with the imminent threat of climate change, an economic depression and racism raging, there is no better time to confront the dominant ideology, and the system that it spawns. So FTP urges you take a step back and imagine the world you want to live in and leave for future generations, and know that our collective actions now will determine the future.

FOR THE PEOPLE



@forthepeople\_aotearoa



/For-The-People-111622353917883



forthepeople146@gmail.com

# Craccum's Best Study Snacks

CRACCUM EDITORIAL TEAM

*With exams coming up, the Craccum team decided to come together one last time to tell you about our favourite study snacks.*

**Cam - Arnott's Iced Animals:** Holy fuck, how good are Iced Animals? I used to love these as a kid and now when I'm trying to study - procrastinating - I do love a wee iced animal. They're perfect for that mid afternoon sugar craving and they're fun and make me feel like a kid again... until I remember I'm a university student and I have to study.

**Talia - Thin-Cut Salt and Vinegar Chips:**

As soon as I open a bag of these little bastards, I go into a trance. My hand moves automatically. My eyes roll back in my head. I black out. When I come around, half the bag is gone, my keyboard is covered in crumbs, and I've ingested so much salt that I'm basically the Pacific Ocean. Naturally, I then need a can of coke to quench my thirst. It's like these thin-ass chips have some sort of magic power that makes me crave saturated fat. They should be considered a Class A drug.

**Ella - Squiggles Bites:** Squiggles bites are basically just mini squiggles. There's something about food being made in a mini size that makes it taste ten times better. I also have a very intense addiction to chocolate, which may contribute to my love for these.



**Dan - Apples and a Banana:** Nah, just fucking with you. The best study snack is any snack which makes you feel mildly guilty while you eat it. Not too guilty (that would just be stressful), but you can't not feel guilty either (otherwise you don't get that little buzz of excitement from ripping open the packet). Personally, I like guzzling fruit bursts until I feel like my head is about to pop off. They're absolutely terrible for my study (when I'm on a sugar high I can't focus at all), but I like the little colours, so it's okay.

**Maddy - Pistachios:** My wallet is really mad at me for this indulgence, but I can't help but inhale a shit ton of pistachios when I'm working. I used to have a massive weak spot for Chunky KitKats - I made the switch in an effort to be a bit healthier during the final few weeks of uni. Unfortunately, the rate I eat them at is probably not doing my body any favours. I have them in a jar on my desk, and I've usually cracked it open by about 10am. They aren't the easiest snack in the world, mainly because I have to drag my concentration off of my laptop and on to those tough little shells. Honestly, I kind of like how they make me work for it.

**Eda - Girl Guide Biscuits:** Need I say more? If they can cheer up a sad Nikki Kaye, then what can't they do? Such a modest, yet delectable and dangerously addictive treat. They must be hiding something on the ingredients list because I can't find cocaine or MSG on the packet. Maybe it's antioxidant 307B. Oh, also, if you're eating the species of GG biscuits without the chocolate backing, then what are you? Satan's spawn?

**Lachlan - Hot Crunchy Cheetos:** Thanks to the joys of globalism, Cheetos are now not a lowbrow delicacy enjoyed only through the



rarest of purveyors of American specialities. No, now you can buy marked up bags of Worse Chuncheese anywhere in the country! However, while Cheetos are inferior in most ways to a good bag of Chuncheese or Cheese Balls, these options do not have sexy spicy variants. And Hot Crunchy Cheetos simply hit the spot there!!!!!! (**Note:** do not eat while typing, you sicko.)

**Justin - Chocolate, specifically Whittakers' Berry & Biscuits:** I always like something sweet and rich to wash down the pain of writing (and the bitterness after seeing the disappointing grade that follows.) Eating berry and biscuits chocolate is already a sensual adventure on its own - the sweetness of the chocolate, the chewy berry sweets, and the crunchy biscuit is a symphony of textures and flavours. Marvelous.



COME CELEBRATE THE LAST DAY OF LECTURES

# CLASS OF 2020

FRIDAY OCT 30TH  
FROM 10AM  
AUSA COURTYARD

**SLY CHAOS**  
**TWENTYTWO**

*Dan Aux.*

**SYRUP**  
TETO B2B SAMMIE

**PORIS**

**HONEYBEE**

**MADA**

RED BULL ARCADE | GIVEAWAYS | FREE ICE CREAM



**SHADOWS**  
BAR & EATERY



*Lulu's*  
DAIRY FREE SOFT SERVE

**RVLTN** CREW

**JBL**



Hailing from Auckland, NZ. **Sly Chaos** is a Drum & bass trio with Conor Till & brothers Andrew and Michael Enderby.

These three have supported some of the biggest artists in the game such as Friction, Pendulum, Wilkinson, The Upbeats, AMC, Black Sun Empire and Hybrid Minds - just to name a few.

After tearing up the cellar stage at Rhythm & Vines, the lads have kept the plates spinning straight into 2019. They recently dived head first into the world of promoting, starting with some of the biggest in the game (Friction). Fast forward a few months and the boys have landed themselves a weekly residency on New Zealand's biggest electronic music station - George FM.

The three of them get their mixing inspiration and style from two of the greatest - the Executioner Andy C and the 4 deck wizard, AMC. Both their mixing styles and energy are what they aspire for in their sets. High energy, full spectrum sets with the freshest palette possible.



Auckland raised, Drum and Bass heavy weights **Twentytwo** are no strangers to any kiwi drum and bass enthusiast being the 'go to' support act for any internationals to enter the country and as of late headlining and selling out their own shows.

**Twentytwo** started their journey in 2010 and since then have played at the biggest music festivals in New Zealand including Bay Dreams, Rhythm & Vines, Mardi Gras and more!

Their support resume is impressive and continues to grow having supported;

DIMENSION, FRICTION, CULTURE SHOCK, 1991, KOVEN, KANINE, FLOWIDUS, NERO, DELTA HEAVY, DANNY BYRD, MIND VORTEX, DRUMSOUND & BASSLINE SMITH, FRED V, BROOKS BROTHERS, GRAFIX, DC BREAKS, MACKY GEE + many more.

With new music on the way these lads are only just getting started!



