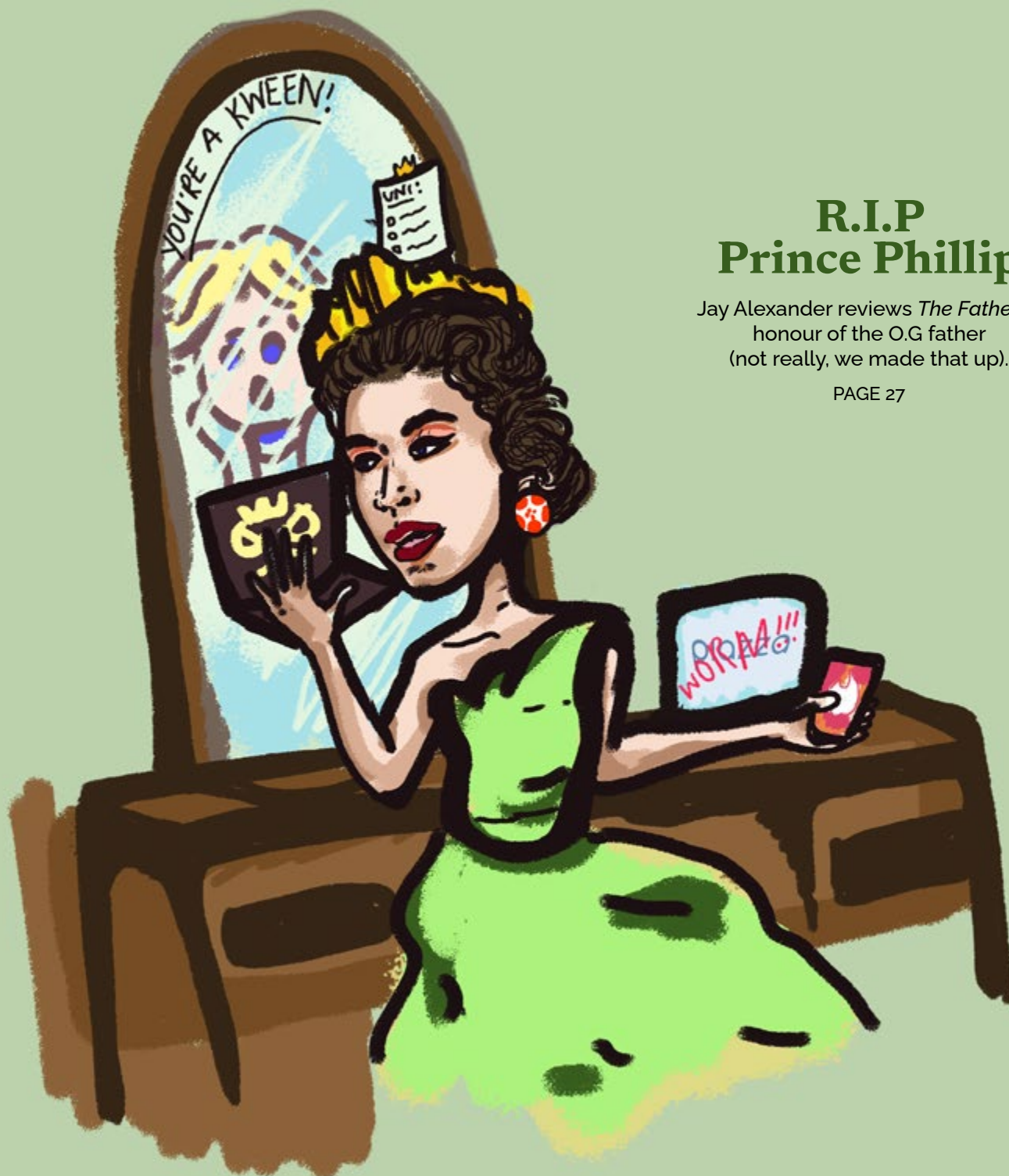


CRACCU M

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

ISSUE 06, 19 APRIL 2021



R.I.P Prince Phillip

Jay Alexander reviews *The Father* in honour of the O.G father (not really, we made that up).

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Dawn's Super Awesome Sauce Idea

Harry Booth questions the transition of tutorials to cost-saving 'lectorials', which definitely don't compromise on teaching quality. ;)

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Hey Sexy! You Love Me Long time?

Everyone wishes for a sugar daddy until you find out about their twisted fetish for needy Asian temptresses. Keeara Ofren explains.

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The People to Blame

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SHADOWS
BAR & EATERY

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KEEARA OFREN
PAGE 31

WINNER OF \$50 SHADS VOUCHER

TE AO MĀORI EDITOR
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We're on the Highway to Exams

PHOTO: NATHANIEL PEACOCK

This Week, *Brian and Eda* remind you it's that half of semester.

Nothing good happens after mid-sem break.

True story. The university days get longer, the students get more unhappy and everyone curses themselves for not getting more work done in the first half of the semester. It's like sticking with *How I Met Your Mother* past season 8, or moving to England to join your ginger husband's racist family - you think you can hack it, but the miserable reality sets in quick. With the unusual arrangement of the first half of the semester being five weeks (last time we checked, half of twelve was six), and the first couple being in and out of lockdown, it has felt like we've only been here for a couple of weeks and done shit all.

Of course, because none of us are here to *Meghxit* our degrees, it's the time in semester where we reach an inexorable crossroads on which route we want to take. Will it ultimately be time to catch up on all the semester's work, and give a gruelling push to exams? Or is it just time to flounder along for the rest of the course?

As always, because we *royally* suck at giving advice here at *Craccum*, our keen readers would probably think we'd give the second point as advice. Those at any rate more optimistic would expect the first.

Truthfully, if it were as simple as taking Prince Phillip's driver license (R.I.P big dog, gone too soon), then we would advocate for hard work until the end of semester. Instead, we want to remind you that there is no clear-cut balance. It's unsustainable manipulating ourselves into believing we can produce a sudden burst of work in the final weeks of semester. Sometimes, it's just better for our wellbeing to set realistic targets, and there's no matter of shame in doing so.

The time also being just over an anniversary since our first COVID-19 lockdown serves as a reminder that it's fair enough if our pre-2020 mojo hasn't made a return. We keep in our back pockets the knowledge that no one is alone in feeling demotivated and purposeless, and that with the nationwide vaccine rollout, there is some sense of safety and comfort for us in the near future.

You'll see quite a few candid and potentially triggering articles in this week's issue (on either side of a lacklustre help guide on what to do while bored, from our team). Putting the shitty royal jokes aside for a second, it serves a reminder that the human psyche is fragile. We have limited control over our emotional health, and often that is capable of completely clouding our physical and mental activity. For this, there is no cure, but problems can be alleviated through finding routine, and keeping mounting pressure at an arm's length.

However you cope with the rest of this semester, *Craccum* promises to be by your side, for better (letting you know which primates are the most auspicious this week) or for worse (completely wasting your time).

And if you need a sign to go talk to that tutor, start that essay plan, make a booking with that counsellor, or ask for that extension (so that you can spend more time reading *Craccum*), this is it.

Yours faithfully,

Brian Gu (he/him) and Eda Tang (she/her)

Co-Editors of *Craccum* 2021



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Stray Theatre Company's 2021 Historical Bill

Metamorphosis

3rd-8th of May.

Stray Theatre Company are buzzing to present Steven Berkoff's adaptation of Franz Kafka's popular 1915 short story *Metamorphosis*, which follows a young man struggling to juggle the work/life balance while being a giant insect.

They will be performing between the 3rd-8th of May at Lot-23. For more information regarding ticketing, check out the Stray Theatre Company Facebook page.

Social Innovation NZ

Collide

**6pm 22nd of April, OGGB Level 1
Foyer.**

Interested in making Auckland awesome? *Collide* is for you! Playing on the age-old activity of Show & Tell, *Collide* celebrates creators and ideas of all kinds in an attendee ideation night. Attendees will learn and collaborate on ways to transform simple ideas into possible start-ups. To learn more, check out their Facebook event on the Social Innovation NZ page.

UoA Basketball Club

Weekly Basketball Scrimmages

Tuesday 3-4pm and Thursday 11am-12pm, Wynyard Street Sports Courts.

Whether you're a keen baller or just a beginner, the UoA Basketball club is the place to be. They hold basketball scrimmages twice a week for club members, and also have free women's only basketball every Tuesday from 4-5pm. To sign up as a member, head to the UoA Basketball Club's Facebook page.

SciSA x CDES Presents:

Networking Masterclass & Science Careers Workshop

5-8pm 27th of April, 302-G40.

Want to know about the opportunities available to science students? Need some tips on how to secure a graduate or internship position? This two-part event will not only answer your burning questions, but will also provide networking training. An exceptional panel of speakers from well-known companies will be in attendance, along with networking opportunities and a free dinner. For more information check out the SciSA's website and Facebook page.

Waikato Grads Start Shoe Business With a Social Difference

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

Two Waikato graduates are endeavouring to make a difference this month through gifting a pair of shoes to a student in need for every pair of shoes their business sells.

Jack Montgomerie and Landon Smith, Co-Founders of Spirit Shoes, launched the shoe brand in November 2020. The pair were inspired to provide stylish footwear options at a lower price point than the global brands currently dominating the market.

"The shoe space has far fewer competitors than what you'd see in say t-shirts, shorts or jeans," says Montgomerie. "We think this is largely down to production complexities, but if we can get around these production complexities and get through the super hard start, then the lack of competition means that we can actually come into the industry as a disruptive brand."

Montgomerie emphasises that starting a business as a young graduate has had many challenges, involving "a lot of hard work and so much hard work to come". Specifically, challenging larger, well-established brands has proven difficult in a footwear market where these brands currently dominate. However, the founders believe that their aggressive pricing, with a pair of Sidekicks coming in under \$100, makes their product more financially accessible, particularly to young people. Combined with a large focus on social media and influencer marketing, Montgomerie says that Spirit Shoes has the potential to become a premium brand without an excessive price tag.

"...if we can get around these production complexities and get through the super hard start, then the lack of competition means that we can actually come into the industry as a disruptive brand."

Montgomerie and Smith aim to infuse the brand's values into all aspects of its marketing and operations in order to stand out from competitors. One step they've taken is introducing a Golden Sidekicks initiative, in which random purchasers of regular black or white Sidekicks may receive a pair with a gold logo, and will be entitled to a free pair of shoes every year. By thinking of fresh, new initiatives such as these Montgomerie hopes the brand will be able to disrupt the footwear space.

At the start of this month, the brand announced a partnership with Papakura High School. Throughout April, for every pair of Spirit Sidekicks sold another pair will be gifted to a student in need. The brand is working with the school to get word out far and wide in the community, in order to get as many pairs of shoes on feet as possible.

Montgomerie says a key factor in the decision to partner with the school in the initiative was a need to "focus in on our back doorstep". He recognises the success and social impact of shoe brands such as Allbirds as providing both an immediate product to customers and creating social good through their operations. For Montgomerie, it was clear that immediate focus was needed on addressing the needs of New Zealanders through their initiatives.

For recent graduates looking to start their own business, Montgomerie has a few words of advice. "Follow your passion and surround yourself with the right people because you will be living and breathing your business," he says. "Have the courage to be a visionary and chase a goal that literally everyone will think to be impossible. Most of all, constantly push yourself to achieve things quickly — achieve something in half a year when it should rationally take 1 year to achieve."

To check out Spirit Shoes and get involved with their You Buy, We'll Give initiative, head to their website.



Police Report an Increase in Violent Crime in the CBD

CHARLIE PARKER

Auckland's CBD became home to a series of random attacks at the end of March. The assaults, occurring in the early hours of the morning, have been confirmed by police to be part of a spike in violent crime in the area.

Key areas for the incidents have been identified as Fort Street, Karangahape Road and the general Viaduct area. Keeping yourself safe during late night/early morning activities has always been an important aspect of going out, however with the recent spike in crime it has been highlighted how difficult personal safety can be, even when in groups and major city areas.

Craccum reached out to the New Zealand Police, with Inspector Scott Gemmell responding to our enquiries, saying in a statement that "this behaviour is disappointing and we know that a lot of the incidents we are attending in the early hours in the CBD are fuelled by alcohol consumption. While we have a significant Police presence involving officers from our frontline, beat and alcohol harm teams, we cannot be everywhere at once." With this in mind, some students may find it helpful to have strategies on how to protect yourself should you end up in an unsafe situation.

A night out for many people can lead to drunkenness that affects cognitive function, and "party culture" celebrates the overconsumption of alcohol, however it's important to monitor how sober you are even just towards the end of the night when you're leaving a safer space. "Know your limits and look after your mates. If you see they've had too much to drink, help them get home safely," states Inspector Gemmell. Additionally, having an Uber or a sober driver already waiting before you go outside can further limit your time in a potentially unsafe space.

