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This week, Naomii and Flora combine their remaining brain-cells

Working and studying is stressful and demanding. A lot of the times we're playing catchup with assignments

What about heading home like our Staff Writer Arela Jiang and Flora

**Arohanui,
Flora Xie (she/her) and Naomii Seah
(she/they)**



The Big Budget Breakdown



CHARLIE PARKER (SHE/HER)

On 19 May, Finance Minister Grant Robertson announced the NZ Budget 2022, which would provide \$6 billion worth of resources and improved services for New Zealand citizens. *Craccum* has broken down the budget for students, so you know exactly what's in it for you over the next four years.

New Zealanders over 18 years old who earned up to \$70,000 during the last tax year (1 April 2021 to 31 March 2022), will be paid an extra \$350. The payment will be split into three installments over August, September, and October, and equates to around \$27 extra per week. On Inland Revenue's website they state there's no application process, and that if you're eligible it will be paid into your account starting 1 August. Bachelor of Commerce student, Brittany, said, "I'm sure a lot of the public are complaining that it's nothing compared to the living costs we must pay, but at least it's something, and \$350 per person amounts to a lot. I'd much rather have something than nothing!"

Transportation to university should also be easier for students. \$235 million will be spent on extending reduced fuel taxes and half-price public transport. The public transport discount will now run until 31 August, with around 27% of the days in the extra two-month period being when tertiary students

have their holiday period. Bachelor of Commerce student, Will, said, "Half-priced public transport is great, but it doesn't really help when the transport system still sucks. When it's not half-priced anymore people who were taking advantage of it will just go back to driving anyway, so it's a bit useless in encouraging people". Some politicians approve of the extension but want more to be done for those in need of the public transport system, with Green Party MP Julie Anne Genter releasing in a public statement that "the Green Party will continue to push for free public transport".

Prior to the full Budget 2022 announcement, Minister of Transport Michael Wood and Development Employment Minister Carmel Sepuloni announced the budget plans for driving. \$86.5 million is due to be spent giving 64,000 people improved access to driver licensing, testing, and training, so some students can finally afford to pay an additional \$25+ to park at university. Housing is also due to get a boost, with a new housing fund providing \$350 million so not-for-profit developers can apply for grants. "Ah yes, because why dream of affording a house when I can afford to pay rent instead! Seriously though, they're prioritising affordable rent for new properties instead of trying to manage the current market?" said Bachelor of

Arts student, Sophia.

The mental health sector is due to receive a huge boost in funding, with Minister of Health Andrew Little announcing a \$100 million investment into specialised mental health services and addiction packages. However, most of the mental health investment will be going into schools, with no mention of tertiary students in the budget. This is despite the government's last failure to provide tertiary mental health services, when only 304 counselling sessions were provided with the last \$4 million it allocated to tertiary mental health. The Māori Health Authority is receiving \$168 million for services including support for Iwi-Māori Partnership Boards, Māori workforce development, and Māori primary and community care providers. This may have benefits for Māori seeking healthcare and for Māori students wishing to enter the health sector workforce.

Bachelor of Science student, Liam, said: "It sounds great, but with the government it's just an empty promise until we see it happen. All these things are still going to take up to four years to implement. I'm not even going to be at university by then. Where are the long-term solutions?"

The Wolf of Symonds Street

UoA Students Win Annual Stonks Competition (Again)



NAOMII SEAH (SHE/THEY)

The 12th annual CMC Markets University of Auckland Trading Competition has just wrapped up, with fourth-year Optometry students Seung Min Song and Charles Yao teaming up to take first place. The duo finished with a whopping 81.42% return on investment (ROI).

The runners-up were second-year Accounting and Finance student Clare Yip with a 58.88% ROI and second-year Finance and Business Analytics student Nick Parkes with a 38% ROI.

Over 100 teams competed in the competition this year, which was held in collaboration with the University of Auckland Case Club (UACC).

Competitors are allocated virtual funds which they invest in real-world markets such as crypto-currencies, gold and silver, and shares.

This year's competition ran for just two weeks, which meant the winning team's strategy involved "tak[ing] huge positions rather than smaller trades."

Impressively, it was their first year in the competition for both runners-up Clare Yip and Nick Parkes. Yip also won a spot prize for the most diversified portfolio. "I'd never invested before," says Yip, "but I got used to the platform and process pretty quickly!" Yip plans on using some of the skills she's learned in the competition in her own

future investments, and Parkes notes he aims to "improve upon third place next year".

Donovan Rea, Specialised Events Lead at UACC notes the competition is "a great way for students to apply their learnings from class to the real-life markets... We saw some well-timed big trades in equities and currency, as well as some clever risk management."

Though it sounds intimidating, Yip and Parkes show you don't have to be a seasoned finance bro to get involved. Rea added "It's also been great seeing students with minimal finance knowledge getting involved."

Beaches, Pies, and "Sweet as"

What Does New Zealand Have to Offer International Students?



JESSICA HOPKINS (SHE/HER)

Chris "spread your legs" Hipkins will travel to North and South America this month to promote studying in Aotearoa to diverse student markets. International students will be welcomed back into the country from the end of July as the government announces that New Zealand is "open for business."

A soon to be international student starting at UoA in July shared on the Reddit thread, Reddit/UniversityofAuckland, "I just got into the University of Auckland and I am so excited!! Any ideas or advice?"

The top comment, "My condolences," received 157 up-votes. After that scathing review, Hipkins might have his

work cut out for him.

However, international student Jade Lewis told *Craccum* that despite the culture shock, they would recommend studying at the University of Auckland to other American students.

"Be prepared to stick out like a sore thumb with your American accent and to feel the social isolation of being a—for me—nonbinary Asian American. But adjusting to New Zealand culture can be fun, with all the new phrases like 'sweet as' and 'she'll be right'. Not to mention learning about Māori culture, Te Reo, and New Zealand's history."

Another pro they would tell students looking to study here, "There are

beaches. Everywhere. Much nicer, cleaner with less people than most coasts in the US, especially compared to dinky Virginia beaches!"

However, they miss the food options in the states. "I know Kiwis think all we eat is sugar and grease—but I miss Chick-Fil-A, Chipotle, my local Vietnamese places, and Target."

Lewis says that ultimately, they wouldn't take back the experience of "having a grill on the beach, eating a meat pie in between classes, climbing a tree at Albert park, or trying to club for the first time."

There you go Chris, those are some great selling points, you're welcome.

Check it, Don't Spread It: UoA Offering Free Sexual Health Clinics



JESSICA HOPKINS (SHE/HER)

The University of Auckland is offering a free, confidential sexual health service to students starting from this week. That means no more excuses for neglecting sexual health; I'm talking to you "I'm too big for a condom" guy.

Sexual health clinics will be held on the last Tuesday of every month at Workshop 101 in Kate Edger Information Commons at the City Campus from 3-6 p.m.

The next workshop is on Tuesday 31 May. No appointment is necessary, and students are encouraged to drop in to see "one of the friendly team."

Hosted in partnership with Auckland Sexual Health Services and the New Zealand Aids Foundation, students can be tested for HIV, syphilis, chlamydia, gonorrhoea and trichomoniasis at the clinics.

The clinics are promised to be a non-evasive, safe environment and the staff are all trained professionals who are well equipped in supporting anyone that may test positive and can answers questions about general sexual health.

Health Promotion Advisor, Thibaut (Tee) Bouttier-Esprit told *Craccum* that for HIV and syphilis, you'll get your result in a minute.

"A pin prick is made on the tip of the finger, a sample of blood is obtained with a pipette and then tested."

The process for chlamydia, gonorrhoea and trichomoniasis (for those with vaginas) will take a bit longer; results can take up to two weeks.

"Students can self-test using the swabs provided. The clinic is located

But you probably knew that anyway; no one wants to be ringing their past year's worth of one-night stands.

The service says it's important to have a check-up as many sexually transmitted infections don't have symptoms. The best time to do a check-up is two weeks after having sex with someone new.

Co-editor Naomii, a self-described "certified Hoe™" notes that "getting regular STI checks is fuss free.... Sexual health workers are really chill and understanding, they want you to get that yum and be safe doing so". She calls for "destigmatising sexual health and STIs. Many are treatable, and a check is easier and faster than you'd think".

Earlier this year, *Craccum* spoke to Suzanne, a sexual health nurse practitioner, who had a simple message to anyone worried about having an STI: "The most important thing is to know what's going on, and you cannot know that unless you get tested or speak to a professional."

You can contact Auckland Sexual Health Services or any of these places; your GP, Family Planning clinics, or Accident and Medical

clinics to get a test.

Students who are enrolled at UHCS can also access full sexual health services at any time.

close to toilet facilities for this purpose and gender-neutral bathrooms are accessible upon request. A clinician will get in touch if you test positive, so no news is good news," says Tee.

Auckland Sexual Health Services state that if you are sexually active, it is a good idea to have a sexual health test.

SEX

FREE SEXUAL HEALTH SCREENINGS IN C-SPACE

A free and confidential health service for all students, offered in partnership with Auckland Sexual Health Services and NZ Aids Foundation.

This is a drop in service, no appointment necessary.

LOCATION	WHEN
WORKSHOP 101, KATE EDGER INFO COMMONS	LAST TUESDAY OF THE MONTH 3-6PM

AUCKLAND.AC.NZ/SEXUAL-HEALTH-SCREENINGS

Vulnerable Academic Staff Affected by Workplace Bullying



JESSICA HOPKINS (SHE/HER)

A workplace survey on vulnerable academic staff such as GTAs has shown that workplace bullying is an issue across several universities in Aotearoa. *Craccum* spoke to a former PhD student M* about her experience.

In a recent survey of 256 temporary casual and fixed-term academic staff across New Zealand universities, 33.7% reported facing discrimination, bullying, or harassment in the workplace.

M told *Craccum* that seeing an email from the University of Auckland on Pink Shirt Day, an international anti-bullying campaign, felt like a "kick in the guts" after her experience seeking support.

"For me, dealing with the University was more traumatising than the actual event."

The study supported by NZUSA and the Tertiary Education Union found that 58.2% of those staff identified supervisors, senior managers, or colleagues as the source of problematic behaviour.

80.1% of those affected stated that fear of repercussions (i.e., being excluded from future work) stopped them from speaking up at least some of the time.

"They don't make it easy to report things. When you've gone through the process, you realise that the University is really not interested in listening and helping you..."

M says she was initially hesitant to report a case of bullying as she knew that some of those involved had working ties with people she would need to rely on for various processes related to her PhD.

"If you hope to get a job in the University, if you've been seen to be making a fuss, you fear they will be less likely to offer you a permanent position. If you're thinking about the future, it's potentially more trouble than it's worth."

According to the survey, more than half (53.9%) of those affected did not know where to seek support. M told *Craccum* that when she did report incidents of bullying, she felt unsupported by Campus Care. She says explaining her situation repeatedly over email and Zoom to multiple people only to be told to get support elsewhere was "re-traumatising."

"They don't make it easy to report things. When you've gone through the process, you realise that the University is really not interested in listening and helping you. There are some well-intentioned people, but usually they are powerless to help you. And those who can help are next to impossible to get in touch with."