DJ, producer and drive host for New Zealand's favourite dance music station George FM, **Dan Aux** is a man of many talents. He's one of the country's most in-demand DJs - a regular on the weekend club circuit and a summer festival favourite. He's played alongside Major Lazer, Skrillex, Steve Aoki, Martin Garrix, Wilkinson, Netsky, Oliver Heldens, Peking Duk, What So Not, SBTRKT, Jamie xx, Jauz and Rufus, and has lent his considerable production skills to local legends P-Money and Kings as well as releasing his own music and an album in 2014

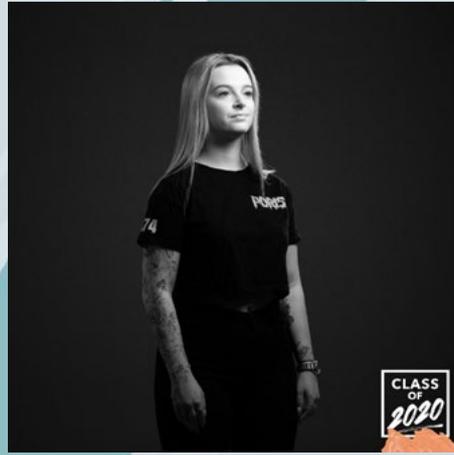


FRIDAY OCT 30TH  
FROM 10AM  
AUSA COURTYARD





**SYRUP** aka **Teto & Sammie** are party starting legends. Two mates, great tunes and awkward dance moves. Catch them at your local, at a festival or on George FM where they pest about the place. Whats that slamming track you hear? It's probably one of theres. Don't think about it just enjoy it.



**PORIS** is undoubtedly one of the best female DJs in New Zealand. After only getting behind the decks in November 2019, Poris has made a notorious name for herself with the most successful come up in the history of DJing. Her passion for Drum & Bass is manifested in her energetic sets.

She has been booked for many upcoming festivals including Rhythm & Vines, Northern Bass, Bay Dreams and Soundsplash. She also mixes frequently on George FM and has recently ticked off her first national headline tour. Catch her running a muck across the country over the next few months to see what she's really about.



After the independent release of their debut EP "Dusty"; **Honeybee**, the indie pop four-piece are ready to take the world by storm. The boys have spun Auckland around with their earworm tunes cleverly laced with melancholy lyrics, and are ready to proudly establish themselves as one of Aotearoa's powerhouses. **Honeybee** is exciting, invigorating, and one of the most promising acts to emerge from NZ's kaleidoscope of a music scene.

**Let's say goodbye to a sh!t year the right way!**

**Come to the AUSA Courtyard (outside Shadows) from 10am and every 30mins you could spin to win one of the many prizes for we're giving away.**

**Lulu's Ice Cream will be giving away free Ice cream plus the free RedBull Arcade returns with Dance Dance Revolution, Slam n Jam Basketball, Daytona + more...**

**Enjoy a day-full of onstage fun thanks to the RVLTN Crew**

**All you have to do is be there. Again it's all FREE and all for you.**

**But if free sh!t ain't enough, from 3PM Shadows Bar has an epic line up, including a Garden Bar stage. Setting the sun will be UOA's very own HONEYBEE before moving inside to get mad with MADA, slippery with the SYRUP DJ's, down with DAN AUX before PORIS, TWENTY TWO and the unmistakable sound of SLY CHOAS take the stage.**

**No need to say thanks - you've earned this!!**



Commonly found working behind the scenes of some of New Zealand's biggest gigs and events, **MADA** found his way to the decks in 2019 bringing an variety of music and a bag of tricks to boot. Growing up playing a multitude of instruments has resulted in his sets being a blend of melodic flow and rhythmic diversity.





## NEW GIRL

GABBIE DE BARON

**8.5/10:** Yes to female multifaceted female leads and the strong female gaze of women writers!! Periyah!!!, but can we make it less white tho? Just saying.

Elizabeth Meriwether has created magic as *New Girl* came to being in 2011, and has followed through with so much finesse through the seven seasons that followed. The show centers on an endearing but socially awkward woman, Jess Day (played by the ever-so-charming Zooey Deschanel!), and how she moves in with three guy roommates. The charm of the show is really in the mundane adventures of how these four different characters go about living together and build their wholesome relationships with one another.

The show captures the balance of the female presence in a male-dominated environment: it's better, more warm-hearted, earnest, and fun. Aside from that, it's a sitcom that has absurdist millennial humour and just creates a fresh insight to how these 30 somethings get by together as roommates. Also, the male characters have been crafted in a way where they are also multifaceted but not in a toxic-masculine way. They are caring and in no way threatened by Jessica's intelligence, her eagerness to correct, and care for those around her.

My only issue is that their way of exercising diversity is casting one Black guy and an Indian woman as side characters. The show ended in 2018, but they could've done better with the gender diversity and the white-majority... Plus, the way they have depicted Schmidt's OCD struggle, could have been less stereotypical. But in terms of humour, writing, and the overall essence, it's done a pretty good job.



## BAD LUCK PARTY MISS JUNE

CHANTAL DALEBROUX

As a frequent concert-goer, between the lockdowns I jumped on the chance to see Auckland-based band **Miss June** perform at Spark Arena's Tuning Fork, and was it a worthwhile experience indeed.

Performing their latest album *Bad Luck Party*, the stage presence was an unforgettable mix of young people screaming their lyrics while lead singer **Annabel Liddell** crowd surfed, and the whole album is full of absolutely hype punk-pop tracks that will have you dancing into the evening.

Since the show, I've listened another many times to their genre bending songs, and have yet to find one that disappoints. The fierce sound that they bring to their work is particularly evident in the fiery 'Best Girl' and the head pounding 'Scorpio' - my personal favourite tracks.

With two incredible openers and energy to die for, their lyrics are transcendent. 'Don't act like you won't be happy with my downfall' from 'Two Hits' is a funky one I really enjoy. Even back to their original first song, Matriarchy, they established their distinctive hardcore sound which has become better ever since.

They have caught the eyes of acts like **Foo Fighters** and **Wolf Alice**, and it's no surprise that they managed to - they embody the spirit of up and coming acts to watch. With no doubt that this local band will be giving head spinning performances again soon, you'd be crazy to miss their next shows. I was surprised at how much I loved them, their genre isn't one I would go to regularly - but it's one of the best live acts I've seen in 2020, so hurry along if you get the chance!