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Without encouraging violence, knowing the basics of self defence is always beneficial if you happen to find yourself being attacked. The BBC reports that some professors have noted that martial arts techniques, specifically Judo, can be helpful forms of self defence, even extending to people with visual impairment. There is a strong emphasis on putting your hands on top of the attackers when being grabbed as it allows you to sense where the attacker is in relation to yourself; visual impairment can be experienced by everyone to some extent at nighttime when it is darker, and this technique therefore offers benefit to all. Judo instructor, Shintaro Higashi, has videos that run for five minutes or less available on YouTube for judo basics with some specifically targeted at self defence.

The current attacks that have been reported in the media are a family group of thirteen leaving a 50th birthday party, the group of three men leaving a bar, and a man identified as Barry Rusher, who told *NZ Herald* he has suffered serious injuries and will need to learn to walk again. Police are "continuing to make enquiries into these incidents, including making CCTV enquiries", as well as increasing their presence within the CBD.

If you are in an unsafe situation, contact emergency services on 111.



couples participate

The School of Psychology at the University of Auckland is looking for long-term couples to participate in a three-week survey examining people's daily experiences across life domains: work or study, relationships, sex life, and personal growth and wellbeing (such as goals, hobbies and mental health).

Participation involves a lab session (1 - 2 hours), a nightly online survey for three weeks (around 10 minutes), and a follow-up online survey six months later (20 minutes). Couples will receive approximately \$200 worth of vouchers for full participation. Participation is open to all sexual orientations.



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Contacting us now does not mean that you must participate at any point. Approved by the University of Auckland Human Participants Ethics Committee on 30/04/20 for three years. Reference Number 024245.



Student Volunteer Army Launches Auckland Club

JESSICA HOPKINS

To celebrate their ten year anniversary, Student Volunteer Army (SVA) has expanded its service, introducing four new clubs across the country. SVA is a student-run charity providing volunteering opportunities for young people in Aotearoa.

Initially formed in 2010 following the Christchurch earthquakes to assist local residents and clean up the city, SVA is now operating nationwide. The success of the University of Canterbury SVA Club inspired students from other parts of Aotearoa to start clubs in their local areas. This year Auckland, Lincoln, Victoria Universities, and a joint University/Polytech Otago Club have been formed, all aiming to combat societal gaps in their region. Each club is headed by an executive team, who plan to facilitate volunteering opportunities for students that are accessible,

non-discriminatory, and above all enjoyable.

The Auckland team is led by president Martina Moroney. The tight-knit group are passionate about volunteering, and connecting students with meaningful projects in Tāmaki Makaurau. Moroney told Craccum that she has been a volunteer for her whole life, and was first introduced to volunteering through her mum. 'My mum is disabled and didn't work for a long time, but she could volunteer, so I originally got involved in volunteering through her.' During COVID-19 lockdown, Moroney was a team lead for the SVA's COVID-19 response call centre, organising grocery deliveries for primarily elderly people. 'I was just sitting around doing online uni and couldn't do my job, so I thought I might as well be doing something helpful.' Moroney's extensive

Each club is headed by an executive team, who plan to facilitate volunteering opportunities for students that are accessible, non-discriminatory, and above all enjoyable.

For their first event of the year, the Auckland club partnered with Sustainable Coastlines, a charity encouraging people to look after the coastlines and waterways...

experience serving the community made her an ideal person to lead SVA's Auckland club.

Sustainability is a core component of SVA's mantra. Moroney says all of SVA's activities support the United Nations Sustainable Development Goals, and therefore they choose events that align with those purposes. 'Our two main foci are ending inequality and sustainable cities.' For their first event of the year, the Auckland club partnered with Sustainable Coastlines, a charity encouraging people to look after the coastlines and waterways, and participated in a coast clean up on Rangitoto Island. As part of a group of 116 volunteers, they gathered 31 full sacks of litter weighing 205 kilograms. Despite visitors being required to take their rubbish with them, the Island is

littered with garbage. Moroney and her team picked up glass, plastics, processed wood, and trash all over the Island. 'Being able to see the immediate impact is really gratifying for volunteers, and that's why people come back.

After a morning of work, students enjoyed kai, and some ventured to the top of the island's summit. It was Moroney's first time visiting the island, which she says was a really special experience. Sustainable Coastlines also provided an educational talk, as part of their Love Your Coast Programme. Waste disposal in Tīkapa Moana, the Hauraki Gulf has been an ongoing problem, and the Rangitoto clean up is part of a nationwide effort. Sustainable Coastlines aims to change people's behaviour and inform policy change to reduce litter and freshwater pollution. Moroney feels it's our responsibility as residents of Tāmaki Makaurau to look after our harbour, and says she is extremely grateful SVA was able to work with Sustainable Coastlines on this mission.

Connections and meaningful work are what drives Moroney to volunteer. 'It's helped me grow as a person and to be more social and outgoing. I think that's really valuable.' Earlier this year, SVA executives from around the country flew to Christchurch to complete training their new roles. 'We cleaned up the gardens and did gardening for some of the widows whose partners died in the mosque attacks. Those experiences are incredibly meaningful on a personal level.'

Living in a large supercity, Moroney says it can

be easy to stay inside your community bubble. 'It's especially important in a city like Auckland to get out to different parts of the city and give back to the community in a hands-on way.' As President, she wants to help uni volunteers connect with people across society and the environment. SVA has some exciting events planned, and Moroney strongly encourages students to get involved. At SVA's larger events, they reward participants with incentives like food and live music. 'We try to make it fun for volunteers, so they want to keep volunteering for the rest of their lives. That's our ultimate goal.'

Students can use the SVA App to sign up for projects in the Auckland region that match their interests. To stay up to date with upcoming events, SVA's Auckland club is also on Facebook and Instagram @uoa_sva.

Connections and meaningful work are what drives Moroney to volunteer. "It's helped me grow as a person and to be more social and outgoing. I think that's really valuable."



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Māori Money Made Easy!

New Māori education grant database has landed in UoA



MAIRĀTEA MOHI TE ARAWA

Haukapuanui Vercoe has

created an iwi based solution to the financial hardships faced by Māori students. In a culmination of love and wanting the best for his people, Vercoe has created a Māori scholarship database accessible to all taura Māori, Māori students, at the University of Auckland.

This student created document is located on the official Facebook page of the University of Auckland Maori Students Association, Ngā Taura Māori o Tamaki Makaurau. The database is a device to address and alleviate the financial stress that our Māori students experience. It is a uniquely Māori solution to a western capitalistic problem.

The spreadsheet has education grants and scholarships from all over the motu. The scholarships included are majority undergraduate, with some postgraduate opportunities. Haukapuanui alongside other students have included the monetary value of each scholarship, the affiliated hapu and the faculty the grant is awarded to.

The tiresome process included manually searching each iwi/hapū in New Zealand with keywords such as 'education grant' or 'education scholarship'. Vercoe, an engineering student, also credits several current and former students who contributed by adding their respective iwi/hapū grants and scholarships to the database. As this is a document that needs constant updating any iwi/hapū grants and scholarships that can be added to the database will be appreciated. Vercoe calls for more positive attention around such a document, in hopes of assisting more current and prospective Māori students at The University of Auckland.

This student led initiative has had little support and backing by the University and has therefore had to create their own support. With the University failing to recognise the equitable initiatives that could be applied, taura Māori have taken matters into their own hands by creating avenues of support by

themselves. Leaders like Haukapuanui and his team of collators spent hours manually finding and entering these grants into the database in the hopes of helping their fellow students.

What started off as a tool for financial accessibility has come to be used as a tool for taura to learn of their genealogy and have helped students connect back to their ancestral lands. The database, on the Ngā Taura Māori Facebook Page, gives Māori students the chance to not only interact with the spreadsheet but other students who affiliate with the same iwi. The scholarship database is not only finding education grants but whānau too!

Vercoe says, "Although there is financial gain in receiving a grant or scholarship, I believe we have a duty to reciprocate by thanking each iwi/hapū that support us in our educational endeavours." This ingrained cultural aspect of reciprocity and gratefulness has Māori students conducting themselves in a way that makes them stand out. Giving back to the communities who have given their mokopuna so much ensures humility amongst students and gratefulness towards whānau.

Many taura today are obtaining their degree for not only themselves but also the iwi and hapū who have raised and backed them on this arduous educational journey. Students like Vercoe understand that in order to progress the hopes and dreams of our people, students need to bring their tertiary learning back home. "We (taura) should be thinking how we can apply the learnings at University to support our people. We are the living dreams that our ancestors hoped for and envisaged."

Haukapuanui encourages all eligible students to apply to any and all applicable grants and to keep an eye on the database for developments. Vercoe, alongside the NTM executive team, also reinforced that if students are needing help in applying for scholarships they should come to them with



questions.

Initiatives like these set precedence and show the true characteristics of a leader. Students will be using and adding to the database for years to come. Be proud of the mahi you have put forward Haukapuanui, you've created something for all of us and we all can't thank you enough.

2021 NTM Undergraduate Scholarship Database

WHO CAN APPLY: All Students who whakapapa Māori

ELIGIBLE IWI/HAPŪ: Kāi Tahu, Ngāti Manawa, Ngāti Porou, Te Tai Tokerau, Te Arawa, Tūwharetoa, Whakatōhea, Ngāti Kea Ngāti Tuara

ELIGIBLE FACULTIES: Arts, Commerce, Creative Arts and Industries, Engineering and Science

WHERE: Ngā Taura Māori o Tamaki Makaurau Facebook Page

Wahine Toa

This is what it's like to have brains and brawn



BRONSON BURGESS NGĀTI KAHUNGUNU KI WAIROA

Always daring to tread new territory proves Stacey Kwan is just built differently. Returning to formal education after years away, she took the plunge and became one of the newest Part II students in the Law School last year. Not being content with academic achievement alone, she also decided to venture into the massively different world of kickboxing.

A regular at the Shuriken MMA gym on the North Shore, Stacey snapped up the offer to undertake a 20-week program that takes total beginners through combat training, a dietary regime, and ultimately culminates in a 3-round bout.

While it was Stacey's first amateur match, fighting itself was not exactly something foreign to her. "Growing up I was kind of a tomboy," she says. "So, while I was definitely nervous, I wasn't necessarily scared – I was looking forward to it."



Her fight was initially delayed by the February lockdown, but on Easter weekend, Stacey finally got her chance to showcase her abilities, making her entrance to the theme of Missy Elliot's hip-hop classic 'Sock It 2 Me'.

The contest ended when her opponent verbally submitted in the first round. "I was hitting her with a couple of one-tuos to the face, and I was chopping her legs, and I could see she didn't really enjoy that," says Stacey. "I went in again and she covered up. I could see she kind of had enough, so I decided I'd take a crack at her legs one more time to see if that was everything."

Stacey's battle in the cage lasted around 90 seconds, but subjectively, it felt much longer to her. "Everything occurred in slow motion," she says. "But at the end of the fight I was so gassed – it felt like I had just sprinted a 300-metre race!"

"I don't know if that's because I had unconsciously held my breath, but you can probably appreciate that you don't know what you're going to do until you're actually in the fight."

Even after having exchanged blows during the encounter, in the aftermath there was nothing but respect between her and her opponent. "My opponent was my training partner for the last 20 weeks, so we had obviously become quite close," says Stacey. "Following the match, when I saw her come out of the changing rooms, I gave her a hug, and it was a very emotional moment."

Having all her hard work pay off in a victory was sweet for Stacey. "It was pure elation. After the fight, I put on the new dress I had bought, put on some perfume, had a drink, and took it all in."

For the time being, kickboxing will go on the backburner while she focuses on her studies, admitting the threat of physical force still pales in comparison to what students go up against in the Law School. "I was much more

"I was much more nervous about my exams last year... there was so much riding on it."

nervous about my exams last year," she says. "There was so much riding on it."

However, Stacey says the experience of fighting has left her better equipped for her academic pursuits. "Walking out to the ring was a little embarrassing, because all eyes are on you," Stacey admits. "But I took advice from my trainer, and shut out everything around me: the lights, the noise, the crowd. That's a mindset I'll be taking into the next set of exams I have."

Even though Stacey might be quite capable of going head-to-head with others in combat, she approaches university with a compassionate purpose in mind, and as a proud member of Te Rākau Ture, Māori are central to it. "I'm here to put myself in a position where I can help people."

Stacey also derives motivation from the key source that is her son. "He likes to pick on me," says Stacey. "It's not an everyday thing, but sometimes he says that uni matters more to me than him, because I'm always in the room studying."

"But I'm the first example in his family of going to university, and I would like him to also get into tertiary education," she says.

"I hope one day he can understand that this is all for him."