UoA has recently encouraged students to be aware of NZQA's *Code for Learner Wellbeing and Safety*, which "sets out the roles and responsibilities of tertiary education organisations (TEOs) in promoting and supporting wellbeing, development and educational achievement."

M says she noticed many differences between the complaints process outlined in the NZQA code, and the University's procedures. She questions their commitment to the code, and helping students and staff feel accepted and respected in workplace settings.

On their website, the University states their policies and processes for addressing bullying, harassment, and discrimination, and provides resources for staff and students who experience, witness or are concerned about harassment.

"One difference I noticed is that the code says the University should provide the opportunity to bring a support person, which they never offered to me."

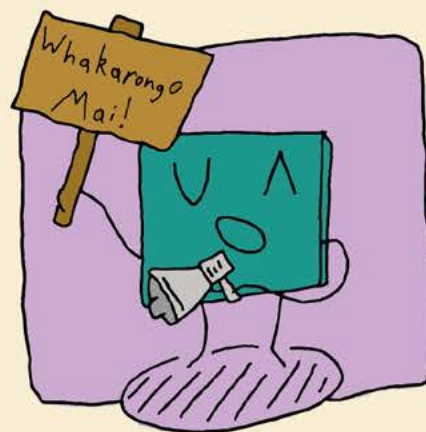
On their website, the University states their policies and processes for addressing bullying, harassment, and discrimination, and provides resources for staff and students who experience, witness or are concerned about harassment.

Both staff and students are able to make a formal complaint, or use the anonymous Whistleblower Hotline.

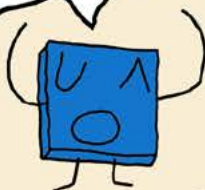
The study recommends that academic staff at New Zealand universities should be registered through an independent conduct board who can investigate and mediate matters of bullying, harassment, or workplace professionalism.

*NAME WITHHELD FOR PRIVACY REASONS

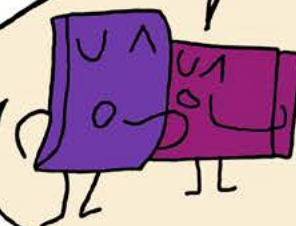
It's the constant pressure to still be doing just as well at university regardless of the conditions. You can only take so much and bolster yourself up so much before you come crashing down



If you've got that luxury of being able to go on holiday, live it up with friends, you'll go into next semester feeling refreshed. I get there's a lot of people who have to work though, so I think going into next semester there's going to be a really unfair playing field...



Even with a month off, I think I'm going to struggle next semester and a lot of my friends have said the same.



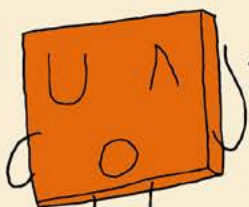
People are tired and stressed, they want to come in even less than when we were always on campus

I think people have just been trying for too long now, and this semester was really just the tipping point for a lot of people.



Whakarongo

MAH



Are you burnt out?



CHARLIE PARKER (SHE/HER)

Burnout is a state of exhaustion in mental, emotional, and physical form, due to stress or being overworked. For students who work and study, burnout is particularly prone to occur as there may be little opportunity to take a proper break. In an earlier article, *Craccum* has discussed the symptoms and negative impacts that work burnout has on individuals and potential steps you can take to counteract its onset. For a more expansive checklist of symptoms and experiences of burnout, have a look at Maslach and Jackson's 1981 measurement scale.

With Semester One of 2022 coming to a close, *Craccum* asks students whether they think they've experienced burnout symptoms during the semester.

Do you think you've experienced some signs of burnout this semester?

Kate, Bachelor of Arts

"Difficulty focusing, are you kidding me?! I was able to feel it from Week Two or Three, and normally

I'm someone who can focus no matter what. It really threw me off, there were basic concepts I couldn't even get because I couldn't focus on what the lecturer was saying. That really leads into some of the other signs though. If you can't focus you don't get the content, so you don't have the motivation to do it, so you don't care, and then you're emotionally worn out from the time you did care. It's a weird cycle."

Ben, Bachelor of Engineering

"I'm not going to play into the stigma where men don't talk about their feelings, I am emotionally exhausted. It's the constant pressure to still be doing just as well at university regardless of the conditions. You can only take so much and bolster yourself up so much before you come crashing down."

Do you think this semester has been particularly exhausting in comparison to other semesters?

Victor, Bachelor of Science

"Absolutely. We went into this semester online, after doing practically the whole last semester online, so it just felt like Groundhog Day again. Most of my classes back on campus now have a good 30-40 people in them. People are tired and stressed, they want to come in even less than when we were always on campus."

Emily, Bachelor of Law

"I think so. Everyone got thrown back into university, and I've noticed some of the lecturers even seem burnt out. Everyone's struggling, which is sad to see because the majority of students are still trying really hard in their classes, and the staff are trying really hard to keep people interactive and involved. I think people have just been trying for too long now, and this semester was really just the tipping point for a lot of people."

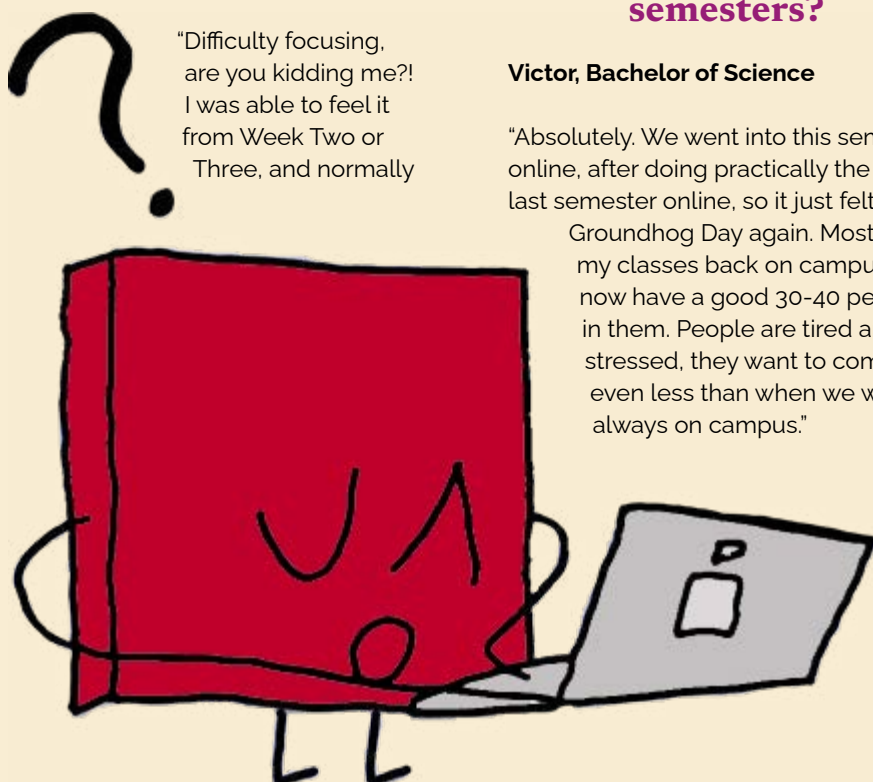
Considering how you currently feel, how well prepared do you feel going into next semester?

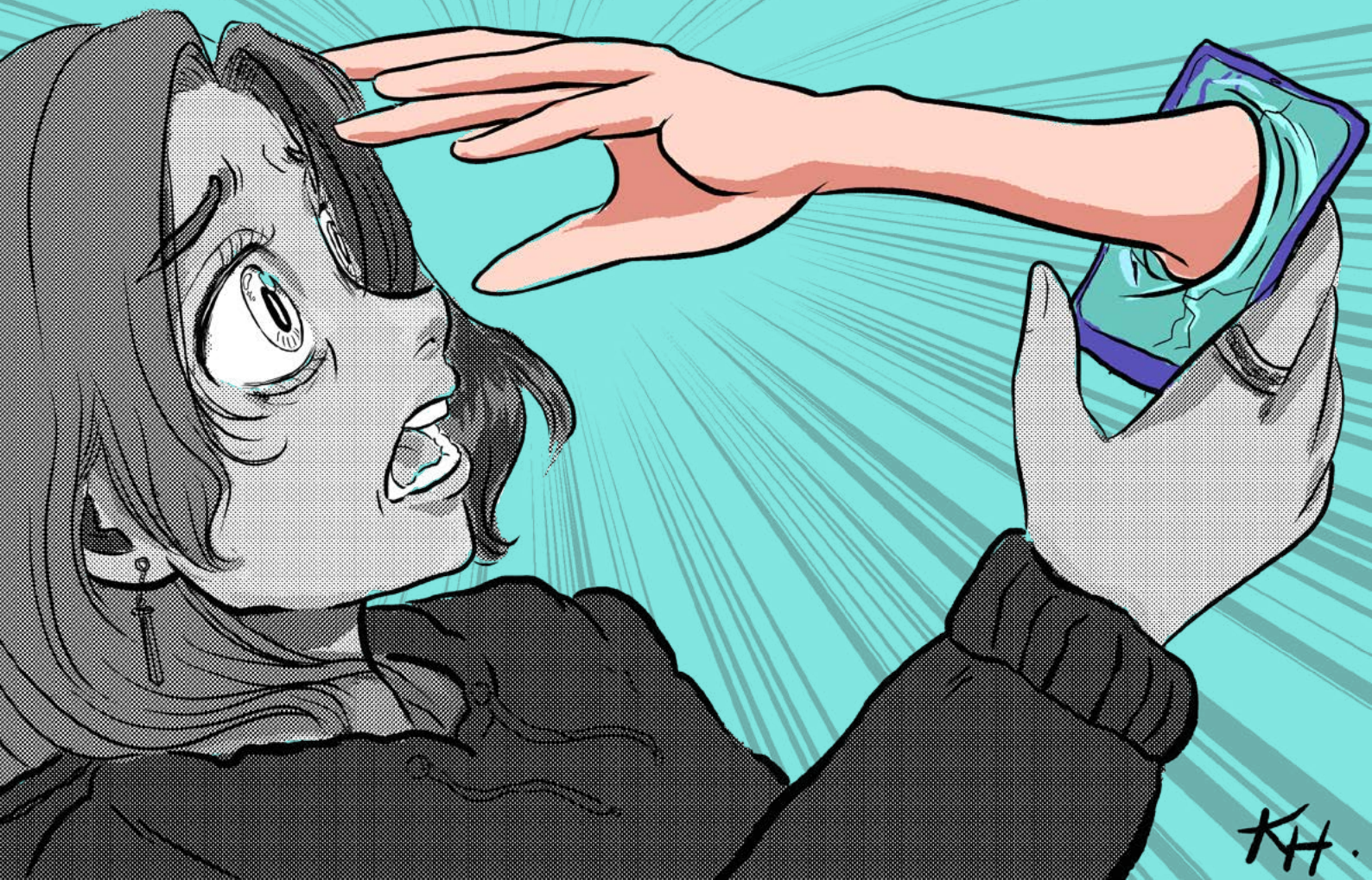
Sam, Bachelor of Global Studies

"The break is going to help for sure, but I get to go away. If you've got that luxury of being able to go on holiday, live it up with friends, you'll go into next semester feeling refreshed. I get there's a lot of people who have to work though, so I think going into next semester there's going to be a really unfair playing field... but I guess that's kind of always the case with uni."