## REBECCA, DIR. BEN WHEATLEY

THOMAS GIBLIN

**Lily James. Armie Hammer. Kristin Scott Thomas. Sam Riley.** All directed by Ben Wheatley. Sounds great! But the Netflix produced remake of **Hitchcock's** 1940 classic *Rebecca* is an utter bore, making you question why did these people agree to be in this film. What's the point in remaking a great film? If you're going to remake a film at least attempt to cover new ground. The frustrating thing is that *Rebecca* isn't bad nor good. It's that there are moments of real intrigue, namely a scene where Mrs. de Winter is swallowed whole by a Lovecraftian rose bush. These scenes, however, are overshadowed by how supremely dull the film is.

The aesthetic of the film is sanitized to such an extent you'd forget this film was directed by the man who made *Kill List* and *A Field in England*. Maybe that's a product of being a Netflix film, but perhaps it's a deliberate choice. The choice to cast Armie Hammer as Maxim de Winter is a most deliberate one however that doesn't pay off. What little emotional depth the film provides is ignored by Hammer, who delivers a performance that compounds the film's faults. As Hammer is, the film is; lifeless, musty and quite frankly tiresome.



*Craccum* was thrilled to be invited along last Tuesday night to the world premiere of *Baby Done*, the new film starring Kiwi comedic legend, **Rose Matafeo** and ex-Neville Longbottom **Matthew Lewis** (of *Harry Potter* fame). The film is shot and produced in New Zealand and stars a range of pretty familiar Kiwi actors – with appearances from **Kura Forrester, Nic Sampson, and Emily Barclay** amongst many others. The film follows Zoe and Tim, an arborist couple whose relationship is turned upside down following the news that Zoe has now fallen pregnant. Determined to not let motherhood ruin her life goals, Zoe goes about to tick all her aspirations off her list before giving birth – resulting in some rather awkward situations and clashing with Tim’s insistence on preparing to be a father.

The film is a sound effort and really puts Matafeo in the front seat – her portrayal of Zoe is solid, though at times her commitment to the role means that Zoe’s character comes across rather serious, where there is room for this film to be comedic. Lewis meanwhile as Tim, is a standout, whose empathy and attempts to emulate good fathering behaviour endear him to the audience. Ultimately, the ending is truly lovely and really rather sweet – displaying the heart of the film and finally unlocking some of the otherwise missing chemistry between the two leads. It’s just a shame that it took close to 90 minutes for the audience to be let in on this.

A special shoutout to ex-*Craccum* Lifestyle Editor, **Sherry Zhang**, for her phenomenal performance as an Extra at a Baby Shower. Standout work.

**BABY DONE, DIR. CURTIS VOWELL**  
CAMERON LEAKEY



I am back.. talking about podcasts. At this point, I would be shocked if ANY *Craccum* reader hasn’t worked out there is always something plugged into these ears.

After getting into podcasts back in 2017, I discovered the UK’s *High Low*, run by journalists **Dolly Alderton** and **Pandora Sykes**, and to this day have not stopped streaming!

With a witty mix of pop culture, gossip and news, both hosts have light hilarious personalities that make the minutes fly by every episode. Everything is on the table – from **Obama’s** perspective on wokeness, to **Robert Pattinson’s** pasta moment and the rise of the ‘cottagecore’ aesthetic, they keep it entertaining and provide something for everyone.

Some of their best segments include book reviews – my god there are some gems. Peep **Sally Rooney’s** *Normal People* being discussed LONG before it became a worldwide phenomenon and **Fatima Bhutto’s** hit *The Runaways*.

They prove time and time again why they are such a hit podcast, especially in their English homeland, and are a great example of a joyful friendship– listeners are lucky to get a glimpse into these sparkling conversations. The laughs, the seriousness and the eye rolling is all in this easy hour long weekly package, ready for your consumption. If you’re looking for some new ear candy, this is the place to find it!

**THE HIGH LOW PODCAST**  
CHANTAL DALEBROUX

**8.5/10:** It’s the way they combined the names Pandora & Dolly to get ‘Panny-D’ as a name for Corona for me.



Laura Mars (**Faye Dunaway**) is a photographer who makes murder & violence sexy, and the film heavily imitates the works of Helmut Newton to give Laura & the film that credibility. It’s all very Hollywood-tries-*giallo*. Out of the blue, and it remains unexplained as to why, Laura starts literally seeing murder through her eyes – subtle. While this is all going on, she starts being protected and courted by detective **Tommy Lee Jones**, who looked older than granite even in 1978.

It’s extremely ‘70s, but captured in a way that highlights both the colour *and* the dreariness of the time; the fashion shoots feel extremely accurate, and the banter between model and photographer could have been a great movie in itself. *Laura Mars* could have been better, it had all the right pieces; a suitably distressed Faye Dunaway, **Raul Julia, Barbra Streisand** singing the main theme, and **René Auberjonois** as a fey producer/socialite in a wonderfully contemporary perm.

But it’s just not that fun, because it chooses to not sink into the inherently supernatural and creepy surroundings it sets up for itself; why is Laura seeing these murders? Why is no one else as upset by the murders as she is? It just cycles around hearing Faye Dunaway scream. It’s only when the twist of the last five minutes takes place does it all really seem fun, as the humans are allowed to be as unsettling and interesting as the exquisite fashion pieces seen throughout the movie.

**THE EYES OF LAURA MARS, DIR. IRVIN KERSHNER**  
LACHLAN MITCHELL



ILLUSTRATION BY GRACE WANG

# Silent Hill: Come for the View, Stay for the Existentialism!

LACHLAN MITCHELL

*In their final piece for the year, Lachlan Mitchell figures that talking about Silent Hill is the closest Craccum will ever get to having horror material close to Halloween.*

When I was seven, my aunt made me watch the *Jason* movies, along with the first *Jeepers Creepers* movie where the flying bat-demon ends up stealing Justin Long's eyes. So while I remember being terrified of my aunt for a couple of years, it meant that afterwards, I was immediately ready to consume horror media like an LCM bar. Not to mention that like... being on social media since the age of 12 has left me pretty desensitized to, like, nearly all gore and sexual content and whatever, lol. Rotted my brain to the point of being hollow. Terminal LiveLeaks Brain. Because of this, there is a special place for content that is still able to scare me and make me feel something, to awaken the Swirling Charybdis Pit of Anxiety inside. It is hard, but

it is possible. Just thinking about them makes me shiver. *Dino Crisis*, and.... *Silent Hill*.