Made in Slavery

An uncontroversial issue



BETHANY BRITTEN

There's not a lot that everyone agrees on. We've all had more than our fair share of arguments with our friends over the infamous pineapple on pizza, elections, and every issue in between. But I'm sure whether you're studying engineering, music, or law, you'll agree: we shouldn't have to worry about whether our clothes and food have been made by people trapped in slavery.

Yes, I said slavery. Yes, I am in 2021. Yes, it is a real thing. An estimated 40 million people are enslaved as you're reading this now. There are more people living in slavery *today* than when slavery was abolished - more than any other time in history!

Slavery is thriving - an appalling reality.

Modern slavery is the severe exploitation of other people for personal or commercial gain. It's a human rights violation with exploitation at its heart and has captured almost all of the industries we encounter day-to-day. Electronics, garments, fish, cocoa, and sugarcane were the top five products at risk of modern slavery in 2018. These are all very familiar to us as students. We happily use these products, food, technology, and fashion almost

every day, hardly sparing a thought for the 50% of those 40 million slavery victims who are living in labour slavery. When our clothes and snacks say 'Made in ____' we have to wonder if that means 'Made in Slavery'.

Modern slavery is the severe exploitation of other people for personal or commercial gain. It's a human rights violation with exploitation at its heart and has captured almost all of the industries we encounter day-to-day.

This is not the way the world should be! As the youth of Aotearoa, we want to drive the government to see that *this isn't right*, and that *it must be changed*.

40 million people. The number of people in slavery right now is over *eight times* the population of New Zealand.

One of these people was Flor Molina, from Mexico. She had just lost a baby because she hadn't been able to afford hospital care, and was desperate to support her three other children. Flor was offered an opportunity through her sewing class to go to the U.S. to sew, so she took it. She was told she would be able to send money home to Mexico where her children stayed, and would have a place to stay, and food to eat. It was the kind of job opportunity she didn't have where she lived.

In reality, she was forced to work 18 hours a day. She had to sleep in a storage room at the factory where she was enslaved. She only had one meal a day, and was punished if she took longer than 10 minutes to eat. Flor was forced to be there, and she was making dresses that were sold in regular stores, just like the places you and I shop.

**TAKE ACTION
AGAINST
MODERN
SLAVERY**

signforfreedom.nz
#ModernSlaveryActNZ



Sign the petition to urge our government to pass a Modern Slavery Act.



Sign the petition to urge our government to pass a Modern Slavery Act.

We can't be blind to what's going on behind the scenes of the stores we walk past every day. This was only in 2001. For many of us students, that's within our lifetime. And it's still happening right now.

This is not the only story. She is not the only person. There are millions of stories, and millions of people.

Two-thirds of all those enslaved live in Asia-Pacific – the area New Zealand trades with extensively. It's hard to bear the thought that there is a very real possibility that the tea I just drank, some of the clothes in your cupboard, and the laptops we type on, were all created in part by modern slavery. We are surrounded by the products of modern slavery every single day, but today we have to see and *face* this issue. We can't be ignorant of the fact that we benefit from slavery - we have to take action.

It's hard to bear the thought that there is a very real possibility that the tea I just drank, some of the clothes in your cupboard, and the laptops we type on, were all created in part by modern slavery.

You can take action right now by signing the Modern Slavery Act petition. The Modern Slavery Act petition is a joint initiative of World Vision and Trade Aid. Together, we're calling on the NZ government to put in place legislation that requires NZ businesses operating overseas to ensure there is no slavery or child labor in their supply chains. Modern Slavery Acts require businesses to understand the risks of modern slavery in their purchasing, to report on those risks, and take action to address them. This helps prevent slavery through transparency and accountability. They give the business community guidance to undertake this work and provide a level playing field across businesses. Modern Slavery Acts enable us, as consumers, to expect slave-free products and services from companies.

You have the motive, and here's the weapon - your signature. We can stand by and know we're consuming and using goods that have been made in slavery, or we can **sign the petition** and motivate for a just world.

There're many brilliant actions we can and should take, but - cheaper than going thrifting and quicker than looking for that Fairtrade label - signing the Modern Slavery Act petition is arguably the *most important* of those actions you can take right now to advocate for ethical consumption.

The most powerful and crucial thing you can do is to **sign the petition through scanning the QR code above**, and share it with as many of your mates as possible.

30 seconds. Every 30 seconds yet another person is forced into slavery.

But 30 seconds is also how long it would take you to sign the petition, how long it would take you to share the petition.

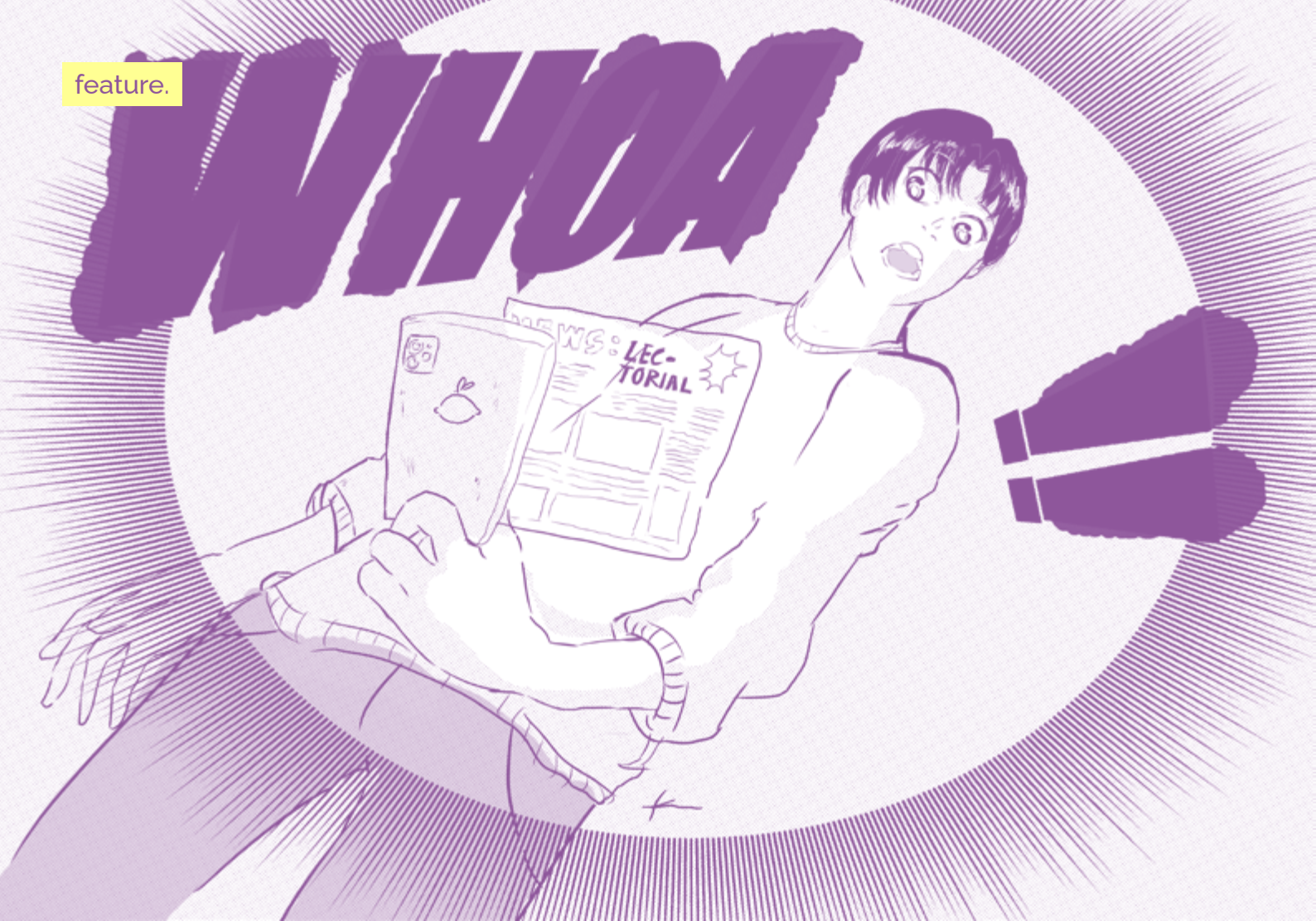
You have the motive, and here's the weapon - your signature. We can stand by and know we're consuming and using goods that have been made in slavery, or we can sign the petition and motivate for a just world.

30 seconds is how long it takes us to say; this status quo of slavery, it's not okay on our watch.

(Stay up to date and join the campaign by following the @modernslaveryactnz_ insta.)

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The Demise of Tutorials

Quality one-on-one (hundred) time



HARRY BOOTH

Tutorials are an essential part of the uni experience. According to the University of Auckland's website, they "are designed to help you develop analytical skills and effective ways of processing information." So why are they slowly disappearing from student's timetables?

Having spent 2020 studying online, often under frustrating conditions, I looked forward to returning to campus in 2021. The hustle and bustle. Students flowing from one class to another. Most of all, I was looking forward to the class interaction I'd missed out on during much of the previous year. But a few days into in-person teaching, I began to realise something was missing—I hadn't attended a

single tutorial.

"That can't be right," I thought. I double-checked my timetable to see if I had somehow screwed up my enrolment. But sure enough, across three papers from the Arts and Global Studies department, there was no tutorial to be found.

Instead, the tutorials had been replaced by *lectorials*: classes of sometimes over one-hundred students packed into a lecture theatre, taught by a single professor. Although lectorials have a much greater emphasis on discussion than lectures, the large class sizes make them a poor substitute for tutorials, leaving many students feeling as if their

Instead, the tutorials had been replaced by *lectorials*: classes of sometimes over one-hundred students packed into a lecture theatre, taught by a single professor.

education is being watered down.

During lectorials the professor poses a question before breaking the class into groups. After a few minutes of discussing the prompt, a microphone is passed around. One student from each group is selected to relay the key points to the class. One student I spoke to, Fatimah, shared her experience. "You've got staggered seating and everything. You can't even move the chairs to make good groups. Half the time you can't even hear what someone on the edge is saying." The result is the assigned groups tend to break down into 'groups within groups.'

When it comes time to share, the student on the microphone tends to echo their ideas rather than those of the group. According to Fatimah, this creates an equity issue. "It gives those who are willing to be representative the opportunity to not only share their ideas, but receive either a correction or validation on those ideas."

A common opinion among all the students I spoke to is the difficulty of asking questions in front of a live audience of such a large number of students. "Having like twenty or thirty people just makes it like a lot more personal. And it's a lot easier to ask questions than going up in front of a hundred people," according to Danica, a second-year student who says two of her classes have given way to lectorials.

Students have to contend with the fact that what they say is not only going to be heard by the hundreds of students present in the tutorial, but the conceivably much larger number of students who may be watching online, as many lectorials are also now being recorded and published on Canvas. "You need to feel comfortable to make mistakes and to get stuff wrong sometimes," Danica told Craccum. "It's not really a safe space to brainstorm ideas anymore."

The impact on student learning is cause for concern. While we come to uni to get an education, the social aspect is arguably just as important. After all, it's often said that the friends you make at University are friends you'll have for life. Tutorials are an essential part of the equation. Both students and staff have raised concerns about the social consequences were they to cease.

"Small class sizes and classes led by GTAs (who are closer in age to students) allow students the opportunity to interact in smaller spaces and make friends. I believe that it

is important to retain small class sizes for laboratories and tutorials, especially in such a large institution. One only has to follow the various Facebook pages that our students frequent to know that some students report feeling anonymous, find it hard to make friends and feel lonely at university," one staff member told Craccum.

Danica stated that it was far too easy to "fall through the cracks and get left behind." This is especially problematic considering students have just spent months studying online, during which, many of whom were isolated from their friends and family.

If they are so crucial—for learning and making friends—why are they on the decline? Are professors and GTAs no longer willing to put in the work required to organise tutorials? I reached out to several professors and GTAs to find out what was going on.

While all the staff members I spoke to preferred to remain anonymous, it was clear that the decision to move to lectorials was not their decision. They were frustrated but felt powerless. So I contacted Nicole Wallace, the region organiser for the Tertiary Education Union. What she said shocked me.

"Lectorials do not meet best teaching practice; having small group teaching environments is important pedagogically, particularly for women, Māori and Pacific students," according to Wallace. If that was true, I questioned then why lectorials were on the rise?

Lectorials have risen as a result of "resource limitations, particularly the Government's cap on domestic student funding and University leadership's de-prioritisation of undergraduate teaching," Wallace told Craccum. Apparently this started well before the drop in international students caused by COVID-19, but the Voluntary Leaving Scheme, implemented in response to New Zealand's border closure, will likely accelerate the rollout of lectorials. She acknowledged that although lectorials were less resource-intensive, they spelt bad news for students and staff. "[No tutorials] means less jobs for graduate students and, often, poorer teaching experiences for undergrads."