Ben, Bachelor of Engineering

"Honestly, terrible. This semester has just knocked me back in confidence, motivation, you name it, it's been affected. It feels terrible, I feel terrible. I can't even blame it on the courses, or the University this time, I think life is just getting so hard for everyone. Everything is expensive, courses are hard to manage because it has to be a weird mix of in-person and online to make everything accessible, everyone's part-time work is stacking up, and then you've got actually learning on top of it. Even with a month off, I think I'm going to struggle next semester and a lot of my friends have said the same."





The Art of Switching Off

It's always 'wyd', never 'hyd'.



NAOMII SEAH (SHE/THEY)

Let's preface this article: phones are fine and good and well most of the time. There's a reason most of us panic when our phones die when we're out and about. Technology gives us access to many conveniences: live-tracking (looking at you, AT HOP), Google maps, Ubers/Olas, capturing fire fit pics, and real-time communication. That last one is super handy for finding your friend at the gig, or making sure your Hinge date hasn't stood you up. But it's a different story when that real-time communication turns into an expectation.

Imagine you're in bed, 10:30 p.m., reading a nice book. You've finished your daily workload, you've got the

blankets tucked up to your chin, and you can feel your eyelids drooping. Absolute bliss. But then your phone buzzes. It's an email from your lecturer, evidently doing some late night marking. You try to ignore it, but the

In the digital era, it seems like absolutely everything is screaming for your attention all the time. And it begs the question: why is it so hard to switch off?

little icon keeps popping up at the top of your screen, there's a red circle on your email app, and there's a push notification. You think: *I'll just quickly reply to this*. And while you're on your phone you might as well reply to the other unread emails. And maybe check your messages.

Half an hour later and you're in full work mode. Either that, or you're doom-scrolling. Sometimes, inexplicably... both? And it might not be your lecturer. It might be your boss, or your colleague, your friends, or your Mum. Sure, it'd be fine if this was just one night of the week, but for a lot of us, this is a recurring scenario. Some people might have no issues ignoring

the call to plug in. But for others (myself included) phones can become a nightmarish symbol—and conduit—of the dreaded burnout. And in the digital world, all the different forms of exhaustion seem to coalesce and merge into one awful conglomerate mess. You might feel burned out from work, uni, or even your social life. In the digital era, it seems like absolutely everything is screaming for your attention all the time. And it begs the question: why is it so hard to switch off?

"The first thing I would say is that people need to rid themselves of the idea of always being available. It's not a reasonable expectation."

Dr. Ethan Plaut is a lecturer of Communications at the University of Auckland. Somewhat counterintuitively, Dr. Plaut is an expert in non-communication, or "disconnection and communication avoidance". In other words, getting off your goddamn phone.

"I think people feel more pressure to be online all the time than is actually there," Dr. Plaut points out. He gently reminds me that "you're not actually that important". The world isn't going to end if you don't reply "haha" to your friend's recycled TikTok right away, he notes. Most importantly, being available all the time isn't actually what people want of you. Dr. Plaut gives the example of friendships: "maybe the better friend is someone that is really present for you when you're with them," rather than the one who responds to your Instagram story immediately.

But Dr. Plaut emphasises that "everyone has to find their own balance with this stuff". He recommends being "explicit with setting norms" around response times. "If you're online all the time, and you always respond instantly, you set bad expectations." Now that's a call-out and a half if I've ever heard one.

That's not to say you're somehow a failure if you're more online than others. It's easy to stay online. In fact, most of us know by now that it's designed that way. "Silicon Valley platforms are designed for stickiness," says Dr. Plaut. "They want to hold your attention as long as possible because your

attention is valuable.

"Ultimately the marketplace of attention doesn't have your best interests at heart. The marketplace of attention sees your time as a resource to be collected and sold."

Then there's changing social expectations. Online study and online work demands that people stay online and are accessible all the time. Got COVID? Work from home. Especially for certain industries, creating an environment where people are chronically online is profitable in more ways than one.

Dr. Plaut points out that setting boundaries around online activity is an important aspect of "self care". Dr. Plaut emphasises that "screen time isn't [inherently] bad", but he asks us to question "are you using [technology] in the way that's most beneficial for you in that moment, or are you better off doing something else?"

Especially for certain industries, creating an environment where people are chronically online is profitable in more ways than one.

"Sometimes the phone is a magical tool, sometimes it's greatly entertaining and that's all fine. That doesn't mean it needs to consume everything."

And Dr. Plaut is right. I'm sure we've all had moments where we've disassociated on TikTok (or whatever your doom-scroll of choice is) only to snap out of it an hour later and think: *where did my time go?* We've all had friends who've gone on social media detoxes, or brought brick phones, and I'm sure we've all thought: *good for you, monarch.*

But there's also an inherent privilege in "switching off". Who gets to take a break from the online world without repercussions? In an article published by *Arts Insider* in 2019, the University of

Auckland Faculty of Arts magazine, Dr. Plaut notes that social media and the online landscape is "like infrastructure... any individual can refuse to use social media, but it's like boycotting the public transportation system or the water system... if you're not online, it's just harder to move through the world".

For most of us, going off the grid isn't a viable long-term solution to the issue of the all-consuming digital landscape. But the good news is that there are still many little and effective ways to switch off. We've heard this advice before, but it bears repeating. And there's nothing wrong with continually re-evaluating which of these may or may not work for you. Dr. Plaut suggests sleeping with phones in a different room and buying an analogue alarm. He personally believes the first half hour of anyone's day is important, so it's "kind of cooked [to plug in immediately]... don't doom-scroll before breakfast". We all know about turning notifications off, but there are also batch notification options, says Dr. Plaut, where notifications come all at once at certain times rather than in a "trickle all the time". There are also customisable offline modes, which was news to me, where you can block everything except for certain people, or notifications. For laptops too, there are browser plug-ins that can block websites at certain times.

"Maybe it's like, after 6 p.m. everything at the University of Auckland is blocked, because I'm not trying to do work at that time."

Switching off can be hard, but it's also undoubtedly important, albeit to different extents for different people.

"Going into finals week is probably an especially important time to [unplug]," says Dr. Plaut. "People feel really stressed out and really pressed to work, work, work. But in those moments when you feel like you don't have any time, that might be the most important time to do nothing."

"It's counterintuitive, but if you feel like you don't have five minutes, that's a good indication that you should turn everything off."



Lecturing 101

How to lose interest and alienate paying customers—we mean—hard-working students.



NAOMII SEAH (SHE/THEY) AND NANCY GUO (SHE/HER)

Kia ora koutou, and welcome to Lecturing 101. In this course presented by the University of *Craccum*, we'll outline how to lecture effectively, according to real case studies and student feedback. This paper will cover common techniques used for voice monotony and creating out-dated 2006 powerpoint slides. We will also examine a range of influential teaching methods including reading-off-the-slides, kindergartner-style-handwriting, and self-indulgent-ramblings.

Of course, there are official University of Auckland channels to do this through, but why would you provide useful information to the people who need it when you can just complain and commiserate on the pages of *Craccum*?

Module One: Good Lecturing Case Studies

Naomii: "I had a lecturer with a thick Irish accent who's catchphrase was 'it's

not rocket science!' when it was, in fact, quite literally rocket science. He was teaching us difficult quantum chemistry concepts, but because he kept insisting it wasn't that hard he gaslit the class into good grades. As soon as I finished the exam for that paper all the knowledge I had leaked out my brain through my eyeballs. I got an A-, but don't ask me anything about quantum energy states. Bell curve, that's all I remember."

"For me, lectures are so much more memorable when the speaker dumbs things down, and if they're conversational to a certain level."

Nancy: "I adore when lecturers are unashamedly nerdy about their subject. For my French Revolution History paper's intro lecture, the lecturer greeted us by SLAMMING a metre-ruler in half on the table without any warning. Later he explained it was to illustrate how France's adoption of the metric system was a legacy of the revolution. Other wholesome moments of the History department's proud nerdiness include the wearing of medieval-artefact themed ties to class and showing tourist pics of themselves at historical landmarks in their lecture slides. Their enthusiasm is very heartwarming and infectious."

Michelle: "For me, lectures are so much more memorable when the speaker dumbs things down, and if they're conversational to a certain level. We already get enough jargon and formal language from academic papers and textbooks, after all! Definite kudos to the down-to-earth lecturers from Māori 130G for this."

Charlie: "A lovely physics lecturer used to play us physics remixes of pop songs before every class to get us in good spirits. People didn't really appreciate it, but every lecture they put in the effort to find us a relevant tune, and make class seem a little less stressful. It was really sweet, you could tell they actually cared about the class, and it made me want to care too."

Student Feedback:

"At least a hint of enthusiasm in the lecturers' tone helps. I find it somewhat helpful when at least one of us isn't half dead, and unfortunately that is not me."

The vibes in the lecture room are already not it. It's even worse when neither party wants to be there. At least lecturers could try to pretend they don't regret selling their soul to this academic institution.

"When they allow students to ask lots of questions and there can be a bit of debate back and forth."

We stan lecturers that remember that lectures are not for performing their (bad) stand-up or SNL monologue. Unless it's good, then by all means own that stage, Professor! But, we still appreciate some audience or meet and greet type interaction every now and then.

"EXAMPLES!"

Considering that most students do not hold PhDs in weirdly niche areas of study, it would be nice to be treated to a concrete example from time to time.

"Doing their calculations live"

Go. Prove you're not a fraud. Recorded calculations are definitely sus.

"Swearing"

Who doesn't enjoy a little profanity to help them get through their 8 a.m. classes?

"Just ask anyone taking Chinese politics, if you know, you know"

Why Chinese politics students gotta gatekeep... :(Now we're

really nosy. Maybe we'll launch a *Craccum* investigation and infiltrate inconspicuously into your class next issue...

Module Two: Bad Lecturing Case Studies

Naomii: "The most memorable lecture I ever had was this guy who was covering for someone else in the course. He read off the slides and because the slides were mostly pictures, he ended up going through them at about 10 seconds per slide. No explanation, nothing. Just a flashing picture and about two words. It was like one of those word association games but bad and confusing; what I imagine having a small stroke feels like. He finished the one hour lecture in—I kid you not—15 minutes."

Considering that most students do not hold PhDs in weirdly niche areas of study, it would be nice to be treated to a concrete example from time to time.

Nancy: "If anyone voluntarily picks a business paper to take as one of their Gen-Eds, they need to be bonked in the head. And by they, I mean me. 60% of this random marketing paper I took consisted of the lecturer playing various five-minute 'infographic' type videos off Youtube to kill time. The remaining 40% was just them reading off 2003 Windows-quality slides that were a regurgitation of the course textbook. I want my \$800 back."

Charlie: "There was a lecturer who loved to walk up and down the stairs of the lecture theatre as he was teaching. One time he took it so far that he walked all the way up one side, around the back of the seats and down the other side, whilst explaining his 3,000 word slide to us. What was the purpose?"