*Dino Crisis* is scary because you're up against fuckin' rabid velociraptors with pistols and shotguns, and you're being stalked by T-Rexes with blocky PS1 polygons and just the most terrifying sound mixing!.It's fucking blood-curdling! Doesn't need any deeper meaning! But the *Silent Hill* franchise is... more. From the moment you first hear Akira Yamaoka's opening theme in the first game, you know you have something different on your hands. It digs inside you, or at least it used to, and lingers within you like a turn of the century tapeworm. It's an open wound that doesn't stop seeping, and you think

something might be hidden just below the forming scab. You can't help but pick at it. *Silent Hill* is a franchise that did something that horror games up to that point had not done previously; it took itself seriously. We had *Resident Evil* by that point, but while it wasn't intended to have the schlocky B-movie feel the earlier games are associated with today, it just doesn't have the same intent of communicating visceral horror like *Silent Hill* does. If *Resident Evil* seeks to emulate an '80s action movie, *Silent Hill* seeks to emulate *Rosemary's Baby*. It doesn't just intend to scare you, it intends to make you vomit from what your desires and motivations have been reduced to.

The first game of the franchise is rather aged (they all have a degree of clunkiness to them), but it sets the stage rather well, with the everpresent fog, the crackling radio, and the famous intro where you first understand that you are fucked. The gore, as pixelated as it is, still gives the player pause. The ghost babies in the school. What happened to them? At the time, it gave echoes of the Columbine shootings, even though the dates made such a connection realistically impossible. But even in 1999, there was a distinct sense of environmental storytelling that no horror game had really done before, from the way the occult is slowly teased out, the unsettling nature of all this taking place in a quiet Middle America resort town, to children's perceptions of the world directly manifesting our surroundings. As the monsters in this game are from the mind of a child, they are somewhat typical fare. It's the next two games that *Silent Hill* really derives its fame from: the monsters born from the sexual hang-ups and trauma (Abstract Daddy in particular) of most of *Silent Hill*'s inhabitants, and a true degree of misery oozing out of every festering wound, every bloodied pore. It is expertly crafted to make you feel helpless, and constantly on the edge of the endless motorway cliff that once extended into the town.

But this makes it sound like an entry into the *Saw* franchise, all pointless gore with no drive. Which I don't have a problem with! But *Silent Hill* strives (or used to) for more than that. The franchise's roots are as much in, say, *Texas Chainsaw Massacre* as it is in *Naked Lunch*, or Junji Ito. There's an intuitive knowledge of what the real devils of the world are, the pains in our own middling lives, our own lonely environments, that define what horror really can be. Once you acclimatise to the endless moaning fiends, there is a sensitivity inherent, a distinct love for what the world can offer, and a hand on the shoulder for those who have been let down by the world's cruel actors. Angela in *Silent Hill 2* is perhaps the most notable example here: a victim of rape and seemingly lost in her own delusions after murdering her rapist, Angela is portrayed with deep knowledge of the effects of rape. Her pain gives great pause in how it interacts with the self-made hell that *Silent Hill* is. It's not tokenistic, it's not exploitative, it is a well-crafted contrast to the supernatural monsters hanging around. In her

final scene, she ascends up a burning staircase to her perceived doom, still thinking what happened to her is all her fault. But not before one last comment, piano dancing around her. For her, the flames have always been like this, long before she ever came to *Silent Hill*. While the game claims her life, it is clear that it has an utmost empathy for Angela.

One of my favourite games ever made, a 1995 point-and-click adventure PC game named *I Have No Mouth and I Must Scream*, is not cited as an inspiration for *Silent Hill*, and yet its roots are unmistakable. While the plots couldn't be more different, there are many similarities; a practically otherworldly and omnipotent reflection of all of mankind's anxieties and collective misery has the power to shape the world and plunge the nominal protagonists into their own carefully designed hell, often painted with distinctly sexually violent tones, all with the slim possibility that their torture might unintentionally cause a personal change for the better and free the participant from their own self-punishment. *I Must Scream* is ultimately the more cynical game, given that

humans have been almost entirely wiped out and that it comes from the mind of the dearly departed semi-misanthrope Harlan Ellison, but it presents the same choice in its best ending; if you can explore the Jungian hellscape the game has presented and fight for the selfless benefit of others, and learn to forgive yourself for your own hang-ups, maybe humans really are better than all that we let drag ourselves down.

And maybe that's the real joy of *Silent Hill*, aside from the obvious adrenaline rush of killing masturbating flesh devils with a block of wood, and the thrill of knowing you have escaped another pitch black basement in your descent into metaphor. The joy that while we may make mistakes we deem unforgivable, or been the victim of unspeakable acts, or been driven by our worst impulses, we are still capable of purging out our internal wraiths if we really try. If we learn to treat ourselves with the empathy we deserve, then we won't need a visit to *Silent Hill* to teach us that same lesson, mixed with skinless hounds and occult plots and, quite literally, giving birth to God.

**“If Resident Evil seeks to emulate an ‘80s action movie, Silent Hill seeks to emulate Rosemary’s Baby. It doesn’t just intend to scare you, it intends to make you vomit from what your desires and motivations have been reduced to.”**



ILLUSTRATION BY GABRIELLE DE BARON

# The Rebirth of a Garment

GABRIELLE DE BARON

*Gabrielle De Baron imparts some of the lessons she's learned while trying to become an eco-conscious fashionista. She also plugs her Instagram!*

You've probably heard the recurring problem: our Momma Earth is dying. And I get it, not everyone has the courage to face that reality yet so you can live in denial. *That's cool...* but for real though, it feels like a huge problem that we can't resolve with one big immediate solution. It takes little steps; the butterfly effect. Though I'm not here to preach, I'm not completely zero-waste either and it's been 14 months. Though aside from the keepcups and eliminating single-use plastic, I've found a way that *only benefits* me and Momma Earth: it's the beauty of opshopping.

Personally, I've never liked buying clothes that had labels attached to them for the following reasons:

- The price is too high, considering the garment is mass-produced... Or if it wasn't, it could have been made under questionable conditions.

- Most of these corporations run on fashion seasons; two each year. These collections can range from 12-400 full outfits, so don't get me started on the breakdown garments. How much plastic is used? How much dye-chemicals go to the ocean?

Thus, consolidating these two points, why pay so much for a cheaply made garment that also costs the earth? Yes, there are the occasional "but if you buy a *classic* piece then it will last you forever", this is thought of in a 'style-setting' but how about the economical and qualitative scale of things? Fashion production is responsible for 10% of humanity's overall carbon emissions. It dries up water sources, and pollutes rivers and streams. To make things worse, 85% of all textiles get dumped each year. Lastly, washing some types of clothes sends thousands of bits of plastic into the ocean.