Is the Government really to blame? Or was the demise of tutorials the result of intentional decisions made by University leadership? I knew I had to look further afield. Because if it really was up to the Government, surely tutorials would be disappearing from tertiary

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institutions across New Zealand. I sat down with former TVNZ journalist, Jo Malcolm, who is a senior lecturer for broadcast journalism at the University of Canterbury (UC) to ask whether tutorials were being scrapped down south too. To my surprise, the answer was a resounding 'no.'

How were they pulling tutorials off when UoA couldn't? Were they charging students higher tuition fees? The annual fees of UC's Bachelor of Communication program (for which Jo is a tutor) to Auckland's Bachelor of Arts in Communication are almost exactly the same, despite Auckland not offering tutorials for any papers above 100 level. This lends credence to the explanation that it has been driven primarily from within UoA rather than external forces.

Craccum contacted the University of Auckland for comment but they have not responded in time for print. An extended version of this article can be found online at craccum.co.nz.

But maybe there is reason for hope. If the demise of tutorials is the result of decisions made by people in the Clock Tower rather than inherent resource limitations, then it can be overturned. Minds can be changed. If we really want tutorials to be part of UoA's future, it's up to us—the student body—to let the University know how important they are to us.



The Freshman Fifteen

How university changes our relationship with eating



AMY CRAWFORD

*SOME NAMES HAVE BEEN CHANGED FOR ANONYMITY

Have you heard of the Freshman 15? Maybe in a film you've seen, thrown threateningly at the thin female protagonist as she eats her first meal on campus. Or, maybe you've seen tips on how to avoid the 'Fresher Five' in a self-care Twitter thread for incoming students. If you've encountered the term, you'll know the fear it evokes, reminding us of the unique set of conditions University poses to our relationship with food and our bodies. Uncoincidentally, according to the Ministry of Health, 18-24 year olds are the demographic most affected by eating disorders (EDs) in New Zealand. For many, this new relationship can be a deeply stressful transition, creating or accelerating pre-existing eating disorders.

Hallmarks of student life—copious alcohol consumption, financial insecurity, and living away from our parents for the first time—create a stronghold in University culture of food. Clubs incentivise attendance with free food, study groups bond over their favourite Munchy Mart snacks and dumplings are debated on Overhead at UoA. To say food is a centrality of University culture is an understatement. Our love and need for food as poor, stressed students is a shared humour that runs through these inside jokes. For some, the pervasiveness of food at University is insignificant, but for others, it is rendered salient by complicated relationships with food.

"I dreaded other people seeing me eat", said Claire*, a student who battles disordered eating. "This meant that I have often felt very anxious to eat at study groups."

Much like Claire, my desire to be involved in University life felt obstructed by the presence of food, my fear of public eating overwhelming me. As socialising became a site of panic, I was driven into social isolation, a state which made my few weeks on campus in 2020 as lonely as the lockdowns that followed.

However, just as eating disorders are

experienced in a plethora of ways, so is our relationship with University's food culture. Those struggling with an eating disorder can find the spirit of excitement for food on campus incredibly beneficial and reassuring.

Kat* noted "I am more likely to purchase food [at uni]; usually stuff I think of as bad or unhealthy, and not think about the impact eating so much of this type of food will have on my disorder until I am alone after." Similarly, Claire felt "it had the power to bring a sense of normality to my eating habits—feeling a social pressure to eat a meal has helped me regain some rhythm," despite her initial apprehensions.

After the long periods of isolation we have experienced, the potential positives of such social pressures are more important than ever, offering opportunities to reintroduce those suffering through eating disorders into relatively normal eating patterns.

If University, as a space, is understood to be a place of potential recovery, recovery

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understandably falters when it is no longer accessible to us. Thus, the mental toll of the abrupt changes between physical and online learning cannot be underestimated, and for those who struggle with eating disorders, they face a unique set of challenges, often adjusting between ways of life- ways of eating entirely.

"Time [at University] is more structured in general, having lots of breaks and time for eating.. I struggled quite a bit over lockdown, having a lot of time in the day and being all by myself. I found myself not eating big meals and incessantly fasting," said Jessica*

Without University, suggested eating times are lost. Social interventions are too, and the generally positive food environment, leaving those with eating disorders particularly vulnerable in lockdown periods, and prone to fall back into toxic habits.

The stress of such changes profoundly affected Claire, saying that she "turned to food for comfort and abstained from it in hopes to regain a sense of control that University could not bring. The longer this uncertainty progressed, the wilder my relationship with food became in frantic attempts to give myself something to rely upon."

The spirit of self improvement which dominated social media punctuated these experiences, the supposed 'extra time' of lockdown marketed to us as an opportunity to lose weight via minimalist Instagram how-tos and Chloe Ting Tik Tok workouts. This combination marked online learning as a dangerous time for those suffering with EDs, an issue rarely included in discussions on the struggles of online learning.

This is not to say that our University campus culture provides an immediate solution to eating disorders. Rather, what these experiences reveal is a complicated relationship between our mental health and University as a culture and space, existing both as a place of refuge and a place of distress. Despite finding University a usually positive food

environment, Kat felt improvements could still be made, saying "I feel free food should be available to students, such as fruit or muesli bars, as it would help students who are restricting their eating while at Uni. It could remind them to eat and give them food that is generally healthy to help them through the day and also gradually reduce the amount of fasting they do."

However, until the stigma regarding eating disorders dissipates and a general improvement of University mental health services occurs, these changes appear distant. While we wait patiently for these systemic changes, we must aspire to create broader social change, enabling normative discussions of eating disorders to progress past 'The Freshman 15' into constructive and insightful conversations. When we reduce discussions of University weight gain into witty catch phrases, such as the Freshman 15, we fail to acknowledge the complexity required for such discussions. More accurately, what the Freshman 15 (and its surrounding discourse) should inspire to capture is University as a time and place in our lives where students should freely indulge in the normalcy and enjoyment of eating—a place where weight gain may be inevitable, healthy, and encouraged.

The process of writing this article- relating to other students' experiences, openly discussing something often typically taboo, and articulating my own experiences has been incredibly cathartic. If we all put in our part, check in on one another and challenge the language of diet culture, maybe other students will be able to experience this same relief too.

If you are struggling with disordered eating, call the EDANZS eating disorder specific helpline, 0800 2 EDANZ / 0800 2 33269. Help is also available via University counselling, accessible through the UoA website.

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HONEY APPLE
ILLUSTRATION BY TAI NIMO



What To Do When You're Bored

A definitive guide

THE CRACCUM EDITORIAL TEAM

Who doesn't love a holiday?

Craccum does. Although the mid-semester break can feel like a joke (raise your hand if you still had assignments due), still, two weeks without classes means you can usually afford at least one day off. For the team, the mid-semester break was also two weeks without the pressure of producing a mag—bliss.

At least, it was bliss for all of two days. Suddenly, the Craccum team found themselves aimless, adrift in endless days of nothing to do. Sure, we had assignments, but without the magazine, it was as if we had no higher purpose. Nothing to overwork ourselves for. Who were we if we weren't constantly burning out? The hours stretched ahead. Without a deadline to meet we couldn't even have our weekly stress cry. Friends? What are those? We don't know about you, but Craccum's social interaction is limited to coming into the office for meetings on Mondays.

That's all to say that the team has perfected the art of killing time. For two weeks we've been essentially unemployed, baby. So if you're actually bored or just ignoring your responsibilities, never fear—here's a definitive list of all the things you can do when you're bored.

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Watch hillbilly guy needlessly injure himself

Brian Gu - Co-Editor in Chief

When I'm bored, it's usually because I'm suffering through the pain of mounting university assignments. And when I'm miserable, the only thing that'll cheer me up is people more miserable than myself.

While scrolling through YouTube one day, I came across the phenomenon known as *super humman*. I should preface by saying this is not for the faint of heart. Starring in hits such as '*Jumping off a 6ft platform onto thumbtacks printer triple doors (WWE MICK FOLEY STYLE)*', this menace has put out 494 videos, and it's anyone's best guess as to how in the world he's still standing.

It's like watching car crash compilations—you know what's gonna happen. The inevitability is painful, but you just can't look away.

I should point out that my partner was entirely displeased with me for raising this point. She thinks "go for a swim" is a piece of better advice.

Unknowingly get into Dance Moms highlights on Facebook Watch

Eda Tang - Co-Editor in Chief

This is how it starts: a loose acquaintance whom you can't remember how you met announces that they're engaged on Facebook and you click into their fiancé's profile to find a myriad of average drumming videos. You watch one, not particularly impressed. But then it autoscrolls to: "Jojo Gets KICKED OUT of Pyramid", and suddenly you feel extra irritated by Abby Lee's big, synthetic hair and wish you could just rip out her eyelash extensions and stomp all over her meanie parade.

Without knowing, you've steeped yourself in the finest form of drama from "Maddie REFUSES TO PERFORM" to "Abby Comes

It's unusual that you would ever be so deprived of this much sensory information as a University student though. It's hard to be bored—just extremely easy to do nothing and spiral down to Worry Town about doing everything.

FACE TO FACE with Cathy's Dancers She REJECTED'. It's unusual that you would ever be so deprived of this much sensory information as a University student though. It's hard to be bored—just extremely easy to do nothing and spiral down to Worry Town about doing everything.

Start pointless drama

Naomii Seah - Features Editor

The Libra in me is always thirsty for some gossip. If there's nothing going on in your life, just create it! I found myself bored and alone on several nights over the mid-semester break, so I texted my ex-boyfriend. Classic move. See, it's because University and work have trained my body to be on high alert all the time. Breaks feel weird because I'm almost *too* relaxed. Who am I if I'm not stressed? It's ok, with one extremely unwise and toxic move, you too can create a scenario which will keep you occupied for hours.

You don't have to text an ex either, the options for this one are limitless. You can pick a fight with your flatmate, or a friend; you can message that cute person in your class; you could even just straight up lie to someone

**You can call
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It's endless
hours of
entertainment!**

and see what happens. It's guaranteed you'll think about it in the shower, while making dinner, and trying to fall asleep. Pretty much constantly. You can call your friends about it until they're sick of you, you can write bad poetry about it, listen to Lorde's *Melodrama* on repeat, etc. It's endless hours of entertainment!

Give 'em the old razzle dazzle

Ella Morgan - News Editor

Like many girls born in the late 1990s to early 2000s, I grew up worshipping *America's Next Top Model*, *X-Factor*, *American Idol* and *So You Think You Can Dance*. My parents saw this interest as an opportunity to put me in dance classes by age five and singing lessons by age six. Unfortunately for them, this resulted in my family having to sit through hours of home fashion shows, dance recitals and musical performances every school holidays.

Naturally, now I'm a grown up, living in a grown-up flat, I devise one-woman shows for my flatmates' viewing pleasure during the uni holidays. Nowadays my vocal cords are fucked and I'm definitely not as flexible as I used to be, but I definitely have that Trisha Paytas singing in her kitchen at 3am-style star quality down pat.

Coincidentally, we have also had eight

flatmates move into our flat and then leave abruptly in the past year.

Make plans to catch up with people and never follow through

Jessica Hopkins - Chief Reporter

Whenever I have free time, I try to 'catch up' with friends I haven't seen in a while. If you're bored, making plans to do bottomless brunch or a road trip can be a fun pastime. But your good intentions all go to shit when you inevitably realise you have completely opposite schedules.

Sure, you might want to see them, but it never ends up working out. Let's face it if you can't even catch up on the lectures you missed, what makes you think you'll meet up with someone you haven't hung out with since first year? The only things you're going to catch up on are sleep, Netflix and Craccum crosswords.

Create a new personality via all the Tiktoks you watched on Instagram

Sophie Sun - Visual Arts Editor

Those memes about people thinking they're superior because they never downloaded Tiktok? Those were made for me. Instead I take the route of spending hours scrolling through one Instagram reel after another of recycled Tiktok content. Call that being sustainable. Fortunately the perks of being an infp Libra activates when you absorb material from 8000 creators and suddenly I'm cutting my bangs (again), rearranging my room and DIY-ing the shit out of my wardrobe to be cottagecore, dark academia and grunge at the same time.

Needless to say, this is all escapist behaviour to run away from my emotions and any conflict in my life I need to address. If I'm going to be crying at 4am in the rain, I'm going to be in the perfect outfit to do it while holding freshly baked bread and learning how to play the bass guitar.

Perhaps I didn't fully learn my lesson when I sprained my ankle and had to take time off for 4 weeks after trying to roller skate but maybe moving to Japan and showing off parts of my

house that just make sense will work out for me.