Charlie: "The first lesson of one of

my language classes began with the lecturer putting on a TV show with no context, and showing someone dramatically trying to jump off a building. She did not clarify why we watched it, and simply started into the grammar like nothing had happened. The same class ended with a karaoke sing-along to their favourite opera song where they were the only one singing. The class was really all downhill from there."

Student Feedback:

"No slides"

Amen. What else are students supposed to look at? Your dying pot plants and cat sweater? We're going back to online shopping.

"When they make low quality online recordings so you can't hear it or see it properly"

When will someone invent an "OK Boomer!" button for Zoom to let lecturers know that they're on mute, or their screen has not been shared? Software Engineering students, get onto it.

"Long lines of words on the slides"

None of us want to read the entirety of your latest research paper. Also bold of you to assume our eyesight is good enough to. Petition for the University to instate word counts for lecture slides. 5% grade-bump for the class for every 100 words over the limit.

Now, not every lecturer can be Annalise Keating, but that's okay. This piece is all good and fun, but we have to remember that lecturers put up with a lot of shit, and they're all just trying their best. With support from the Uni continuing to be cut, facilitating and teaching courses with hundreds of students is not an easy job. You try telling 200 black squares about market interest. So, show some much-deserved respect and love to your lecturers! After all, they power our tertiary education, aesthetically-ugly slides and all. Just maybe put some constructive criticism in their teaching surveys next time.

Good-er Ways to be a Do-gooder

We don't have to wait to graduate to make the world a better place



GRACE BURTON-MCKEICH (SHE/HER)

When you think about "doing good", what do you think of? Maybe volunteering or giving up your seat on the bus for an elderly person. Maybe doing the 40-hour Famine or running Round the Bays to raise money for a cause. These things are obviously and objectively "good". If you told your friend that you did something of the kind, they would probably respond with something like, "aww, that's great!" And you will likely experience that warm, fuzzy feeling all over again.

However, if you're like most students, you probably have very limited time to volunteer and minimal funds to donate. Perhaps you're also a little like me and have listened to or watched so many podcasts and documentaries about how fucked the world is that you have a guilt complex. You feel that whatever good you do does little

EA aims to answer the question "how can we maximise the good we can do with limited resources?" I'd say this message is pretty accessible and probably aligns with what you're already spending a lot of time thinking about, namely, what you'll do after you graduate.

to prevent suffering. It turns out we're not alone. There's a global community of people and researchers who have thought about, and continue to think about, the best ways for people with finite resources to improve the welfare of humans and non-human animals. There's plenty of room onboard their ship, destination: justice, for students who want to maximise the extent to which they improve the lives of others.



I talked to Mac Jordan, president of Uni's Effective Altruism (EA) Club, for insight into how Auckland students can become more effective do-gooders. Don't worry! The message isn't to throw all your money at UNICEF the next time you see their ad on TV. EA aims to answer the question "how can we maximise the good we can do with limited resources?" I'd say this message is pretty accessible and probably aligns with what you're already spending a lot of time thinking about, namely, what you'll do after you graduate.

According to Mac, university students "have a lot of opportunity to make substantial changes to their life direction". Firstly, tertiary students have a lot of educational resources available to them. They have a higher chance than other groups of people, such as those who aren't able to attend university and those in low- or middle-income countries, to end up in stronger financial positions. Secondly, young people, on average,



"thinking about our careers is really the biggest place where students can find the best value for having an impact."

have a lot more of their life left to help those in worse positions than themselves. Thirdly, Mac says that, "enthusiasm is [also] a really valuable resource because we can potentially put this into something that could have 10 or 20 times more impact than something else" that we have less enthusiasm for.

For example, as a Health Sciences student, I have special knowledge (and enthusiasm!) about health, which can, with development, be applied on a global level. And EA research shows that Global Health and Poverty is a 'cause area'—along with Animal Welfare, AI Safety, and Existential Risk—where it's possible to have a tremendous impact. This isn't to say that careers outside these areas aren't beneficial or don't do good. Instead, it's possible to have a very large impact within these areas according to three measures: scale (they affect, or have the potential to affect, many lives), tractability (progress can be made relatively easily), and neglectedness (there has been little investment in the problem thus far). Therefore, "thinking about our careers is really the biggest place where students can find the best value for having an impact."

"The synthesis of personal interest and social impact is really important" not only for maximising the good we do but also to prevent burning out. The good news is that these things are often correlated. In our interview, Mac said, "the more impact we have, the more satisfied we may be with what we're doing." So, where/how can we find these opportunities? One of the best resources is a website/organisation called *80,000 Hours*. It's named after the average amount of time people spend working in their lives—a gross figure, I know. The organisation collates a wide variety of evidence on effective careers and different cause areas within EA. It also offers career profiles and advertises job and internship opportunities.

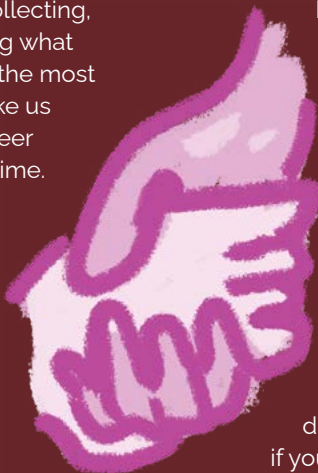
"If you're on campus, you can join [the EA Club's] careers workshops where we go through a template that *80,000 Hours* uses for planning one's career. [The workshops] introduce a number of ideas, but they're also about selecting, exploring, and finally scrutinising a plan. For the last session, we start to develop purpose-made CVs and go on to some of the job aggregation sites within EA."

Another way students can maximise the good they're doing, according to Mac, is by simply "being open to updating our ideas and beliefs" or having a "scout" mindset. Collecting, interpreting, and internalising what the evidence tells us about the most impactful actions might make us feel uncertain about our career choices or how we use our time. Mac says having a "scout" mindset allows one to be sensitive to new information that can help us see reality more clearly, better understand what causes we most align with, and the different ways we can lead impactful lives. EA as an entity practises its own open-mindedness mantra too. For example, the global priorities I mentioned earlier are subject to change depending on the latest evidence.

Suppose we find ourselves in a relationship with a nice philanthropist (*80,000 Hours* who?) or become

one ourselves—I mean, given our enthusiasm for working in our chosen field, it's only natural that we become loaded as well—what might we do with our excess money? Within EA, there are a bunch of organisations like *80,000 Hours*, but instead of aggregating career opportunities, they aggregate charities. For example, *GiveWell* is an organisation that evaluates charities working in Global Health and Poverty. They then identify which charities are doing the most good with their donors' money. Many similar organisations are dedicated to other cause areas like Climate Change and Animal Welfare.

EA, like all movements, is not without critiques. One of the critiques Mac and I discussed was whether it's right to prioritise promoting welfare over other worthy purposes such as realising peoples' human rights. Mac agrees "that there's more that could be done to explore" the intersections between EA's goals and other aspects of social justice. For example, asking the question, "how does freedom relate to welfare?" Importantly, however, EA describes itself as "tentatively welfarist", which means it's open to shifting its focus, should evidence suggest that doing so would be the most effective thing to do.



Others also criticise EA for being too impartial, as its principles seem to advocate eliminating factors like emotionality, sentimentality, or personal preference from decision-making. EA seems to suggest that you should just look for a Sugar Daddy rather than a fulfilling career because presumably, you'll have more money to donate to effective causes if you become very rich. But in reality, EA does not encourage anyone to sacrifice their wellbeing in the name of trying to do as much good as you can. At the heart of EA is trying to do as much good as you can with the resources you have. And using evidence can help you do just that.

All this is to say that there is no one way to go about doing good. But if

Mac says having a “scout” mindset allows one to be sensitive to new information that can help us see reality more clearly, better understand what causes we most align with, and the different ways we can lead impactful lives.

you're looking for a place to start or are tired of being paralysed by an overwhelming sense of "there's just too much to do", being open to new career pathways and aware of the different organisations—who have done most of the hard work for you—can be a good place to start.

Mentioned and Recommended Resources for those interested in knowing more about EA:

80,000 Hours: How to make a difference with your career - <https://80000hours.org/>

Effective Altruism
UoA Club - for career workshops, introductory and in-depth programmes, socialising, and one-on-one support:



"Doing Good Better" - book by Dr William Macaskill introducing key principles in EA

EA Forum - <https://forum.effectivealtruism.org/>

Why you think you're right—even if you're wrong: TEDtalk discussing "scout" mindset - https://www.ted.com/talks/julia_galef_why_you_think_you_re_right_even_if_you_re_wrong?language=en



“Just listen to the AI” and Other Bad Career Advice

Blaming our lack of direction on people who don't know how to do their job



GRACE BURTON-MCKEICH (SHE/HER) AND ARELA JIANG (HE/HIM)

Grace

My high school, despite its decile-three ranking, was pretty good. I've got to give it at least some credit for getting me this far. I'll tell you what wasn't good though—the career advice. Unless you call rounding us all up into a classroom and making us do the careers quiz from careers.govt.nz good advice.

In my humble opinion, the careers quiz is a cop-out, especially since my school had a careers counsellor. Sure, the government's careers quiz has some merit. It can introduce you to a bunch of industries you might not have considered before. For example, my chemistry-enthusiast, food-loving friend got wine-maker. Unfortunately for me, she went on to study medicine. I guess I will just have to accept a store-bought rather than a homemade bottle—it better be expensive.

Since I was so set on becoming a doctor, all the quiz did was tell me what I wanted to hear. You best believe I answered every health-related question with “very interested”. It's not the careers quiz's (or the counsellor's) fault that my 16-year-old self didn't know what her true calling was; privilege means I've had access to plenty of other ways to find out the career I want to pursue. But what about all the other kids who didn't have access to the same opportunities as me? When high school is the one place where they can find about this stuff, how's the career quiz going to help them find a job they enjoy and lead a fulfilling life?

Arela

I went to my school's careers advisor twice: once in Year 10 and again when I was in Year 12. I was a bit too eager to be a capitalist slut, I admit. At my first visit I was dead serious—I wanted to be a “scientist”, but that's as far as I gotten. I'd hoped a trip to an all-knowing careers guru (who also daylighted as our PE teacher) would set me right. Needless to say, the woman who'd snickered at my 100m sprint also laughed at my over-zealous enthusiasm to join the workforce and sent me packing with a “come back in two years”.

So, back I went as a weary Year 12. I'd got enough merits in Chemistry and fucked up my titrations too many times that I'd sworn off the scientist path. But as a cringy 16-year-old riding high off my social justice warrior phase, I was all into that international human rights shit. “Law seems like a good fit” that same careers advisor told me. But she failed to mention what studying law meant and what the fuck a conjoint was. I knew it wasn't making coffee (stop making the barrister joke, please), but I had this idea of “lawyer” who would fuck up the baddies (criminals, not 15-year-olds on TikTok), like Annalise Keating and Rob Kardashian. It would've been nice if my careers advisor actually talked me through what being a lawyer meant, rather than scaring me with ominous talks of low employment rates and sneakily trying to push STEM onto me.