I've always wondered why brands keep churning out new clothes if *even* op shops

have to dispose of garments. When you enter a Hospice shop or a SaveMart, there's an array of styles to choose from. Theoretically, op shops are the best place to gain inspiration for designs. Style just revolves in a cycle, if you've noticed the Y2K aesthetic is back again, while '80s looks have been alternating on a yearly basis with '90s looks since 2011. I've always loved finding good quality finds at an op shop. They have garments that existed from decades ago but are classic in style and in quality - e.g. a good Witchery Men leather jacket at \$38 no pills or mold. It's finds like these that fill my tummy with butterflies.

Though if I'm being honest, it's hard to find clothes that fit my specific body type and aesthetic. I fit an AUS 6-10. My shoulders are too broad for some 6's, but my hips are too small to fit an 8. Not a *big* problem, but I'd prefer if my clothes were tailored to my body... hence, sewing!

I've always viewed sewing as an art as it not only utilises design and tactility, but allows one to use the body as a canvas and the textile as paint. Contrary to popular belief, sewing is the art and fashion is the byproduct. I grew up around seamstresses who knew the divinities of textiles. Fabric is alive; it moves when handled, but the textures and colors it presents resemble a specific culture, decade, market, and that's why it's awake. I was taught that the clothes are in the fabric, and the responsibility of a good seamstress is to extract the shape out of it.

Aside from actually buying ready-made garments at SaveMart, I find that the real steals are in the untouched yards of cloth. Last time I was there I was able to cop about 5 different cloth sections for \$4.99 to \$5.99 each! And each cut was about four to six yards long. To put this to scale, if you buy brand new cloth at Spotlight, a yard would be \$6 to \$9 dollars on average (and that's only for the thin ones!). Thus, *Only Gabbie's* was born.

I thought "if I can sew, why do I buy garments that cost the same amount as yards of cloth I can use? If I can do this for myself what's stopping me from doing this for other

womxn? So I did my research and tried to build an online brand. *Only Gabbie's* is an Instagram shop I created to help reduce fast fashion, encourage womxn to support slow fashion, and also an outlet for my creativity. I try to rebirth unwanted pieces into a new garment. Since I conveyed my modus, I thought it would be best to deconstruct myths about "sustainable" online shopping:

- 1. Deadstock fabric's real truth:** This refers to fabric that hasn't been able to sell, basically. The issue: it's marketed as 'eco'-friendly'. "Since it has a higher probability of becoming 'waste' than at least it's use for the *better*"... but it's not a sustainable model to run on as it capitalizes on a consumer's lack of manufacturing knowledge (\*cough\* HM Conscious).
- 2. The shipping bags are still in plastic? Yuck:** Enough said. If the shipping bags are in brand new Post plastic, then it can't be claimed as sustainable. These plastics are designed to be thick and waterproof; indestructible and take centuries to deteriorate.

- 3. Reworked clothing and it's 'vintage'!** 'Reworked clothing' is clothing that was changed even a little bit. So turning a shirt to a crop top by cutting it, counts as "reworked clothing". On the other hand, 'vintage' refers to anything from the past and because time is relative, I would double check the era discussed.

Being a consumer has taught me to be aware of how capitalism has manipulated language in order to gain money, and I want to do my part in helping you identify what is really helping Momma Earth, and what's just another capitalist scheme. Since I am a She-EO that likes to share the gold, here are a few brands and Op Shops that help me do the nitty gritty. (PS: You can also learn to sew in your local community centre - Selwyn College offers classes if you're in Tamaki.)

### Recommended Op Shops:

SaveMart (New Lynn), Hospice (New Lynn, Meadowbank, Glen Innes), Tattie's (Auckland CBD)

### Brands:

@ruacarlot, @remnantshop, @picnicwear

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# Stereotype Threat

FLORA XIE

It's the last week of classes this year (thank god), so one of the things that you've got living in your mind rent-free is probably your upcoming exams. You're also probably tired of seeing exam-related things already since it's all so stress-inducing, and it's probably all anyone on Piazza has been talking about for the past few weeks. However, when it comes to exams, people are usually more focused on the content of the exams, and less so on other environmental factors that could impact exam performance.

What do I mean by this? Let's consider the psychological phenomenon of stereotype threats.

Stereotype threats emerge in situations where individuals are at risk through actions or behaviours, of confirming negative stereotypes about their social group. An example would be a female-identifying person taking a maths exam, who is made aware of the stereotype that women are bad at maths before she takes the exam.

The short-term impact of the stereotype threat is decrements in performance. Back to the above example, once the female is aware of the stereotype, her performance on the maths exam would be much worse than the males taking the same exam. This is true even if she usually excels in the course. However, if she was not made aware of the stereotype before taking the exam, then she is likely to perform just as well as everyone else.

This threat can occur in traditionally non-stereotyped groups as well. If we reverse the gender-roles in that example, and made it about a male-identifying person who took a classical literature exam, he would do worse

than the females in the exam when he's made aware of the stereotype that women are better at the arts than men, before he takes the exam.

One of the ways this threat works is by flooding and overloading your short-term memory with the stereotype, which decreases your performance as you have less capacity for things like thinking of the correct answer, and therefore increases the effects of the stereotypes.

This process is extremely resource-depleting, and since it impacts your short-term memory, the effects of doing the threatening task may 'spill-over' to things you do after.

Continuing with my examples, after doing those exams, the individuals may find themselves eating a whole tub of ice cream or drinking too much. This is because most of their resources have been used on doing the exam and coping with the stereotype, so they have less self-control when it comes to doing subsequent things.

Moreover, the more you are interested in that particular threatening task (like maths) and identify with the social group that is stereotyped against, the more you will be affected by the stereotype. This is especially true if you become very aware of the stereotype against your group, and when the task is extremely difficult.

Long-term impacts of this is disengagement with the threatening task. The female maths student in my example may eventually end up pursuing a career completely unrelated to maths.

A way to combat these effects is to think about your positive role models. Doing this can help you do better in the task, especially if the role models are like you. The female maths student might think about Katherine Johnson before doing her exam to combat the threat.

Some other ways would be to adopt a neutral mindset when approaching the task, or giving yourself some positive affirmations.

We may be subjected to these threats through cues in the environment before we have important things to do (like exams), and undeniably, we all encounter obstacles when it comes to sitting exams. Some obstacles we can't control, but some we can. It's important to recognise these threats so we can realise its impacts on our performance and mitigate its negative effects for both the short and long-term.