Wake and Bake

Mairātea Mohi - Te Ao Māori Editor

I love baking while baked. Just these holidays I've made two focaccia breads, a cake and special brownies. With the intentions of practising self-care and making time for myself I've been combining my two favourite hobbies of cooking and getting a bit cooked all mid-sem break. I was so high once I made homemade burgers and fries from scratch because Spongebob made Krabby Patties look so good. (It was the episode where Squidward tries his first Krabby Patty and eats so many he bursts open and Krabby patties fall from the sky. lol)

Even now, my pork belly roast is marinating as I'm writing this. I plan to do the dishes, put her in the oven and spend the cooking time getting a bit toasty myself. No uni work has been done, just vibes. :)

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Reviews.

THEATRE THE HAKA PARTY INCIDENT

DIR. KATIE WOLFE

OMNI ARONA NGĀ PUHI, NGĀTI WAI

I came to the University of Auckland as a Māori. It wasn't until halfway through my second year of tertiary education that I learned of the 'Haka party incident', a tale of Māori taking back their culture from the hands of Pākehā who had mangled it. Director **Katie Wolfe (Ngāti Tama, Ngāti Mutunga)** offers up a revised version of her 2017 play encircling this same event. The incident was hidden inside New Zealand's casual racism closet because it challenged this country's perception of itself as fair and tolerant. This is an idea that **Wolfe** made a point of addressing during the show's promotion and on opening night: 'I didn't understand why it had been wiped from our nation's memory.' Nevertheless, this play serves as a key educational tool (thanks to a failing NZ education system), and vividly documents a forgotten episode in New Zealand's history that highlights the continual struggle of Māori.

The play begins in 1979 with the introduction of **He Taua** (The War Party), a collection of young, educated, revolutionary, and radical Māori. The representative members of He Taua explain their feelings of frustration, anger, and grievance towards the state of their culture. These grievances include the ongoing effects of colonialism and the misuse of Māori taonga. This is highlighted by depicting events, such as the 1973 All Blacks' deformed imitation of the Haka. These grievances go back to 1941 when Māori had no career avenues and further back to the arrival of Pākehā. **Richard Te Are (Ngāti Kahungunu Ki Heretaunga and Tūhoe)** explores this with his performance as **Ben Dalton**, discussing how Māori are doomed to 'become labourers or criminals', leading to many Māori joining the army to fight the war.

He Taua had seen their culture stifled under the pressure of Pākehā colonialism and Māori urbanisation. Continued passive, non-violent protest and filing of grievance cases through the proper channels had failed, further frustrating the young Māori. The final inciting incident was the 1979 capping celebrations of engineering students, who engaged in mock Haka while wearing grass skirts and displaying racist words on their bodies. In the show, the climax occurs when He Taua tell their tale of confrontation with the engineers. The fallout of the incident shows the brutality and hypocrisy of New Zealand police and the court system, which minimises punishment for Pākehā and maximises it against Māori. He Taua were beaten and withheld representation. This serves as one of the show's highlights as the cast play out a tense and disturbing scene of police brutality that had become the norm for Māori. The use of the vast stage during this scene is particularly stunning. The police treatment of He Taua was brutal, but the one thing that mattered the most to them came to fruition. The Haka party was never performed again.

The dialogue is the first thing notable about the show. Katie Wolfe implements the use of verbatim theatre, with the dialogue gathered from those who were present. It is not history dramatised, but history realised. This speaks to the cast's ability as they all offer dynamic performances, often acting out multiple characters in succession. The cast represents members of He Taua in a way that could've only been done with heavy research and input from members who were there that day. Audible gasps of respect and delight were heard as the audience heard the words of their friends and idols, verbatim. Each piece of enlivened dialogue also resonates clearly with contemporary questions and discussions about the same issues. Māori land, racism, police brutality and many other social problems are still relevant today and fill the stage in this show. The familiar dialogue resonates deeply, especially with those more knowledgeable and conscious of these events. This includes members of He Taua, who were present on opening night. This play sheds light

on how we can all become change-makers and fight for what's right. Although it is heavily prosed, the context of social change enhances the meaning to a poetic level.

The best moment arises when 1979 Craccum editor, **David Merritt**, interviews Ben Dalton. They discuss the media portrayal of He Taua as gang members and the many social frustrations that culminated in their actions on May 1st, 1979. Ben asserts that colonial violence is not only physical but mental. Other highlights include the numerous proud Haka the cast members performed and the vocal performances during the musical numbers, including the performance **John Lennon's** 'Imagine'. It is also a subtextual demonstration of how modern Haka is a key part of taking back our culture and expressing Māori identity.

The play points to our history, permitting us to ruminate on similar present social problems. It's an educational experience for the uninitiated—a tale of revolution and accomplishment. Letters with the words of He Taua's frustrations filed through the proper channels had not made the difference they wanted to see. He Taua were left to respond with the language of the oppressor: violence. He Taua were forced to turn to it as non-violence meant the repeated postponement of a solution to Pākehā racism. **Malcolm X** said, 'We are non-violent with people who are non-violent with us, but we are violent with those who are violent with us.' We can count ourselves lucky that this mahi was done before our time here as university students and as Māori. He Taua laid a foundation for Māori culture here at UoA. It is our turn to continue this mahi. We continue to fight against the powers of colonialism and racism for the future of our people.

"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."

PHOTO CREDIT: ANDI CROWN





FILM THE FATHER DIR. FLORIAN ZELLER



JAY ALEXANDER

A bleak and intense watch, *The Father* is a landmark of dramatic film and one of the most emotional experiences you can witness. While a movie about an elderly man's dealing with dementia and his loved one's efforts to help sounds like Oscar-bait schlock, **Florian Zeller** takes us on a tour de force of uniqueness, and even surrealism. The choice of placing the audience in the perspective of the elderly man is utterly genius and handled superbly well with pitch-perfect editing, set design and direction. You are pushed beyond confusion to points where it becomes very uncomfortable to watch in a way that feels earned and appropriate. And so much of this is elevated with the sledgehammer swing of a cast. **Hopkins** is at his absolute best as dementia-stricken Anthony. It is so outstanding how such a legend of an actor can still best himself decades after his peak, with every little detail of his character being explosive to watch. The rest of the cast performs to Hopkins' level too, and **Olivia Colman** definitely has earned that new Oscar nom. Every piece of the movie's puzzle comes together so vividly and full of emotion that it can be cathartic for many victims of dementia whether they are patients themselves or their whānau. For a movie to offer an important perspective to such a debilitating and cruel disease, *The Father* is an upsetting, but vital movie to watch this award season.

"Ten out of ten."



CRACCUM STAFF PICK JAMES & ISEY DIR. FLORIAN HABICHT

ELLA MORGAN NGĀTI RAUKAWA KI TE TONGA

From *Kaikohe Demolition* director **Florian Habicht** comes *James & Isey*, a touching documentary offering a look into the mother-son duo of **Isey and James Cross**. The film follows the days leading up to Isey's 100th birthday.

Watching the film, you can't help but get a sense of the overwhelming aroha between the two and the bond that they share. The overarching theme around the nature of life and love is present throughout the film and James and Isey's interactions. While the film will leave viewers reflecting on these ideas, there are still many laughs along the way, thanks to Isey's contagious joy and sense of humour.

The film also illustrates the effects of colonisation on the use of te reo Māori, as well as Māori culture and spirituality on a systemic and interpersonal level. James, a tohunga (Māori expert spiritual practitioner) utilises Māori spiritual practices and healing knowledge in order to get Isey to her 100th birthday. James also discusses how he cared for his father after his diagnosis with cancer, and shares a number of intimate spiritual experiences with viewers in the film. However, the film highlights key government actions such as the Tohunga Suppression Act and their subsequent effects on Māori.

Also featured in the film are Six60's **Matiu Walters** (who is also Isey's great-grandson) and the Bay of Islands College Kapa Haka Group, both of whom give excellent performances. Overall, Habicht has done well to share James and Isey's heartwarming tale, and every viewer can learn a lesson or two about love and life from this film.



ACADEMY FESTIVAL: WHO'S AFRAID OF VIRGINIA WOOLF? DIR. MIKE NICHOLS

MADELEINE CRUTCHLEY

Playing at Academy's Best of Black Comedy Festival, *Who's Afraid of Virginia Woolf?* is a classic picture that stands the test of time. The two-hour 1966 film follows a late-night gathering at the home of Martha, **Elizabeth Taylor**, and George, **Richard Burton**: a drunken couple drenched in riotous animosity and resentment. They are joined by a younger couple, and the addictive chaos of volatile domesticity ensues.

The film derives from a 1962 play of the same name and has carved itself a place within the halls of Hollywood greatness. It recently served as a point of inspiration for **Sam Levinson's** much worse film, *Malcolm & Marie*. More comically, it also inspired the legendary 'Dinner Party' episode of *The Office*. *Virginia Woolf* sees one of the most notable performances of **Elizabeth Taylor's** career, as she bursts from the screen with such impressive energy. The black and white film only fuels her committed character work. The dialogue is lively, quick and clever, each character fleshed out in full. It serves up more than enough drama to supply the long run time, and is an excellent break from some of the newer Hollywood flicks that fall a little limp.

A rewatch nearly sixty years later isn't as challenging as you might expect. The rolling plot pulls you along with every emerging mystery and comedic line. It's likely that, with its preservation in festivals and theatres like Academy, *Who's Afraid of Virginia Woolf?* will serve as inspiration for years to come.

Academy's 'Best of Black Comedy Festival' starts on the 14th of April and closes on the 4th of May.

Mantra in Music

An interview with Iris G



MADELEINE CRUTCHLEY

CONTENT WARNING: THIS ARTICLE DISCUSSES THE EFFECT OF SEXUAL ASSAULT AND SUICIDE

RNZ's new documentary series follows Crescendo, an Avondale-based music production and recording studio. The studio, which bears the slogan 'hānga tātou waiata pai', is a social enterprise that returns its profits to a mentoring programme for rangatahi called Crescendo Te Urunga. Throughout the eight-part series, the doco follows six emerging artists from the programme as they work through a journey of self-discovery and plan a big gig at The Tuning Fork. In the lead up to the documentary's release on the 12th of April, I realised a pretty familiar face was popping up in the promo.

I first met Iris in high school. In the time since, our paths have crossed many times. We played second-string football on Wednesdays, challenged our sleep schedules two years in a row with the 48 Hour Film Festival, and celebrated each other's 21st birthdays. In my memory, Iris' melodic voice scores so much of that coming-of-age wonderfulness. Her

indie, folky sound quite literally took centre stage, under the name Iris G. She played Avondale talent shows to roaring applause. She volunteered tunes to short films we would scrape together after school. And then, in 2016, our final year of high school, an 18-year-old Iris won Smokefree Rockquest's solo-duo category. Shortly after, Iris faced a traumatic event that would cause her to lose her voice for a long period of time. Throughout *The Collective*, a small part of Iris' journey as a survivor of sexual assault is chronicled, serving as a meaningful point of connection for those who have endured the same trauma.

In the documentary series, Iris works on an R&B song called 'My Body Is Mine'. She explains the meaning, saying "it's about women empowerment and reclaiming your body after going through sexual assault." She discusses the difficult details of a sexual assault committed after her Rockquest win and elaborates further on what the song signifies for her. "Taking back the power is what I want this song to mean... For me saying 'My Body Is Mine' is because I felt like my body was stolen from me and I didn't get a say in what my body could do. So, it's me reclaiming that power again."

In our intimate kōrero and catch up, the weekend before her debut, Iris G delved deeper into her journey with music, the relationship between her song and wider activism, and recapped the experience of filming the docu-series.

It's a busy time! You opened for Elemeno P at The Tuning Fork on Friday, The Collective docu-series comes out tomorrow, 'My Body Is Mine' is out tomorrow, and you're playing at the Rally Against Sexual Violence next week... how do you feel with all of that going on?

It's pretty intense. I had no intention of ever releasing music. I worked on an EP for three or four years and then suddenly it's all happening in one week. You have to battle all of these self-doubts in your head of whether you're



ready for all that. What I keep reminding myself, with the single being called 'My Body Is Mine', is that I'll get strength from the survivors who it'll impact and from my ancestors who are backing me. That helps me feel less scared.

Do you feel that the single is grounding in such a hectic time? Since it's about your physicality?

The title itself, 'My Body Is Mine'... I wrote it as a mantra. It reminds me that I don't owe anyone anything and I'm in complete control of myself and my body. I think in that way it's a good way to ground myself and remind myself of my purpose.

You're playing the rally next weekend. I even remember your music being intertwined with politics and activism in high school. How do you view the role of your music within those spaces?

When we were filming the doco I had just gotten re-triggered and I had to come off work for a few months to get my head right. Honestly, I was really suicidal. It was then that I really appreciated the power of music, especially because my body felt so... I felt like I wanted to rip it off. But when I listened to music it was like everything else disappeared and I was present. I felt at home in my own body. I think that's what I've always wanted to do, help people, not escape, but return to themselves. There are so many distractions within society, trying to keep us from knowing our true selves and knowing how we actually feel about things. Music is a way that can come out. And it's a universal language!