Grace

When *Craccum* asked readers for the worst career advice they've ever had, someone said their grandma told them “just marry a rich man.” My careers counsellor similarly said, “just get a job that makes you a lot of money”. Look, it's probably not terrible advice. No one's denying the importance of money and I'm sure it was well-meaning. But I think that without further explanation that advice has the potential to disenfranchise some students from believing they could make money from jobs and careers other than the classic money-makers: medicine, law, or accounting. Plenty of people are living comfortably without having studied these things or going to university at all. Where were those perspectives when we took the careers quiz?

Arela

Gone are the days where you could pick up a job by just asking nicely (unless you're a nepotism baby). So, from everyone under the age of 25, please stop pushing outdated ideas of the grind. “Reuse cover letters”, someone's mum told them. “If you work hard you can achieve anything”, an actual employed person advised another. Even if some career's advice is well-intentioned, it can still be shit. Maybe it's time we get rid of our degree-to-job pipeline mindset, and start getting advice that actually helps us figure out what we want and need.



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JUNE

1	2	3	4	5
8	9	10 LECTURES END Zoom Meetin	11	12
15	16	17	18	19
22	23	24	25	26
29	30	MATANKI		
6 QUEEN'S BDAY	7	13	14	15
20	21	22	23	24
27 EXAM SZN ENDS UNI BREAK!!!!	28	29	30	31

(a calendar by lilclodoodles)

JULY



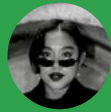
1	2	3			
8	9	10	TEDDY BEAR PICNIC DAY		
15	16	17			
22	23	24			
29	30	31	INTERNATIONAL DAY OF FRIENDSHIP		
7	6				
14	13				
21	20				
28	27				
5	12	19			
4	11	18			
RE - O WEEK					
			SEM 2 BEGINS		



FILM

EVERYTHING EVERYWHERE ALL AT ONCE

DIR. DANIEL KWAN AND DANIEL SCHEINERT



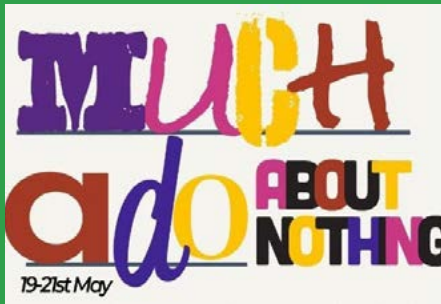
NAOMII SEAH
(SHE/THEY)

If you haven't yet seen *Everything Everywhere All at Once*, run, don't walk. This is the movie Marvel wished it made. At its core, the movie is about family, about the sacrifices one makes along the way, and about how relationships can save you. Without giving too much away, as a queer child of migrants myself, this movie had me crying more than any teenage fight with my parents ever did.

But *EEAAO* isn't a one-trick pony. It also features some of the best physical comedy writing and acting I've seen in a long time, and some of the most well-choreographed stunts and fight scenes, too. This movie somehow blends the heart-wrenching emotion of all the dog movies you've ever seen with *Matrix*-level stunts and belly-laughs that rival the best comedy of all time: *Shrek*. (I will not be taking further questions.)

I've literally thought about this movie every day since I've seen it. The rich colours, the dizzying light-effects, and the goddamn *outfits* are living rent free in my frontal lobe for all eternity. This movie has probably done more for my familial relationships than therapy.

Genuinely life-changing.



THEATRE

MUCH ADO ABOUT NOTHING

DIR. ROSE HERDA

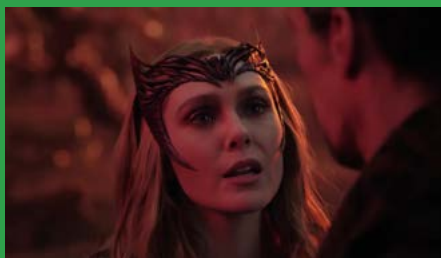


TASMAN CLARK
(HE/HIM)

Stray Theatre Company's production of *Much Ado About Nothing* was a flamboyant, nostalgic rendition of William Shakespeare's classic comedy romance. The set establishes the camp 90s aesthetic as you walk into the theatre, with lockers stretching across the stage, accented by the American high school colours of yellow and blue. The theme was clear and present visually; however, the characters were still somewhat stuck in the years of Shakespeare, not a 90s high school. Every now and then, there are one-word references to the setting, rather than the context being woven within the script, which would've grounded the world.

Now, I'm no avid Shakespeare fan, so the language is something I still struggle with. However, the hugely physical acting was clear enough where I didn't need to know every single word to understand what was happening. There were two clear standouts in the show: Dogberry (**Andrew John Scott**) and Verges (**Ella Meg Paulsen**), who were the comedic Hall Monitor duo. They both were two who clearly knew each intent and delivery of the words they were saying, and put so much energy and comedy into every scene they were in.

Stray's take on Bill's classic was entertaining, even though some of the cracks were clear, they were cleaned up by a committed and confident cast.



FILM

DOCTOR STRANGE IN THE MULTIVERSE OF MADNESS

DIR. SAM RAIMI



FLORA XIE
(SHE/HER)

Released over Mother's Day weekend and abbreviated to *MoM*, Marvel's latest blockbuster release is a tale about a mother's love for her children at its core. *Doctor Strange in the Multiverse of Madness* is more of a horror than I had expected, but with **Sam Raimi** at the helm, it's hard to expect anything less.

The film takes us on a journey through the multiverse with its titular character, pursued by the relentless Scarlet Witch. With an array of cameos, the film gives us a taste of what exists beyond the characters' central universe. The true star of the movie is **Elizabeth Olsen**, though—she demonstrates once again just how wide her acting range is (re: *WandaVision*) in matching Raimi's campy horror vibes. Of course, this film is visually and sonically stunning—not surprising from *Doctor Strange*.

However, my disappointment lies in the way the film sits on the fence between a Raimi production and a Disney cash-grabbing blockbuster. It dipped its toes into a visual style that was a total contrast to what Marvel usually makes, but never fully submerges itself. Maybe Raimi tried to avoid doing too much at once (like in *Spider-Man 3*), but *MoM* could have been so much more.

Watching this is like having a lucid nightmare.



ALBUM

SOFT SPOT
CHELSEA JADE

MADELEINE CRUTCHLEY
 (SHE/HER)

Back with her second album, **Chelsea Jade** embarks on a turbulent exploration of self and love (or like). This latest compilation of tracks suits a rainy and reflective mood... perfect for plunging into the winter months. As the title of the album would suggest, the sound is largely gentle and sweet, with some tracks for dancing and some for swaying. Jade plays with darker themes too, digging into what actually lies in a 'soft spot'; the vulnerabilities, the desires, the loneliness.

The visual imaginings of the album are also thrilling. Usually lo-fi, the music videos weave similar aesthetics around each track, Jade creates a distinct look through line drawings, image manipulation, and cheeky practical effects. For 'Best Behaviour', Jade partners with beloved comedian **Rose Matafeo** to monkey around in a hotel room with playful lighting tricks. These videos seem to amplify the comedic tones in the album, creating more dimension to every listen.

Soft Spot is charmingly self-aware, and plays with interesting production to create intense, sometimes overwhelming texture. It's a treat, and an exciting furthering of Jade's expertise.

Jade serves up some excellent, sad, sweet, and danceable indie pop.



EXHIBITION

EYES ON TĀMAKI
AUCKLAND MUSEUM

MADELEINE CRUTCHLEY
 (SHE/HER)

Tāmaki Herenga Waka: Stories of Auckland is exhibiting a confronting interactive experience in a research collaboration with UoA academics. *Eyes on Tāmaki* is displayed in a dark room, filled with screens and projections that create new lenses to examine our city by. The exhibition seeks to inform visitors about data surveillance and facial recognition as technologies that affect our everyday lives.

On one side of the room is an enlarged phone touch screen, where you submit your own concerns about facial recognition, and learn how fun, playful apps are also a part of data creating and collection. This interactive is initially intriguing, but the final effect is confronting—there's something about seeing your own image next to explanations about exploited privacy that highlights the issues at hand. A larger projection of changing colourful and animated data representations create wide-ranging depictions of Tāmaki Makaurau, in ways that are moving and sometimes disturbing.

One of the more exciting aspects of *Eyes on Tāmaki* is that the work is ongoing. You can follow the research @eyesontamaki on Twitter, and stay informed about the quickly changing shape of data surveillance in our city.

A persuasive wake-up call about our (lack of) privacy.


1. Vintage Nerd (Gravy)

The New Things

2. Can I Tick A Feeling

Baecorp

3. Dog Head

Grecco Romank

4. Hanuman

Ballot Box

5. SKINCARE

P.H.F.

6. POWDER RUN

The Forbin Project

7. Live & Direct

Young Gho\$T & Midnight Moon

8. see/D

Satin Sheets

9. My Boy

Marlon Williams

10. Dream Of Me

Wiri Donna

NATHAN JOE; HOMECOMING POEMS

Nathan Joe: Homecoming Poems

As students prepare to head home for the inter-semester break, *Craccum* reviews Nathan Joe's *Homecoming Poems* and talks with Nathan himself on what homecoming means.



ARELA JIANG (HE/HIM) AND FLORA XIE (SHE/HER)

Through three poems, *Nathan Joe: Homecoming Poems* traverses the complex and oftentimes painful feelings that comes with home, what it means to leave it—and what it means to return. 13 and a half minutes is all it takes for Nathan Joe to raze, ruminate, and shakily reconcile. The three acts, three poetic works, each focus on Joe's complex feelings and experiences in relation to his position, both physical and social, in this world. Each are painfully relatable—Joe withholds nothing from us. With biting honesty, the tensions between his queer and Chinese-New Zealand identity, his Christchurch roots and the escape he found in Auckland, are laid bare. *Homecoming Poems* is for those who were ever made to feel out of place growing up in New Zealand.

The first poem, 'Seven definitive answers to seven questions *I have no time for*', comes out swinging from the

start. It bites back at the assumptions and prejudices Joe's faced daily as a queer Chinese-New Zealand man drawn from his personal experiences. 'Seven definitive answers' is the broadest of the poems that touches on sensitive topics like racial identity politics and the continued colonisation of New Zealand. But it connects with the audience through Joe's intensity. Stereotypes around Asian bodies, playing the race card, and our guilty attraction to white people are raised with such authenticity and anger that the audience doesn't dare look away. "Yes, I'm allowed to say chink", Joe fires "no, you're absolutely not". The rage in his words is palpable and powerful.

In the second poem, 'The longest car ride *ever endured*', comes a solemn meditation that smolders at the edges. Joe laments on moving away and the trials that come with queer identity in an act of intimate introspection that car

rides always provoke. Head pressed against shuddering car door, passing lights flickering, loaded questions and heavy pauses—Joe conjures up emotions that are painfully familiar. In his own words, "The longest car ride *ever endured*" is the "centerpiece to the whole thing, that the rest of the film hinges on"—but it never feels like we've reached an emotional climax. There's an unresolved messiness to the second act that's satisfying in its own way. It splices between memories with a calculated "jump-cut": schoolyard days of queer innocence, parties and piss-ups and transient conversations, driving with his dad from Christchurch to Auckland for university. It captures that lingering turmoil one feels long after home is far behind you. This is the most emotionally tolling part of the film, and you can see it in every loaded line Joe delivers.