# Dinner Breakfast and a Movie

XZADIA JOHNSON

*Good Morning! Or whatever greeting is relevant as you read this... It's time for the most important meal of the day! When I go out for breakfast with my friends and I see all of their delicious meal choices, me and my avocado toast are jealous. So, I took it upon myself to create an equally delicious vegan Tofu Benedict with Hollandaise - paired with the emotional rollercoaster that is Eternal Sunshine of the Spotless Mind. You're in for a perfect day!*

Eternal Sunshine of the Spotless Mind is directed by Michael Gondry and written by Charlie Kaufman who won the Academy Award for Best Original Screenplay. The story follows Joel (Jim Carrey) and Clementine (Kate Winslet) who had a failed relationship after which they had their memories of each other erased to avoid the pain of the loss. But this doesn't erase the strong attraction they felt and so they meet again, and rediscover a powerful connection. Kaufman's screenplay uses a tandem narrative that bounces back and forth between the past and current versions of their relationship, with the added complexity of reversing the sequence of key events. This is classic Kaufman whose other major works include Being John Malkovich, Adaptation, Synecdoche and many others - all worth

watching. Kaufman has what unfortunately sounds like a cliché - a unique voice. You have not seen stories like these before. He is fearless. For example, when he struggled with a film adaptation of The Orchid Thief, he delivered the screenplay about his struggle (Adaptation). But back to Eternal Sunshine and things to watch for. The company that provides the memory erasure service, Lacuna, provides another storyline and set of characters. The technology is sci-fi but very low-tech. The technicians are young, nerdy-techie types, wonderfully quirky and played by Mark Ruffalo, Kirsten Dunst and Elijah Wood. Their stories play with the consequences and temptations that naturally follow from their erasure service.

Ultimately, the movie asks whether the

pain of ended love is indeed worth the risk - or even the sure knowledge - that pain is coming and inevitable. That may sound dark but the movie is a wild ride through Joel's consciousness as he fights the erasure, as it's happening - fighting for love. Gondry's music-video-inspired filmmaking adds visual magic to the story.

You might find some true inspiration from Kaufman's mind. You too, very likely, have a unique voice; you too can be fearless and tell your very own experience of truth and beauty. Although it would be tempting to be able to erase certain parts of this year, maybe even 2020 entirely (as we all impatiently await January 1st), I'm sure that there have been moments, people, experiences that have changed each of us

for the better. It has truly been a rollercoaster of a year, but there must be at least one unforgettable moment that you can think of... and if not, it is still to come. That's exciting!

So, after a delicious breakfast and a great movie, perhaps you will take a few moments to capture bits of your internal world, express appreciation to those who have positively impacted you, and think about what has been a source of sunshine in your life.

### Ingredients:

#### Hollandaise -

- ¾ cashews soaked
- Juice of 1 lemon
- 2 tsp Culley's South Carolina mustard
- 2 tsp nutritional yeast
- ½ cup water
- ½ tsp paprika
- 1 tsp salt
- ½ tsp turmeric
- ½ tsp tamari

#### Tofu -

- 1 block extra firm tofu
- 1 tsp tamari
- 1 tsp nutritional yeast
- 1 tsp garlic powder
- 1 cube veggie stock
- ½ tsp turmeric
- 2 tbsp water

#### Other -

- English muffins
- Vegan butter
- Spinach
- Cherry tomatoes
- Balsamic vinegar (optional)
- Culley's garlic aioli
- Chives
- Paprika
- Black pepper
- Salt

### Instructions:

1. Blend all hollandaise ingredients until smooth and creamy, add more water if necessary for consistency.
2. Cut tofu into chosen shapes e.g. circular to resemble egg. Should be approx. 1cm in width. In a small bowl, mix together the seasonings and marinate tofu in mixture for 10-20 min.
3. Once tofu has marinated, place on a baking tray and pour over remaining liquid. Bake in the oven for 20-30 minutes until cooked through and crispy on the outside.
4. In a pan, lightly toast cherry tomatoes in oil and balsamic vinegar (optional) until charred.
5. Toast English muffins and spread butter. Drizzle Culley's garlic aioli and pile on spinach. Add tofu and tomatoes.
6. To serve, pour on hollandaise and sprinkle chives, paprika, black pepper and salt.



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The advertisement features a vibrant orange background with a black border. At the top, the 'GAME ON' logo is displayed in a stylized, pixelated font. Below the logo, the text 'OCTOBER STUDENT DEAL' is written in large, bold, yellow letters. The main offer, 'Spend \$10 GET \$15\*', is highlighted in blue and yellow, followed by 'throughout October' in yellow. At the bottom, a note states '\* Student ID Required - www.GameOn.co.nz'. On the left side, there is an illustration of a purple arcade machine with 'GAME ON' and 'HI-SCORE' on its screen. On the right side, there is a pixelated character wearing a graduation cap and gown.



ILLUSTRATION BY YOUNG KIM

# The Rise and Fall of Victoria Park Market

KEEARA OFREN

*As a child, few places straddled the line of a dream and a real adventure: Disneyland, the Empire State Building and the Victoria Park Markets.*

It was Valentines' Day 2019, where I had planned to show and visit the citadel of my childhood adventures and Auckland's answer to a Bazaar, only to be completely floored by what seemed to be a clean sweep of a Capitalist Grim Reaper, concrete shells of vacant lots in a place formerly beaming with life, creativity and spirit.

In my adult life, like those dreams of having a partner and realising you're alone, I am

haunted by dreams taking place in Victoria Park Market, only to revisit it in the present day to realise it is the closest thing in Auckland Central to a vision of a dead mall.

Visiting Victoria Park Market in this way was death's version of visiting a school after hours. Silence, concrete and metal letters falling off of signs were a cruel contrast to the hopeful "Your Vision Here!" lease signs on almost every space. We watched

as buses of tourists hopped off with their recommendations of Victoria Park Market from their Lonely Planet guides, only to hop back on the busses within seconds of browsing the emptiness.

From a rich history of brick remnants of Victorian-era markets and later, a refuse station, Victoria Park Market became well established from the 60s onwards for a place where aspiring artists and designers would

gather and sell. This was accompanied by a proto-Matakana style artisanal food court beneath a 'Hall of Fame' stairwell of concrete hand impressions of New Zealand celebrities.