Everyone can feel empowered by a track.

Can you talk about your journey with the single since you first began writing it? I remember seeing a short chorus on Instagram years ago.

I started it in 2018, with the chorus. When I was writing the verse I ended up just leaving it alone. It's hard to write about sexual trauma without it sounding romantic. I listened to the lyrics and it sounded like a love story. I couldn't release a song where people might misunderstand what I was saying. Crescendo, a charity that works with rangitahi to make music, approached me and explained that they were making a documentary series with BOXED media. We basically had six weeks to write and record a song, and then perform it at the end. I had to tell my story, which is all about being a survivor of sexual violence, so 'My Body Is Mine' is the one I wanted to do. So it wasn't really done until last year. It took me years to finish that song. During that month of filming, I was doing so much therapy. But because I was doing all of that work I was finally ready to finish that song. I was finally healing that part of me.

After such a long journey, what is the experience of playing that song live?

It was so hard rehearsing it for that big gig in the doco. My dancers touch me, and I remember that I would cry because it was so intense. I always said from the start that whatever temporary discomfort I was in would be worth it for the survivors who were going to watch it, and know that they weren't alone. Now when I perform it I don't feel any discomfort. I feel strong and I feel proud of how far I've come and strengthened by the women that are in the crowd.

So throughout the production process, the audiences were always in your mind's eye?

Always. I was crying all the time during filming. Every single day I was talking about what happened to me. It was really difficult, but I kept going because it would mean a lot to so many people. It's something that people don't talk about. I felt obligated, like it was my duty.

I had a near-death experience in 2019, where I nearly drowned. I actually told God I was content with the life I'd lived. And then I ended up on shore, and I was like, aye? I was ready? I took that really hard and struggled to see what my purpose was, and why I was saved. The more I was doing this stuff, standing up

for women's rights... My dream is to end sexual violence in New Zealand. The more I've been doing mahi around this space the more I feel like I'm serving my purpose. That's what keeps me going.

What do you hope people take away from the doco?

I am terrified because I cry so much in it. I don't want people to watch it and think of survivors as being weak. That's my biggest fear, that there will be negative comments about it. You know, things that survivors are used to hearing... "You're being overdramatic," or "You're overexaggerating." My hope is that the doco makes a change with the perpetrators who do it and with bystanders who don't understand the gravity of it. My focus during filming was always about survivors, so my hope is that they feel inspired and that they know that they're not alone. I'm optimistic, I've seen a few episodes and they



look amazing.

How do you feel like the direction of the music has shifted over the course of your journey more widely? It sounds so different to what I remember...

I definitely went from folk and alternative rock to more of a hip hop, R&B influence, alternative pop sound. It's really sad, I made that transition after Rockquest after I had won for that folk sound, it was just a few months later that I was assaulted. I was under so much stress and trauma that I lost my voice. I had to

go to hospital and do a bit of rehab. I couldn't sing like I used to. My voice became a lot weaker, and, even as a person, I just retracted. I tried different genres, pop for a bit, and then eventually fell in love with R&B. Softness isn't a weakness in R&B, unlike rock. With R&B, my weakness became my strength.

And how have you found the reception so far? With people hearing little inklings online and seeing it at shows?

It's been so lovely. At Elemeno P someone yelled "marry me" and "fuck me" while I was on stage. I played at the pro-choice rally, fighting for reproductive rights, and I did a baby version of 'My Body Is Mine' but changed the lyrics a little so it was more relevant. There was a woman crying at the front because I spoke about my experience with sexual assault. After the protest I got so many DMs from women asking when I would be releasing and how much it impacted them and made them feel strong. I might lose a few people but I'm gonna gain supportive people, survivors, who I'm doing all of this for. It's their opinion that matters to me.

Watch Iris G in *The Collective*, out now on RNZ and stream her new single 'My Body Is Mine' on YouTube and Spotify. Iris G will play GRRRLFest from 14th-16th of May.

I was under so much stress and trauma that I lost my voice. I had to go to hospital and do a bit of rehab. I couldn't sing like I used to. My voice became a lot weaker, and, even as a person, I just retracted. I tried different genres, pop for a bit, and then eventually fell in love with R&B.



Sweat Drops Part 1

Time to get pumped and see all that UoA hasn't torn down yet - for the next few weeks, Sweat Drops is going to be exploring the fitness classes and quirky characters at the campus's rec centre!

MELANIE DUFF

With the second half of the semester upon us, I'm willing to bet that I'm not the only one whose New Year's resolutions have gone out the window. January's sunny days were great for getting in some outdoor cardio, February's free time meant that I cooked healthy meals (nearly) every day, and I even managed to keep up a decent sleep schedule when UoA started back in March. Unfortunately, spending the study break lounging on the couch scrolling TikTok and only moving to refill my snack pile of leftover Easter chocolate means that my good habits have gone out the window.

In an attempt to remedy this (and not be the most out-of-shape person on the UoA cheerleading team by such a large margin), I've decided to try every group fitness class on offer at the UoA Recreation Centre - and hopefully find one that's fun, challenging, and won't make me puke in the Albert Park fountain like that one time I tried CrossFit in first year.

First up on the agenda is BarreFit. I've chosen an easy one to start with - I attended this class sporadically when the rec centre wasn't quite so far away. There's nothing to put you off doing exercise quite like the prospect of having to walk up a steep hill back to campus afterwards, which is probably why this class only has half a dozen people in it rather than the 20-odd that there used to be. This class location was also quite hard to find for a first-time attendee. While the main gym area and group fitness studio is on the ground floor of the new Stanley Street location, the "Mind Body Studio" is upstairs

(I couldn't find the stairs, so took the lift) and through a foyer that is shared with an office.

My previous experience with BarreFit was with Lisa, a firecracker of an instructor who was equally at home on a weight training bench or a ballet studio. I have to admit, I was a little disappointed to see that it was a different instructor, but Sophia turned out to be just as great (even if the class was structured totally differently to what I was expecting).

Though BarreFit is done (mostly) at a ballet barre and utilises some ballet-based movements, previous experience is 100% not necessary. The instructor explained everything in plain language, demonstrated movements, and provided modifications to make the exercises easier or harder. The class was set to music, but unlike Lisa's class, where each track had a set routine to be done to the beat, Sophia's was more free-flow, allowing everyone to go at their own pace (translation: I could slow down to half the pace of everyone else and take twice as many drink breaks without being made to feel out-of-place).

The first half of the class focussed on leg exercises at the barre, while the second half was Pilates-style arms and core on the floor. I kept up with the leg section alright (even though I retired before most UoA students started high school, I spent my adolescence as a rhythmic gymnast and a lot of the movements were in my muscle memory). Unfortunately, two shoulder surgeries and five years of avoiding

upper body conditioning - like intoxicated me avoids good decisions - means that I have arms like cooked Indomie noodles. Suffice to say, I could *not* do the push-ups (though I managed a few on my knees) and the side planks were a highly unpleasant experience. Thankfully, the mix of experience levels in the class meant that I wasn't the only one taking breaks every ten seconds. Sophia was very kind about it.

The class ended with a few minutes of stretching, which is always my favourite part - my awful posture means that any excuse to stretch is always welcome.

Discovery of the week: The rec centre disinfectant we used on the mats after class smells exactly like my favourite raspberry gummy lollies. Making me crave sweets after exercising was a little counterproductive re: the whole "healthy habits" goal, but it was certainly a whole lot better than the usual "Hospital Bathroom" scent.

The Verdict

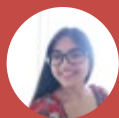
Fun: 7/10. The music was energising without trying to be Bar101 at 2am on a Saturday, the atmosphere was friendly, and I got a decent dose of endorphins from it.

Challenge: 5/10. Not too cardio-heavy or fast paced, but I could definitely feel it in my quads the next day.

Would I go again? Definitely.

Close Encounters of the Sugardaddy Kind

We are not alone. God, sometimes you might wish you were, though.



KEEARA OFREN

SHADOWS
BAR & EATERY
CONTRIBUTOR OF THE WEEK

Once upon a time, in an unaffordable de-facto-feudal-wealth-disparity kingdom called Auckland, there lived a princess who always made a beeline to any clearance section, waiting for her prince to rescue her.

Romantic? Wrong!

This is no kingdom, this is the place where men yell out "Hey sexy! Do you love me long time?" and touch you without your consent. In other words, this is the place where people are treated as outsiders and if there's attention to you, it means someone wants something from you. The day I met a potential 'sugardaddy' was no exception...

It was my second year of university, in Warehouse Metro. I didn't realise it straight away, but I realised I was being followed by a man who was touching everything I had touched in the store.

He was a tall man in his 30s, wearing a distinctive vintage suit and rounded tortoiseshell glasses. Speaking in a slight Australian accent, he asked me about my interests, using that to segue into saying, "you have such an exotic Asian look".

Sirens were going off in my head, for the only other time I had seen those words together was in how older men talked about their 'mail order' brides, or as a porn category. So, I did what any sensible lady would do, lap up the attention and see where this could go, so I could mock this guy later.

"Come on, a beautiful, exotic Asian lady like you shouldn't have to save her pennies

and shop in a place like this. I am part of a social enterprise where I want to make sure that a woman like you would never have to worry about money. You would be financially independent, and money would never be a problem for you."

And with that, the bespectacled Frog Prince transformed into an amalgamation of the 90 Day Fiancé bachelors with a saviour complex. Was this the mysterious sugar daddy that people wistfully dream of? What the Frog Prince didn't know is that part of what makes me 'exotic', being Filipina, is that I am descended from a kingdom. An ancient one at least, who fought off conquistadors and were sea-faring mercenaries. And a cardinal rule of being an 'exotic Filipina' is growing up with street smarts.

As Frog Prince kept asking me for my phone number, I asked, "So, if you have a business, what's the business name and website? Any legitimate social enterprise would have these."

"Uh...uhhh...hhip? Yes! Uh...hip.com.au"

And he tried to play it off, saying, "Getting a phone number is the website of the 21st Century! It's ok!"

I suppose being racially fetishised in addition to being shamed for getting coathangers did it for me, so at that point, I decided to close my investigation of sorts, reporting Frog Prince to security, causing him to hop off. Clearly, exotic didn't mean assertive, unique and spirited, but more like attractive and passive. Did I just pass up an opportunity to be able to have a Louis Vuitton Alma and never have to deal with Studylink's music streaming service ever again?

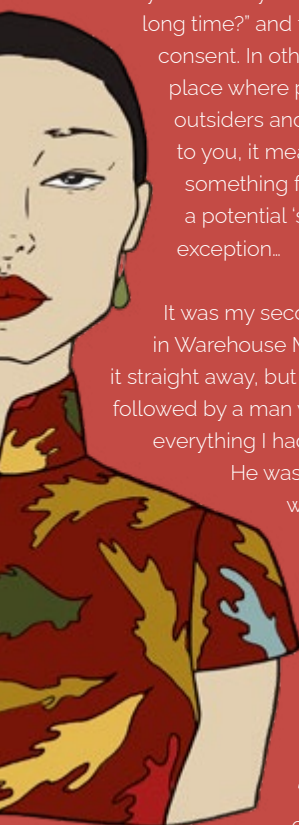
The answer would come to me in my YouTube recommendations of a young woman with the username Katrena, talking about a close call of experiences human trafficking. Typical warning signs included being approached