'Call me, *Ōtautahi*', the third act, is a

beautiful not-quite ending. Joe stands tall in place in flowing garbs resembling a mountain in one-way conversation with his hometown. He's proud, defiant, and vulnerable all at once. Immediately, you relate to this show of bravado we all try to put on from the big smoke back to our little towns. The act of "homecoming", particularly for queer and ethnic folk, makes difficult feelings bubble to the surface—and Joe leans into that discomfort. The cavalier attitude and witty wordplay of Joe's poetry hits hard for anyone who stuck out growing up. "I guess I'm a slut for Stockholm syndrome" Joe quips cheekily, and it's the truth. It's a very real characterisation of the person you become trying to endure your small town and all it contains, and a near-perfect articulation of that not-quite-love-not-quite-hate relationship we have with our hometowns.

As expected of three poems in a short film format, *Homecoming Poems* is filled with unresolved tension. It plays with that lack of conclusion through jarring scene changes and open-ended dialogue, with the frictions of previous acts left lingering. It's refreshing to see two interesting creative formats, poetry and short film, used together in a way that adds to the film's exploration of

conflicted, complex, and contradictory feelings. For this process, Joe remarked that having the right collaborators was key in making poetry work on screen that didn't just reduce the film to a live poetry recording, chatting about the psychological landscape of the whole film, as well as the individual pieces. "We spent a lot of time just chatting about the psychological landscape of the whole film, as well as the individual pieces", Joe explained. "There was a lot of back and forth around how much (or how little) the pieces needed visually." And this amount of thought and care into every aspect of production really shows. There could've been a risk for the messiness to become just a mess, but director Nahyeon Lee strikes the balance well.

It is almost hard to believe that this whole film is set in a studio. Especially in the second poem, 'The longest car ride *ever endured*', the atmosphere the lighting creates is almost identical to real life. Visually, the film is stunning. The noir-esque cinematography and contrasting lighting of the short adds to the more sombre undertone of Joe's poems. In recreating the tender and intimate moments of young infatuations, cheeky camerawork of hiding the lens behind soft red blinds

makes you feel like you're intruding. The shifting focus evokes the hazy environment of a drunken night out. Themes of nostalgia, hope and self-reflection all shine through beautifully in the details.

"Speaking his truth" is too tame a description and doesn't do *Homecoming Poems* justice. Those returning home (especially us who have found freedom away from our hometowns) will resonate with seeing familiar feelings of being caught in between identities and places put to plainly on screen. "The homecoming' and 'the return' are such universal experiences." Joe wanted us to know, "most of us will go through this in our adult lives. It's not easy. It brings up a lot." But at the same, *Homecoming Poems* offers us something other than regret. We're left hanging with Joe's last word, "hope", and a sense of open-ended possibility.

COMMISSIONED BY GOING WEST WRITERS FESTIVAL WITH THE SUPPORT OF WAITĀKERE RANGES LOCAL BOARD, AUCKLAND COUNCIL, AND CREATIVE NEW ZEALAND. NATHAN JOE: *HOMECOMING POEMS* IS AVAILABLE TO WATCH ON DEMAND AT [HTTPS://WWW.VIDZING.TV/GOING-WEST/429f85d6-0d91-47c8-9023-588081345099?FBCLID=IWARoPKH3QKOAONFZ37CTFPF714BYBUQ963EYKJ6GOIADMK8KMKYKYXKRF_L_K](https://www.vidzing.tv/going-west/429f85d6-0d91-47c8-9023-588081345099?FBCLID=IWARoPKH3QKOAONFZ37CTFPF714BYBUQ963EYKJ6GOIADMK8KMKYKYXKRF_L_K)





Leaping Tiger

Getting Gooley



MADELEINE CRUTCHLEY (SHE/HER)

As restrictions lift, Leaping Tiger is touring the town with new vocal tracks 'Gooley' and 'New Psyche', finally bringing the dance tracks to live audiences. Jacob Park, the producer behind the genre-mixing, electronic musical project, sits down with *Craccum* ahead of the Night Under the Dome gig at Auckland Museum.

Where did Leaping Tiger start?

In Year 10 was when I really started producing electronic music, and putting it on SoundCloud, and all of that. And when it started taking off and becoming just what it really is today, just going full send into it was the first year of uni. Once I tasted a bit of that freedom outside of high school, I was like, 'I'm in the real world now, okay, it's time to go full steam ahead on the Leaping Tiger thing.'

So, yeah, all throughout high school I was making [music] and then started taking it seriously in first-year uni.

And since then we've had a bit of a rocky time with the music scene... How did you navigate being at home and producing music there?

My whole process has been making music in my bedroom anyway, just by myself. I'm super insular when it comes to making music and my creative process, so not much really changed for me, which is kind of awesome. If anything, it was nice to actually have all the time to be in the space where I do make stuff. Luckily for me, it just worked out. And I think the past couple years

have been because

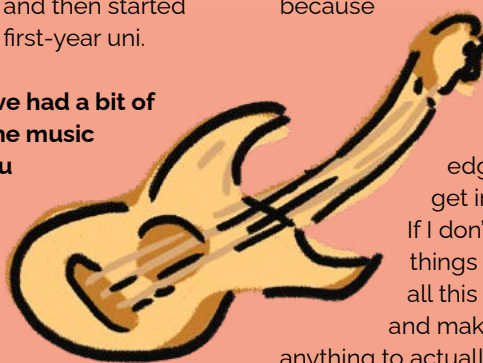
pretty prolific for me of that, whereas normally life would get in the way. But there's also a double

edged sword because I get inspired by life itself.

If I don't go out and do things it's like, cool, I've got all this time to write about it and make it... but I don't have anything to actually go off. It was a little weird!

How was playing Thursdays I'm In Love? What was it like to be back in a public venue with people actually having a dance?

So amazing. Yeah, it's really good to get back to it. Before that show specifically, I hadn't played a show in almost a year, maybe. There were times when we'd be sort of open and then you could do gigs, or smaller gigs. And I just happened to be so unlucky that every time that there was supposed to be a





gig, we would go into lockdown, and then it would get postponed 'til the next time. They were just indefinitely getting pushed back. So yeah, [Thursdays I'm In Love] was my first gig in ages and it felt amazing. Everyone just was happy to be there. Yeah, I loved it.

It seems that this step into vocals with 'Gooley' and 'New Psyche' is still quite new—what's drawing you to producing these types of tracks?

If I have something to say, and if I've got the melody in my head and I know where it's going, then I'll do [vocals]. But I'm not like forcing it. I don't think I'm going to have a whole album just me singing anytime soon. I'm a producer, first and foremost. But I see it as like a new instrument that I'm learning to play. And so, I'm slowly getting there. When it feels right then I'm definitely doing vocals.

Are there any specific influences on the newer stuff?

With this new stuff I'm trying to have fun with it, because the last album was just really sad. And it was right; it was just a reflection of the rough year that I had while making it. Life for me couldn't be worse than that. So, everything's just been going up since then. I'm just focusing on having a good time as much as I can, and not taking things

too seriously as well. That's made me go back to being 19 and just having fun. Mura Masa is a person that I would listen to heaps and like, sonically, it's just based in having fun—like sing-along songs.

And the 'Gooley' music video is shot on film around Auckland... it looks so delicious. How did you go about imagining the track visually?

Just growing up in Auckland, I have all these places that I've had in my mind for future reference. I've literally had that shot under that underpass [in Newmarket] in my brain since I was 16, just waiting to film a music video there... When we got the opportunity with the funding, I was like, 'okay, I know exactly what we do.' There were shots that I thought of when I was a teenager and then things I thought of when I was making the song as well. The shot of me and my friends getting slimed, that came after I'd made the song. The video's just a combination of heaps of different ideas. We just spent all of summer shooting. We took our time because we didn't want to make a subpar video... There's no point. There's so many subpar music videos out there and it just makes the song worse if the video is bad! Everything I do is legitimately

for my 16-year-old self.

What's coming up? Any major (or minor) hints?

I'm working on a project that will be out as soon as it possibly can be. I'm working super hard on it. It'll be out before the end of the year for sure. It's the culmination of where I'm at right now. And I'm very excited for it. It's shaping up really nicely.

SEE LEAPING TIGER AT NIGHT UNDER THE DOME ON 11 JUNE!



“Past the Reef Toward Matariki” A poetic hīkoi with Robert Sullivan

On *Tūnui I Comet*, a new poetry collection



OMNI ARONA NGĀPUHI, NGĀTI WAI (HE/HIM)

Craccum alumnus Robert Sullivan takes us on a poetic journey. Mixing Te Reo Māori and traditional aspects of English poetry, *Tūnui I Comet* is the realisation of more than a decade's worth of work. Robert Sullivan displays the grace, skill, and humour of a modern Māori wordsmith. The collection exists at the intersections of the past and present. It is both ancient and modern and speaks to the meditative Māori.

From *Craccum* to the world, Robert Sullivan joins us to talk about *Tūnui I Comet*.

Tell us about the poetry collection.

It's based on my travels through Aotearoa and especially my shared whakapapa of Ngāpuhi, Kāi Tahu, Irish, and English ancestors. I've deliberately interwoven whakapapa as a theme to bring in the complexity of perspectives that a person has who happens to identify as both Māori and Pākehā, and

also to wriggle out of stereotypical representations associated with Māori by non-Māori.

This collection took over ten years to bring together. Why?

Well, I'd been working on other things—a PhD on indigenous poetry, for instance, and life! I had been bringing poetry collections out every three years so I felt that it was time to be tau (to settle), to have a rest from that, and do other stuff. I'm so glad I did.



Each poem has a life of its own and it has the potential to communicate something of the spirit, the emotion, and the moment or string of moments, like a person who communicates with their being, the poem communicates through a being's being.

sense, I'm not as conscious a maker of poems as my former colleague. For me it is a *feeling* that the poem is finished, rather than a dialogue with it.

Mixing Te Reo Māori and traditional aspects of English poetry, *Tūnui I Comet* is the realisation of more than a decade's worth of work. Robert Sullivan displays the grace, skill, and humour of a modern Māori wordsmith.

How long did each poem take to write?

Well, some were written quickly, and some took years. It's what each poem needed, the kind of thinking and energy, and the kind of life that the poems needed—I had a colleague at the University of Hawaii who would ask her creative writing students to ask their poems 'what do you need to heal?' I get it. Each poem has a life of its own and it has the potential to communicate something of the spirit, the emotion, and the moment or string of moments, like a person who communicates with their being, the poem communicates through a being's *being*. In that latter

So, tell us again what it's about.