Victoria Park Market had rows of market stalls but also indoor areas with detours where one stall would blur into the next. It was a kaleidoscope of colours, smells and sounds with everything from New Age books, aromatherapy cushions, CDs of whale songs, terracotta dragons and pebbles with googly eyes stuck on them. To many, the Victoria Park Markets brings back memories from the 1980s to the early 2000s of bunking off lectures, of the rise of the beloved graffiti art Kosmik sweatshirts or for babies like me, as a place which made me feel like a hero discovering the lamp to the Cave of Wonders. Many childhood treasures came from Victoria Park Market, including a beaded daisy bracelet, a green gemstone with googly eyes stuck on it as my 'pet rock' and a pink glass cauldron where I keep my pencils inside to this day.

So what went wrong?

In the late 2000s, visitors waned at Victoria Park Market owing to increased parking costs and competition with the emergence of mega-malls such as Sylvia Park. The Market was still holding on for dear life at this point, but there was a noticeable decrease in the quality of the goods with one of the few remaining stalls as one which sold male t-shirts saying "trust me, I'm a gynaecologist 😊".

By the time the New Tens rolled around, Victoria Park Market was closed for a \$20 million dollar renovation with a vision that the Market would turn into a hub for upmarket brands. Gone were the days of Retreat and Cushla's and here were the days of Nike and Pilates studios. But there was a great flaw with this plan, Victoria Park Market was never a proto-mall with sequestered boutiques, it was the closest thing that the youth of Auckland Central had to a Third Space, a concept known in sociology as a place to socialise and generate ideas. It was a place to gather, with consumption as a distant second place. This is something which Auckland now lacks in comparison with Europe and Asia who have open spaces dedicated for exploration, subcultures and small business high streets.

The Market's management jumped on to the

mall bandwagon for all the wrong reasons, the pursuit of image and US mall culture aspiration and so as the reputation of the Market tanked, so did the customer base. Worse still, this appears to be no secret to the management, who seem to have little initiative to change this path.

Victoria Park Market is one of the lowest rated Auckland attractions on Google Reviews and Tripadvisor with many complaints from tourists and locals alike. And there are frequent and tone-deaf attempts to quell this dissatisfaction from the Victoria Park Market social media team, but it is even more worrying reading allegations of lack of landlord support from aggrieved former tenants. One former vendor alleges tenant losses to around hundreds of thousands of dollars, failed promises of revitalisation and marketing from the landlord and dishonesty about business prospects in the market. Indeed, landlords were hopeful that local events would spark interest in the market once again, however, local Noodle and Christmas markets appear to have done little to revitalise the character of the market space itself.

For now, the future of Victoria Park Market lies in tabletop gaming pub, Dice and Fork, café Hemi and Korean restaurant Hansik, all persistent places which have kept the social charm of the market as opposed to the concrete tissue box style set ups favoured by the re-development vision. The closest thing to what Victoria Park Market was can be found in Parnell's Fantail House (Formerly Elephant House) Craftworld or local arts and crafts markets. But nothing is quite the same to the energy that once was.

The changing nature of Victoria Park Market was a loss to Auckland Central youth and the Creative Arts scene but also to the future generations of Auckland who will likely never experience a Third Space quite like this.

***"It was a kaleidoscope of colours, smells and sounds with everything from New Age books, aromatherapy cushions, CDs of whale songs, terracotta dragons and pebbles with googly eyes stuck on them."***

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# WHO ASKED YOU? THE FINAL EDITION

Welcome to Craccum, where we put the “agony” in “agony aunt.” We’re not qualified to deal with your problems, but neither are you.

For our final edition of Who Asked You (sad reacts only), Craccum’s foul-mouthed and utterly-devoid-of-common-sense Agony Aunt decided to bring it home with the people that make it all possible. These questions are from the Craccum editorial team – turns out, they’re just as bonkers as me.

### **What do I do with my life after Craccum?**

*(Cameron Leakey, Co-Editor)*

Here’s an alternative plan; stay at University forever because reality is scary, eventually die in HSB, and never leave Craccum. Boom, problem solved. No wonder you gave me a column, I’m clearly a fucking genius.

***I had a dream two nights ago that I was loitering around Dawn Freshwater’s house and instead of a guard dog she had a fuckin emperor penguin watching over her house and it charged at me with its big beak. Dream analysis pls.***

*(Eda Tang, Visual Arts Editor)*

Possible things that this could mean include:

You really need to stop drinking coffee before bed.

Emperor Penguins are fed the fuck up with having their habitats destroyed, and they want Revenge. You are psychic, and Dawn Freshwater is at this very moment ordering an Emperor Penguin to come via courier to be her new protector.

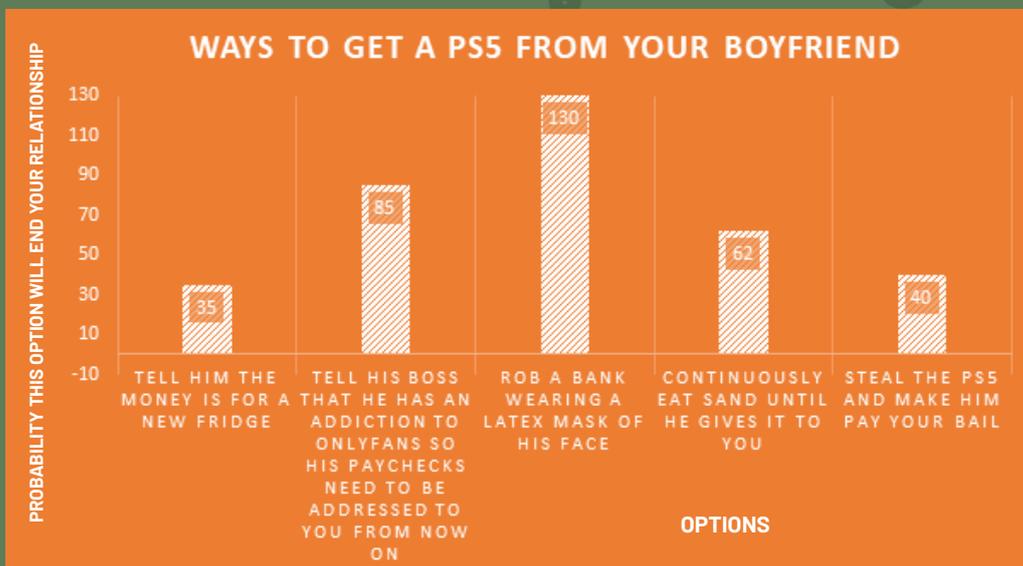
### **What size garage are you looking at if you need a big mack truck parked?**

*(Brian Gu, Lifestyle Editor)*

Little. Tiny, wee, miniscule. Infinitesimal. Generally small in length, width and depth. Although, you’ll want to make sure it has enough room to back, otherwise the pull-out game will be weak.