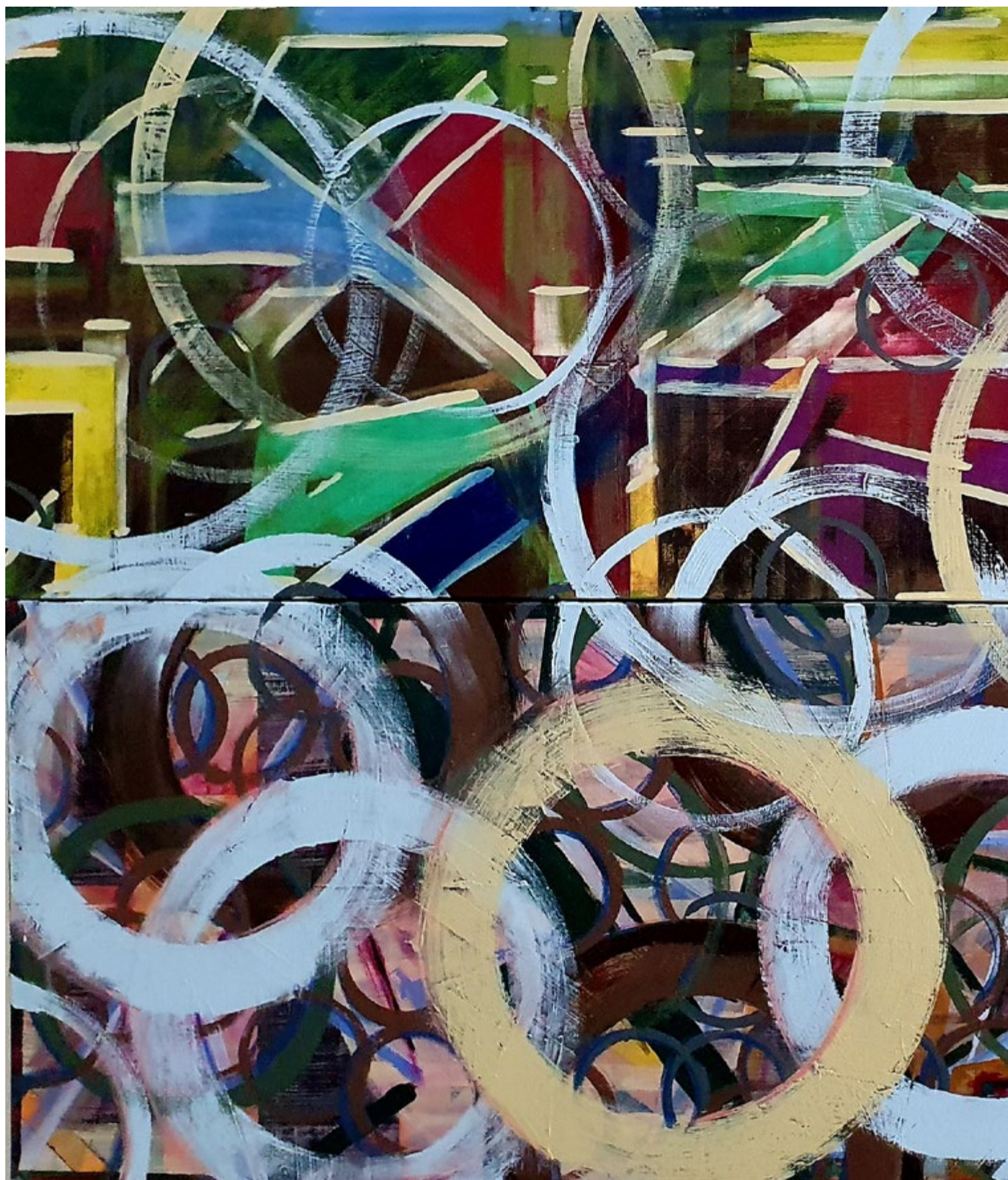
based on physical appearance with a business offer to a phony business, with scouts always demanding information with little transparency from their side.

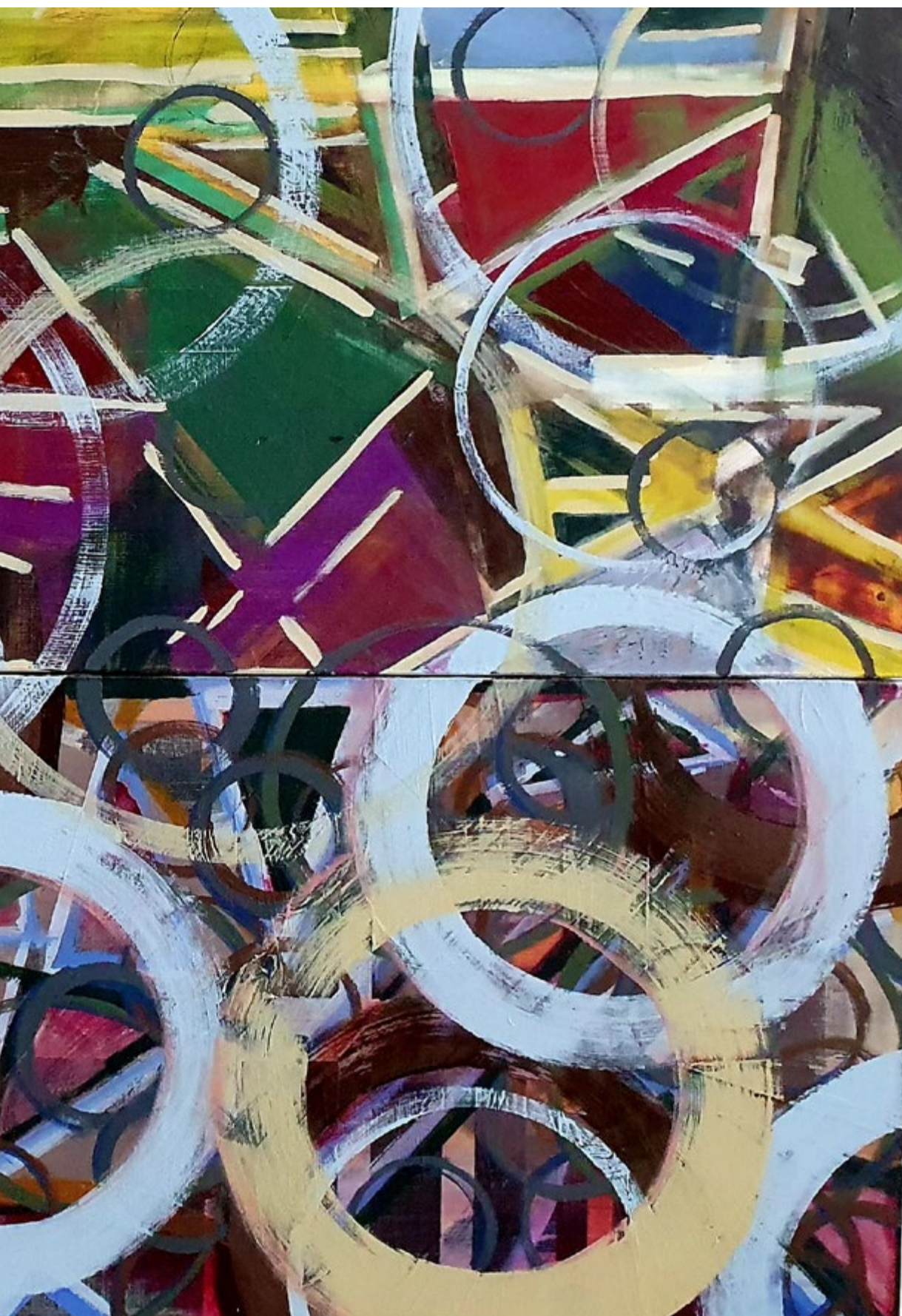
This kind of sexual proposition is not unique to me. Asian women in particular are portrayed as passive, naïve and sexually available. This is a tale which has existed since colonialism, with Asian cultures looked upon as promiscuous compared to more repressive Christian states. This has evolved into the Dragon Lady trope, something reluctantly embodied by Hollywood's first Asian star, Anna May Wong. This manipulative sexual temptress stereotype forced upon Wong nearly 100 years ago directly influenced the views of sex tourism and Asian portrayals in pornography today.

This treatment of Asian women extends into violent treatment of Asian women as sexual objects and racial violence, as we have seen with the tragedy of the Atlanta shooting and the stigma and victim-blaming of Asian migrant sex workers. To have awareness is to have power of those who may exploit you, or at least a sense of street smarts and decolonising knowledge.

The first time I had seen a Southeast Asian woman in Western Cinema was the sex worker in Full Metal Jacket, with the infamous line, "love you long time". But with this scene and in making your way around the city dealing with creeps, remember the song in the background as Nancy Sinatra sings, "one of these days, these boots are gonna walk all over you..."







Title: **Canvas 1**
Acrylic on canvas
Artist: **Matthew Yang**

"Canvas 1 is a chaotic superposition of colour and texture. It explores visual dissonance without your eyes focussing on one particular part of the work, giving you plenty to try and make sense of as you wander through the canvas. As an ethnic and religious minority, I always seem to have cultural ideals that may clash with something else. The two canvases are two different values attempting to amalgamate into a rational conclusion in my head. Sometimes, the closest you can get to idealistically combining two different ideals is to have them side by side."

Wellness as a Sickness

One of our students accounts their experience with orthorexia

ANONYMOUS

WARNING: IN THIS ARTICLE, THE EFFECTS OF EATING DISORDERS (NAMESLY, ORTHOREXIA) ARE TALKED ABOUT AT LENGTH.

You could say I peaked in Year 12. I was in the best physical shape of my life - I went to the gym religiously five times a week and regularly received compliments from family and friends about how great my body looked. I strictly adhered to a squeaky clean plant-based diet that was not only nutritious but was also ethical and environmentally conscious. My calorie and nutrient intake were calculated and recorded to a T, every meal I ate was carefully planned and home-cooked, and I drank water in litres at a time, not cups. I was told I was "remarkable" and "inspiring", how disciplined and committed I was for being healthy and looking after myself. I wasn't like other teenagers that clogged their bodies with alcohol and processed junk food; I *respected* my body and I knew *better*.

The bitter irony is that I was actually malnourished from my extremely health-conscious lifestyle. I was deficient in a multitude of nutrients. I had no period. I had brittle hair that would fall out in chunks. I had severe hormonal imbalances that caused stubborn waves of inflamed and painful acne. I was chronically tired no matter how much sleep I got or how much spinach I ate. Food consumed my thoughts every waking hour. It was a brutal and sick numbers game that would provide me with a small but fleeting moment of reassurance when I played it right - but also trigger an intense panic attack coupled with suffocating self-hatred when I did not. All I wanted was to be perfect. All I wanted to be was enough. And if being the "fittest" and the "healthiest" was one measure I could take to destroy some of the inherently flawed and grotesque parts of me I passionately detested, you bet I was going to do it to the extremes.

But nothing I did or would ever do was enough. There are no winners in the never-ending game of orthorexia, only losers and survivors.

The National Eating Disorders Association defines orthorexia as "an obsession with

proper or 'healthful' eating" that results in individuals damaging their well-being as a result of their food fixation. Although not officially recognised in the Diagnostic and Statistical Manual, orthorexia is an eating disorder that is both on the rise and extremely normalised in our diet culture-saturated society. Often going unnoticed or even glorified, individuals that suffer from



orthorexia obsessively follow rigid food rules that heavily restrict what they can eat and cause severe damage to their physical and mental health. The intense food restriction is detrimental to a person's wellbeing. It can negatively impact their physical wellbeing through malnutrition and other health issues as well as causing severe mental distress and strain on an individual's social relationships. The above consequences are what differs orthorexia from the notion of wanting to eat better. It is the psychological obsession with food that is not normal and turns a diet into something all-consuming.

Does this mean anyone who starts a new diet or tries to eat "healthier" will develop orthorexia? No, not necessarily. Like other eating disorders, individuals who are genetically or environmentally predisposed to certain factors like trauma, abuse and mental illness (which can be hereditary) are at higher risk. Additionally, people who are people-pleasing, perfectionistic, high-achievers, depressed, anxious or struggle with self-esteem are more prone to developing orthorexia or other eating disorders. An individual can suffer from orthorexia as a stand-alone disorder, or it can be in conjunction with another eating or mental disorder like anorexia or obsessive-compulsive disorder (OCD).

The topic of eating disorders is still so stigmatised despite how prevalent they are amongst the general population, regardless of gender, age or ethnicity. It has been estimated that 1 in 10 people are affected by an eating disorder at some point in their life. Orthorexia, in particular, is a lesser-known eating disorder, despite behaviours symptomatic of this form of mental illness having high prevalence amongst many tertiary students today. These disorders are complex and diverse, and scarcely normalised - they go beyond the typical behaviours associated with anorexia nervosa and bulimia nervosa, types most commonly known within the realm of disordered eating.

It is important to note that orthorexia, like other eating disorders, goes far deeper than food or vanity and is nothing to be ashamed about. They are usually expressions of distressing mental health issues like anxiety, a need for control or the desire to feel accepted.

If you notice a loved one engaging in extreme eating patterns that seem detrimental to their wellbeing, give them love and (if needed) professional help through a GP, counselling service (if you can afford it) or helplines like 0800 2 EDANZ.



Psychology and Me

Lonely? Sad? Dissatisfied? Questioning life? Hungry for intimacy? Read this column.



FLORA XIE

People always say that it's hard to spend the holidays alone, whether that be without a romantic partner or without family. No matter what holiday it is, you'll always see the cutesy posts on social mediums about how couples spent their days — hell, it doesn't even have to be a holiday for that to happen.

For some, seeing those posts might lead to warm and fuzzy feelings for the healthy and supportive-looking relationship. But, for certain people, like those who are afraid of being single, those posts can make you painfully aware of how single you are. So, this week, let's delve into what the Fear of Being Single is, because yes, this is a psychological phenomenon.