If it's okay, I'll share about a couple of poems. The first is 'Rock Art' which is about a trip I took inland from Oamaru to Omarama, up the Waitaki Valley heading toward Aoraki. It's on the Alps to Ocean cycle trail. Along the way is some taonga from our Kāi Tahu tupuna, ochre-coloured images of sailing ships, waka, taniwhā, and fauna. Quite fragile, precious art going back centuries. Back in the carpark, next to a sign saying 'Māori Rock Drawings', I overheard a guy in a large group of cyclists ask loudly, laughing at his own joke, 'What makes the pigeons Māori?' It really almost ruined my trip. I drove away and almost turned around to say something

to him. In the end some lenticular clouds got my attention and they distracted me from his racist micro-behaviour. So, I wrote the poem as witness instead of the u-turn.

In other poems I pay homage to Keri Hulme who wrote the awesome sequence 'Moeraki Conversations'. Hulme gave voice to the ocean and land, and the creatures and tupuna in the old kaik there. I love her poetry.

Why the title *Tūnui / Comet*?

My tupuna, Papahurihia, was the founder of the first Māori prophetic movement. He had the vision of the comet which I also associate with our iwi, Ngāpuhi. For a long time this collection was called 'Long Light' as it riffs off the name Aotearoa (world of the long twilight), but then I realised that a comet was a kind of long light and the tupuna connection was nice because it meant my tupuna was lighting up the poems in this book.

Is there anything else you want to share?

Yeah, *Craccum* was the first place I got my poems published. I edited the poetry page for a year—it was so much fun, and I met heaps of poets on campus. I hope you enjoy your time there. Mauri ora!

My tupuna, Papahurihia, was the founder of the first Māori prophetic movement. He had the vision of the comet which I also associate with our iwi, Ngāpuhi.



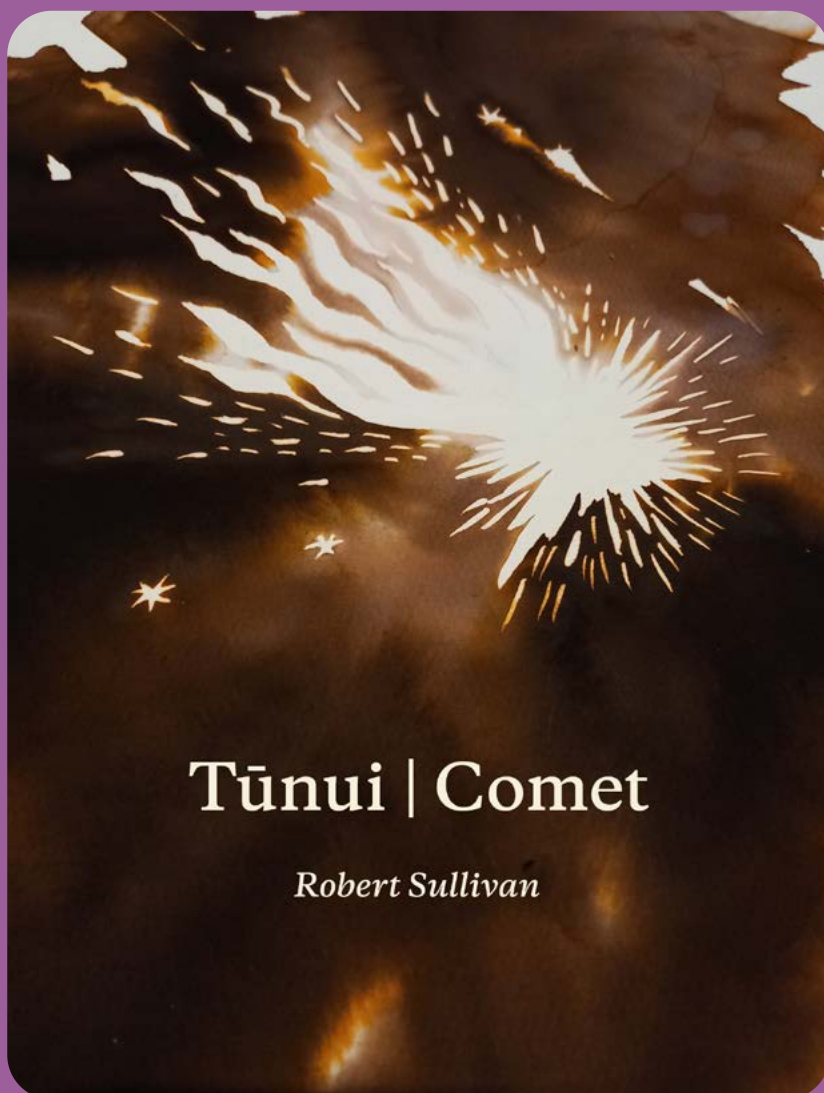
Robert Sullivan
UN-Sonnet

my Irish penfriend sent me some tickets
from an A-ha concert and a Chris de Burgh conceret
he went to in the RDS Simmonscourt - his local venue.
they heard about our hawkes bay earthquake too:
I knew you had a lot of volcanoes but...!
it's kind of sad he thinks we're friends
cause I couldn't

not vis a vis

afford the trip
on a loaded, overloaded, plane with family matters,
deceased relations leave their grievances
which is Irish but not friendly and besides Dermot,
we know more than friends could safely know
without splitting their countries' sides,
who hold everything except our timewarped hands,
real stupid in all that planetary stuff.

ONE OF SULLIVAN'S POEMS IN CRACCUM, 14.04.1987



Tūnui | Comet

Robert Sullivan

Life Afterwards



SARA MCKOY (SHE/HER)

CONTENT WARNING: EXPLICIT DISCUSSIONS OF SEXUAL ASSAULT, SUBSTANCE ABUSE

Editor's Note: *This week, Craccum is publishing a piece that's a bit different from our usual content. When Sara emailed us this essay, we knew we had to find a way to tell her story. Survivors are often silenced by a culture that shames victims and protects abusers, most recently in the halls at this very University. Approximately 1 in 5 women experience serious sexual assault in their lifetime in New Zealand. Additionally, young people in the 16-24 age group are four times as likely to be assaulted as any other age group. These stories are hard to read, and even harder to tell. Sara's bravery in writing and publishing this piece is in the hope that others will feel less alone, and to demonstrate the ongoing problems with sexual violence at this University, in New Zealand, and the wider world. Craccum stands in solidarity with survivors. We share Sara's hope that this story can generate conversations and perpetuate change. With that in mind, please take care when reading. This story contains graphic descriptions of sexual assault and a traumatising criminal justice process.*

On the 3rd of April at 3:30 a.m., I was raped by a man in his car outside a club. I was drunk, I got in the back seat. I kissed him twice. Tried to leave but couldn't. Endured the rest through various levels of consciousness. I have told this story too many times to let it slip into faded memory. It might be one of the worst parts.

No, for me the worst part is that it might be all for nothing. On the 9th of May at 9:22 a.m. I walked into Auckland Central Police Station not 100% sure if I was ready to tell my story in the gruesome detail they had warned me would be asked for. The questions from the nurse at the hospital, the forensic nurse at the clinic, the trauma counsellor, the police officer, were all brief. This interview was about unfolding the memory, laying it out on the table and slicing through it meticulously in a bored blue room at the back of the station. There was a camera, an amiable female interviewer, and two women listening through the wall. And so I told them all my story.

I didn't know that man... so I had no name to give to the police—just a vague description and the colour of the car. None of the details I recalled about his appearance had my confidence. When the woman asked me what I saw, heard, felt, smelled, tasted, I thought I could give her something. Yes, I saw everything but no, I can't give you details. I have the image of a man burned into my brain but

I couldn't describe him to you more than I could describe a ghost; something that haunts me. And I couldn't hear anything, I think. It was all silent. No, it was really loud. He said something—what did he say? I can't remember what his voice sounded like. Can I normally recall the voices in my memories?

Unless the CCTV footage caught a licence plate or a face, this four hour regurgitation means nothing. I told this to the lady in softer words before the recording began and she told me not to worry, she told me to tell my truth for my own sake. I tried not to recite my Google findings in the interview but I couldn't help it. I told her that after it happened I was in shock, instead of saying that I thought I would die right there on the street and that I couldn't breathe and that nothing would ever make me feel happy again. I understood that my symptoms were merely the aftermath of the trauma I went through, and so I bathed in them for a short while, then let them drain away.

For the next few weeks after it happened, I pretended not to notice the way I never felt more or less than totally neutral. My dad would ask and ask and ask, and my mum would worry and wonder and call me every other weekend when she remembered. They both anchored my pain onto their sleeves and wasted my hurt on themselves. My counsellor gave me a pamphlet listing all the ways the

family tends to respond to such things. My brothers all ached for their turn to protect me with vindictive masculine bones. I love them and I hate the man who did this if not only for the fact that this rage has become the spike-toothed friction between my closest family bonds.

Yet life moves on. If not for me, then for everyone else. I am building bridges between myself and the person I was before this. I am trying to find myself in anything but this tragedy and I am trying to do it quickly. Too soon have my friendships melded into my sadness and become the parts of me I want to forget. I cannot revisit my past with too much eagerness but I lost the roadmap to my future long ago. So, I bury myself in the present, pressing my teeth into smoke and building new clouds.

I have developed a rigid taste for classical music and it is all I can listen to. I am waiting for another wave to hit me and the anticipation has me kicking at the sand in the shoreline. I met a boy I liked and I couldn't decide if him fucking me would cause me to relapse. So, I slept him out of my bedroom and stayed slumped in my stupid broken desk chair until he was out of the city. Then I emptied the tequila bottle straight into my mouth and fell asleep kissing strangers. I have no time for regret but sometimes regret makes time for me. It trickles down my throat and erupts in my stomach. I have dabbled in shell-collecting but never found any of them beautiful. I think it's nice when they look like the sunset but I am all too ready to throw them back into the ocean when they crack.

What I mean to say by all this, is that I am a person. I have become lost but I am not a lost cause. What happened to me wasn't my fault. It wasn't my fault. I am swallowed by guilt when details of my story turn pointing fingers straight at me. But I am not guilty, it was not my fault. I know this with some confidence but I can't help but feel insecure like us all and I can't help but find parts of myself to blame. I hate to call myself a casualty, but what else am I? I am a survivor only if I can move on quick enough to not destroy the rest of my life. But it is too late; I have missed all of my deadlines and ghosted all of my friends and I hate waking up now and I can't remember the last time I bought groceries. This eats away at me. I am either a skeletal survivor or a walking casualty. I prefer not to remind myself of the way I was doing so well before this, I instead turn to a community of silent women, sleeping in their own devastation believing they are the only one. Isolation is just another consequence of this. I wish my life wasn't a grievous anthology but it is slowly becoming one. I don't want this to be what I am remembered for. I think it might have to be, if I want to move on. I think I might have to inhabit this story for 18 more months—while the court gets involved—and then for the rest of my life afterwards. I am hopeful that one day I will exist as a woman who is more than just her story—and that is all I could ever wish for.

Ready, Sets, Go!: The Earplugs Every Party-goer Needs

Protecting your hearing has never been *Sets*-ier!



NANCY GUO (SHE/HER)

We're all familiar with the annoying ringing in our ears after a fun night out. Most of us just pray that it goes away, before going out again a week later, repeating the same process. It turns out that prolonged exposure to loud music can significantly impact our hearing health. The Environmental Protection Agency (EPA) states that 70 decibels is a safe noise level. Clubs play music that can reach up to 115 decibels. Yikes.