### **What are some inventive ways I can convince my boyfriend to pretty please buy me a PS5?**

*(Lachlan Mitchell, Arts Editor)*



# Horoscopes

WHEW, WE MADE IT! 2020 IS NEARLY OVER, AND WE'RE SO CLOSE TO BETTER DAYS. SO, I THINK THAT DESERVES A ROUND OF APPLAUSE. IN ANTICIPATION FOR SUMMER, MISS FORTUNE HAS DECIDED TO TAKE A LOOK AT WHAT'S IN STORE FOR US, INSPIRED BY OUR CELESTIAL SYMBOLS.

## ARIES (MARCH 21 – APRIL 19)



In honour of the Ram, this summer you'll want to be surrounded by grass; I hope you're not allergic? You'll be picnicking on Mt Eden, or perhaps stargazing in Devonport (I hope you know what else grass stands for? Because this just got on a whole new level). Whatever you do, you'll be relaxed and thankful the year is nearly over! This week, your lucky number is 7.

## TAURUS (APRIL 20 – MAY 20)



It's unfortunate that you'll be steaming from the ears as exam prep melts your brain this week. It's going to be hard to recover from that one. But just like the Bull, you'll want to seek soft sounds and calming aromas. This means a trip to the gardens might just complete you. This week, your lucky number is 4.

## GEMINI (MAY 21 – JUNE 20)



Lucky for you; you don't just get one celestial spirit, but two! The Twins are a blessing at most times, however, this also means double trouble. Your dual thoughts may get the better of you as concentration is key this month. But on the bright side, you'll be the life at summer soirees with your multiple personalities. Your lucky number is 3.

## CANCER (JUNE 21 – JULY 22)



With summer predicted to be one of the warmest yet, you'll be in your element as you weave between the sea and the shore. The Crab has the ability to hide within small spaces, but you've been locked up all year and have had enough. Embrace the outside world and get some fresh air. Your number is 10.

## LEO (JULY 23 – AUGUST 22)



Is the Lion the most awesome symbol ever? I'm sure you think so. This summer, there will be a desire to show off in order to make up for all that time in isolation. So, you'll be sweating it out in gyms, conveniently placing your shirt in your waistband "because it's hot". Yeah, right. You're better off just joining your fellow Crabs at the beach. Your number is 5.

## VIRGO (AUGUST 23 – SEPTEMBER 22)



Represented by the Goddess of Wheat and Agriculture... what does that even mean? Perhaps we'll find you at some authentic markets with some French bread and a straw hat, simultaneously preaching that time you went vegan. Have you taken a look at yourself lately? Your lucky number is 12.

## LIBRA (SEPTEMBER 23 – OCTOBER 22)



All year, you've felt the Scales have remained pretty neutral, but you're beginning to feel bored (and you can't be having that!). This summer, you'll oscillate between the balance of what's right and wrong. However, it won't be 'till after exams when questionable opportunities arise. Who's gonna stop you? Your lucky number is 1.

## SCORPIO (OCTOBER 23 – NOVEMBER 21)



In honour of the Scorpion, one of the most cliché 'tough' signs, you will have the desire to get a new tattoo. If you have some already, there's no need to convince you as you've been ready and willing to get a new one for a while. If it's your first... well, here's the sign. Your lucky number is 12.

## SAGITTARIUS (NOVEMBER 22 – DECEMBER 21)



Undoubtedly the most awesome symbol (sorry Leo), the Archer has good things planned for you. Kick summer off by shooting arrows and drinking wine (or beer if you'd rather), at the one and only Waiheke Island. Soak up that summer sun and get involved in some day drinking, which is sure to make you forget the events of the year. Your lucky number is 22.

## CAPRICORN (DECEMBER 22 – JANUARY 19)



Spirited by the Seagoat, this summer you'll tune back into your 'water baby' days and spend each waking moment by the shore. While this may sound like a good thing, you ought to stick to the shallows or risk being featured on the next episode of Piha Rescue. Don't say I didn't warn you. Your lucky number is 13.

## AQUARIUS (JANUARY 20 – FEBRUARY 18)



Represented by the Water Bearer... it almost sounds like you could be an Avatar prodigy. Guess you'd better fetch a hose and practice those water bending skills over these hot summer days. Oh, wait... the water restrictions are still in place, so you might have to do with a bucket (same difference, right?) Good luck young one! Your lucky number is 2.

## PISCES (FEBRUARY 19 – MARCH 20)



Already, you've been picturing yourself on a boat this summer, blissfully relieved from what this year has put you through. You'll engage in processes of self-reflection as you look in towards the ocean water, and see your spirit, the Fish, dancing in front of you. You've decided that 2021 will be a good year for you. Your lucky number is 21.

# the people to blame.

## CONTRIBUTORS

Christina Huang, Justin Wong, Eda Tang, Ella Morgan, Julia Zhu, Florencia Restivo, Cameron Leakey, Talia Parker, Simran Sonawalla, Lachlan Mitchell, Gabbie De Baron, Chantal Dalebroux, Thomas Giblin, Grace Wang, Keeara Ofren, Flora Xie, Xzadia Johnson, Louise Barnes

## COVER ARTIST

Sarah Kolver

## ILLUSTRATORS

Julia Zhu, Kaye Kennedy, Kiki Hall, Kay Ruscoe, Grace Wang, Gabbie De Baron, Sophie Sun, Youngi Kim

## EDITORIAL OFFICE

4 Alfred Street,  
Private Bag 92019  
Auckland

## ADVERTISING

Aaron Haugh  
marketing@ausa.org.nz

---

## EDITORS

### EDITORS IN CHIEF

CAMERON LEAKEY AND DANIEL MEECH

### SUBEDITOR

TALIA PARKER

### DESIGNER

NICK WITHERS

### NEWS EDITOR

ELLA MORGAN

### FEATURES EDITOR

MADELEINE CRUTCHLEY

### ARTS EDITOR

LACHLAN MITCHELL

### LIFESTYLE EDITOR

BRIAN GU

### VISUAL ARTS EDITOR

EDA TANG

### STAFF WRITER

JUSTIN WONG

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