There are societal expectations for people to get into a serious romantic relationship with someone, eventually get married to that person, and then start a family. It's perpetuated everywhere: from books and movies to your own family members. This is the way it's been for decades. Being involved in a romantic relationship seems to be the endgame, and for some reason these relationships are prioritised above other platonic relationships.

Unsurprisingly then, this fosters a fear within people of being single, because there's this social standard that they feel they should be meeting but might not be able to.

The Fear of Being Single involves feelings of concern, anxiety, or distress over not having a romantic partner. This is a concept

that can manifest in both someone's current singlehood, or even a possibility of being single in the future. What this means then, is that you don't have to be single to feel this fear—you may still feel this fear while being in a relationship. The mere possibility of your partner breaking up with you is a difficult thought that crosses your mind every now and then.

Why is this problematic? Research has shown that an important consequence of this phenomenon is that people are settling for less, both when trying to get into a romantic relationship and maintaining a current relationship. Psychologists have suggested that this distress over being single may foster in individuals the idea that being in any romantic relationship is better than not being in one at all.

With this mindset, people who fear being single may intentionally or unintentionally compromise the standards that they have when they're looking for romantic partners, in the hopes of being with someone and avoiding a life of being single. These individuals also depend a lot on their romantic relationships, and dependence is something that has been proven by researchers to enhance relationship commitment levels.

While both relationship dependence and commitment are good for relationship stability, it may not always be so good for relationship satisfaction. Researchers have found that people who are more fearful of being single continue to settle for less

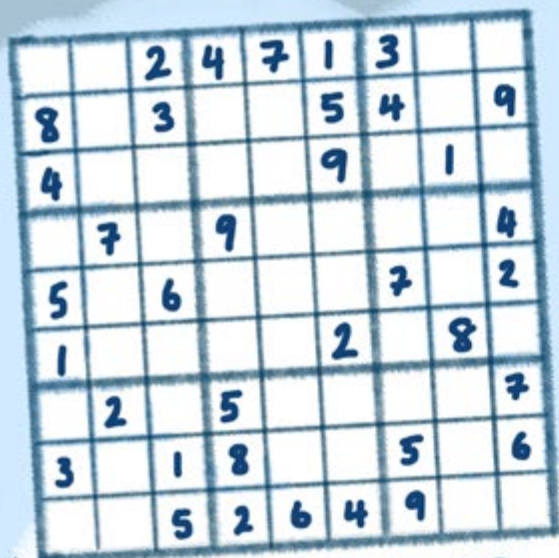
because regardless of how satisfying their romantic relationship is, they remain dependent on it and committed to it. In fact, these individuals depend more on relationships that are unsatisfying.

What's more, researchers have found that people who fear singlehood consistently showed more romantic interest in individuals who were less attractive and less responsive, meaning those individuals cared less about putting in the effort to make things work. However, the issue with this is that if you're in need of the assurances that your relationship will work out and that you won't be abandoned, you should ideally be after someone who will be responsive to you in that way.

This fear of singlehood may trap individuals in a cycle of settling for less than what they really want, which leads them to be more likely to feel unsatisfied with the relationship, and ultimately leading to a greater possibility of the relationship ending, anyway.

So, what can we do to combat these feelings? Society makes it sound like being single is somehow a deficit rather than it being sufficient by itself, but you are enough as yourself. It's really important to keep in mind that romantic relationships aren't the only source of security. Don't put all of your eggs in one basket—invest in your relationships with your close others and surround yourself with people who will be responsive to your needs.

PUZZLES

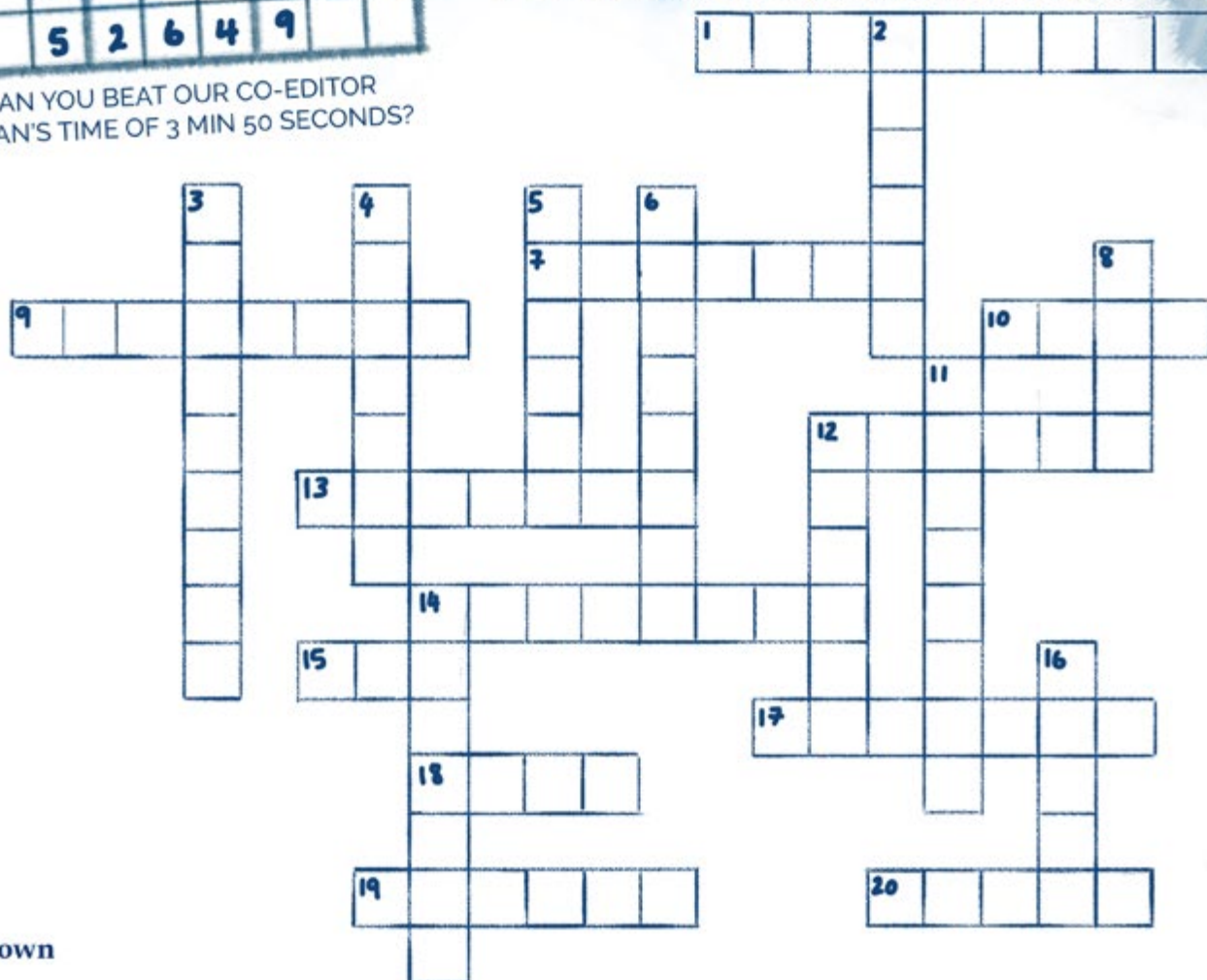


CAN YOU BEAT OUR CO-EDITOR
BRIAN'S TIME OF 3 MIN 50 SECONDS?

Across

ILLUSTRATION BY SOPHIE SUN

1. Jewish place of worship and study (9)
7. City where Aladdin (1992) takes place in (8)
9. The first element in the periodic table (8)
10. A steady radiance of light or heat (4)
12. Small, exclusive close-knit group of people (6)
13. Where nuns live (7)
14. Māori word for green, also name for NZ parakeets (8)
15. Acronym for the legendary rhythm game found in most arcades (3)
17. Country, capital city is Montevideo (7)
18. Weakest and smallest chess piece (4)
19. Place used for the storage of human corpses (6)
20. Second planet, or: Goddess, famously birthed on a scallop shell (5)



Down

2. Lack of interest, enthusiasm, or concern (6)
3. The titular possessed car in Stephen King's 1983 novel (9)
4. The wish dragon from Dragon Ball (7)
5. Come on, (blank), let's go party (6)
6. Hunter, opposite of prey (8)
8. Bird released by Noah to find land (4)
11. Condition where skin loses its pigment cells (8)
12. Edible delicacy traditionally sourced from wild sturgeon (6)
14. Superman's home planet (7)
16. Japanese genre of films and television featuring giant monsters (5)

Across 2. Shipley 4. Hansolo 5. Dallas 10. Nairobi 11. Philip 15. Pounamu 16. Margarine 18. Ramsey 19. Gloop 21. Crescendo 22. Curtis
Down 1. Bolsheviks 3. Bates 6. Shah 7. Galadriel 8. Maccas 9. Osiris 12. Pikachu 13. Hope 14. Suzycato 17. Meg 20. Lucylili

HOROSCOPES

Hot off her vacation to the realms outside mortal perception, *Delma Vinkley* and her infinite wisdom is here to illuminate - or rain down on - your week. This week's theme is primates.

Aries (Mar 21 - Apr 19) *Mandrill*

Your intentions are on full display this week, so don't bother with any false modesty, and claim what you have set your sights on. Your colours are too bright to play them down. Show your ass - it's hanging out there anyway. Lucky numbers are 10 and 17.



Taurus (Apr 20 - May 20) *Bornean Orangutan*

Will you adapt, or will you die out? It's time for a new home - whether it's a bad landlord, or overbearing parents, or the overwhelming deforestation of your ancestral lands to make way for Cadbury's shitty ass palm oil for their awful chocolate, it is time for you to move on. Make the choice. Lucky numbers are 48 and 80.



Gemini (May 21 - Jun 20) *Bohol Tarsier*

Your impulsiveness is perhaps your defining aspect. And some people, not necessarily any readers of this magazine, love you for that. You're just so... all over the place :))) But you have gotta reel it in this week, and finish all that week you've been stockpiling over the break. Get your shit together.



Cancer (Jun 21 - Jul 22) *Bonobo*

Did you know that bonobos cannot swim? Well, you're going to prove that wrong. You've been needing a change anyway. You're going to jump into the river of life, and struggle to that new beach to settle on. Or you'll drown, like all other bonobos. But at least you'll have tried. Lucky numbers are 19 and 98.



Leo (Jul 23 - Aug 22) *Qinling Golden Monkey*

Little baby.... No, don't worry.... Don't think.... Everyone will look after you this week. You're so cute, we will give you all the berries. Just rest in our hands. You're so pretty awwwwwwwww you're yawning omg come here.... Come sleep here for a week. Lucky numbers are 22 and 78



Virgo (Aug 23 - Sep 22) *Siamang Gibbon*

Gibbon, sound out your fears. The bulbous sac in your throat should be used to make the bell sounds of the rainforest, not the whimpers of someone scared about their future. Talk to someone, but don't dwell on your own anxieties. It's time to move on. Lucky numbers are 21 and 32.



Libra (Sep 23 - Oct 23) *Hamadryas Baboon*

You may be tempted to groom your illustrious head fur even further, but that time has passed. You must find a new hobby - but do have the personality? Do you have any depth to you these days? Time to find out. Lucky numbers are 47 and 89.



Scorpio (Oct 24 to Nov 21) *Silverback Gorilla*

Scorpio no need horoscope writer. Just gorilla talk to gorilla. Scorpio too strong, brain too big for weak human. Scorpio listen to biggest gorilla. Throw poopoo on enemies. Peepee on humans. Claim week for gorilla. All numbers lucky for gorilla.



Sagittarius (Nov 22 - Dec 21) *Bolivian Squirrel Monkey*

Freedom is the thing you prize most - the ability to do what you want without restraint, to ride along the vines with nobody holding you down. But what else are you doing? Are you living free, or pretending that your lack of boundaries is keeping you happy? Figure it out. Lucky numbers are 45 and 46.



Capricorn (Dec 22 - Jan 19) *Chimpanzee*

This week, your strength is in numbers. You won't do good on your own - in fact, you'll die. Yeah. Real, hmm? Take these seriously now? You need to be surrounded by others to accomplish your tasks, stay on your own to your peril. Lucky numbers are 39 and 93



Aquarius (Jan 20 - Feb 18) *Proboscis Monkey*

You may smell something wrong with one of your closest friends this week. But take your time - do you smell betrayal, or just their anxiety about telling you that they made a mistake? Use your nose wisely. Lucky numbers are 12 and 26.



Pisces (Feb 19 - Mar 20) *Snow Monkey*

Snow monkey, the most gorgeous of all monkeys, do not be too generous with who you allow to enter your pool. You have been hurt too many times recently, and you have to learn that sometimes it is better to bath alone than bath with bad company. Lucky numbers are 25 and 94.



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