Sets are the perfect earplugs for anyone that wants to boogie on the dancefloor, while protecting their hearing. However, *Sets* are not just earplugs. They're part of a bigger movement that aims to build a safer, more inclusive club culture.

Craccum spoke to the University of Auckland alumni behind the business—Emily Janus, a Wellington-based DJ, and Grace Ko, a fashion designer.

What inspired you to create *Sets*?

We love music and dancing. When we went out regularly, we would notice our ears ringing on the way home from the club. Earplugs became something we invested in and would take with us everywhere, and it completely changed the way we partied! Our friends would see us putting them in and ask where they could get some, or we would often see others in the

We felt there was a need for hearing protection but that somehow we were the only ones using it. That shouldn't be the case—earplugs are for everyone.



What was the process of setting up *Sets*?

After realising we needed to create *Sets* for our likeminded dancers and music lovers, we researched and read everything we could to prepare for the journey ahead. We pulled in creative individuals to customise a logo for us and audio engineers to help us get the best possible earplugs.

We then began test-driving our earplugs to make sure we ourselves loved using them, before launching the brand to

Earplugs became something we invested in and would take with us everywhere, and it completely changed the way we partied!

bathroom stuffing toilet paper into their ears if we were at a particularly loud venue.

We felt there was a need for hearing protection but that somehow we were the only ones using it. That shouldn't be the case—earplugs are for everyone. We wanted to provide a solution for our friends and extended dance community, and so, *Sets* was born!

others. It was super exciting to take the idea from our brain and execute it into a real product in our hands. We launched *Sets* in December 2021, debuting at Club 121 in Wellington and later at Nest Fest in the Hawkes Bay.

How could *Sets* earplugs add value to the student lifestyle?

Being a student is busy, and life is *loud*.

Sets are easy to use, push the earplug into your ear canal until it forms a comfortable seal and gently pull on the base tags of the earplugs to get them back out.

They can also be washed in between uses. You can even attach our earplugs to your keys, bag or phone case and you'll find yourself using them regularly.

Whether they come to your rescue when you're dancing next to the pounding speaker system at a club on Karangahape Road, in the library to silence everything and enhance your focus, or to block out your flatmates' manic sex noises, *Sets* are designed to be taken everywhere and can be worn again and again.

Why should students care about hearing loss?

The feeling of your ears ringing after a loud night out is a symptom called tinnitus. While it is common among partygoers, one in 10 people suffer from permanent tinnitus. Prolonged exposure to loud music can cause

temporary or permanent tinnitus, as well as hearing loss.

Clubs and venues play music that reaches up to 115 decibels. The louder the noise, the less time it takes to cause permanent hearing damage

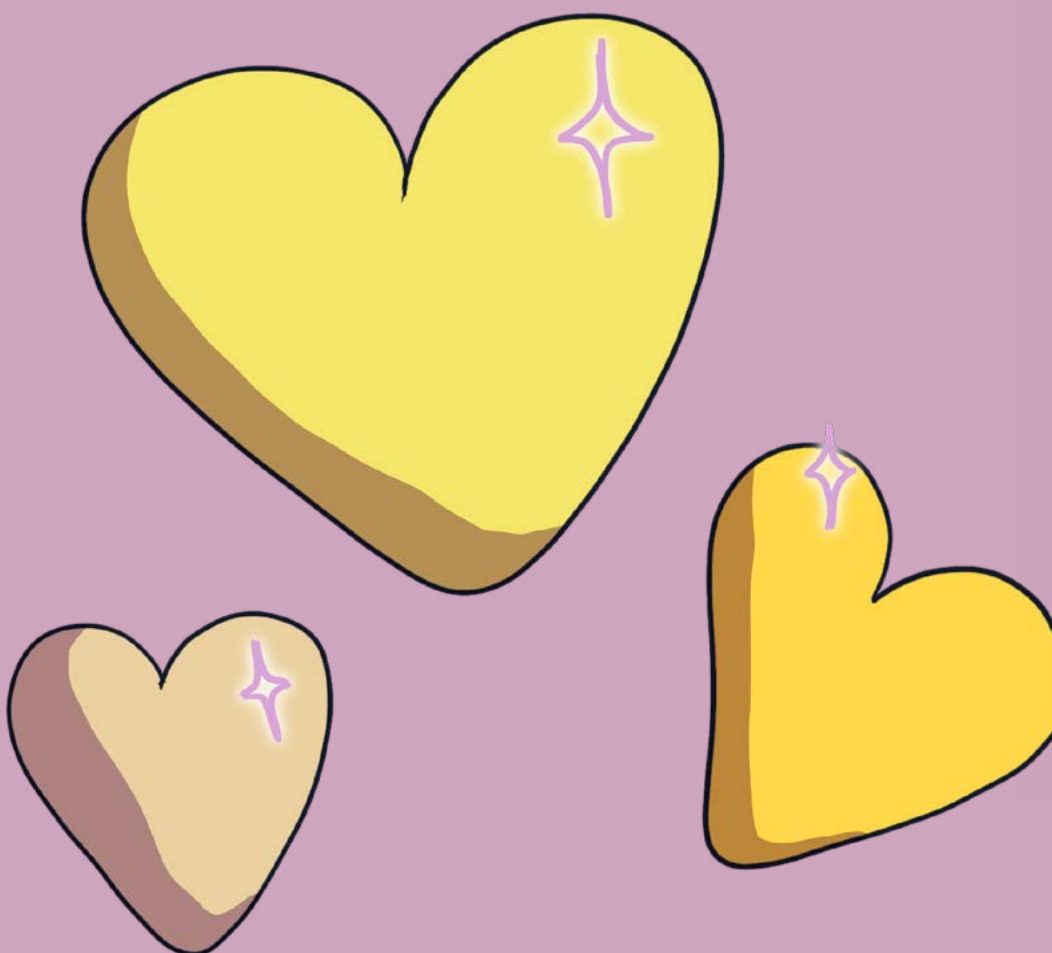
to occur. The maximum exposure limit allowed by law in a workplace for this decibel level is 15 minutes.

Sets provide 23 decibels of premium protection, meaning you'll be able to protect your hearing without compromising on sound quality.

Sets are available online at www.sets.nz. However, if you're looking to pick up a pair in time for the weekend, you can head to one of their stockists; Bassment (Vacant Studios, St Kevin's Arcade) or Crushes (225 Karangahape Road). Keep an eye on their Instagram @setsnz, as they are always expanding to new venues.



Whether they come to your rescue when you're dancing next to the pounding speaker system at a club on Karangahape Road, in the library to silence everything and enhance your focus, or to block out your flatmates' manic sex noises, *Sets* are designed to be taken everywhere and can be worn again and again.



The Ultimate Exam Wine Guide

Who says your inner wine aunt can't thrive during exams?



ALI LOWREY (SHE/HER)

The exam period may seem endless, with late nights slogging away, countless open tabs, and let's not even start with the fortnightly existential crises. Of course, all that studying is for a great cause, but never forget that you've got to live a little too, darling.

For when your social life is no longer on hold, or a well-needed breather during exams, it is important to treat yourself. Once exams are over, cue the celebrations and BYO season. But if you find yourself feeling stuck standing in front of the wine section, before blindly buying the cheapest wine possible and hoping for the best—never fear. As an exam period and student BYO veteran, I have got you covered with the perfect wine guide.

A few extra \$\$ goes a long way

If you spend just a few dollars more than you usually would, the wine will be substantially better. You will enjoy drinking it more, and you will most likely pass yourself off as someone who knows a thing or two about wine. Try to aim for the \$15-\$20 price range. All the wines suggested below are produced in NZ and can be found at most supermarkets (please note that vintages and prices may vary).

Sparkling wine

BYO pairing: Fried food (think karaage chicken)

Under \$17: Lindauer Special Reserve Range (Blanc de Blancs will have

the least sugar, Cuvée Riche is a bit sweeter). Do not get confused with the cheaper \$12 Lindauer range; there is a massive difference in quality!

Under \$30: No.1 Assemblé Family Estate Cuvée Méthode Marlborough. Do you want to feel like you're drinking champagne without paying more than \$60 a bottle? Méthode Marlborough is a new initiative of making sparkling the same way champagne is made, but bonus points for supporting local NZ wine!

one as it is higher alcohol at 14.5%).

Red wine

BYO pairing: Italian cuisine

Under \$13: Stoneleigh Pinot noir, Marlborough. This wine is nice for its price point—I was pleasantly surprised at the quality and lovely fresh fruit flavours of raspberry and blackberry.

Under \$17: Church Road Merlot Cabernet Sauvignon. This wine won a gold medal at the 2020 New World Wine Awards and is a really good substitute for a fancy French red wine. Merlot and Cabernet Sauvignon together are often referred to as a "Bordeaux blend" (pronounced bore-dough, a great pull phrase to use when someone asks what you are drinking). This wine is richer with a fuller body.

I believe wine is something to be enjoyed with food amongst friends and



White wine

BYO pairing: Asian cuisine

Not a fan of sparkling wine? A quick tip: if you are buying a BYO wine to share, or for someone else, choose a Pinot Gris. It is the least polarising, crowd-pleasing wine that I guarantee no one will passionately dislike.

Under \$15: Waipara Hills Pinot Gris (less sweet option) and Church Road Hawke's Bay Pinot Gris (sweeter option—proceed with caution with this

family, so have fun exploring some new options! No one likes a wine snob, but upping your wine game is an excellent skill to have—and you only get better by being open-minded and tasting more (oh no, sounds terrible!). In general, however, you celebrate the end of exams; make sure you do so, as you deserve it!

FIND OUT MORE FROM ALI ON INSTAGRAM AND TIKTOK @THEWINE DOCTOR_NZ

ALI LOWREY IS A PHD CANDIDATE AT THE SCHOOL OF CHEMICAL SCIENCES, SPECIALISING IN WINE SCIENCE.

Hot Girls Go On Walks

Every day I'm 6,000 steps closer towards becoming a milf



NANCY GUO (SHE/HER)

My only aspiration in life is becoming a milf. This *Craccum* and university degree thing are all side hustles intended to help me become a literate hot LuluLemon mum who can win her husband in every political debate. A quintessential part of my milfication is hot girl walks, the only form of exercise that passes the vibe check. For those wondering, this is the one and only piece of sports content that will be featured in the 2022 Lifestyle section. I don't make the rules. Except that I do. And in my books, hot girl walks are most definitely a sport, thank you very much.

Now that I've pissed off all the gym bros, for everyone else looking to embark on the path of milfication, or just after a mental and spiritual transformation—here's why you should start hot girl walking.

Ever wondered how hot girls have that glow that seems to radiate from within? You can't be crusty when you're not stressed! Or more accurately, less-stressed than you would be without taking daily walks. Especially with the dreaded exam period around the corner, hot girl walks are the perfect thing for study breaks to refresh your fried brain cells, and your will to not drop out. Pop on your favourite album or podcast, chuck on some comfy walking shoes, and ban yourself from not thinking about the agonies of life for however long you decide to strut around your block. It's a great form of meditation for people who can't sit still, or deal with only having ambient noise streaming into their ears.

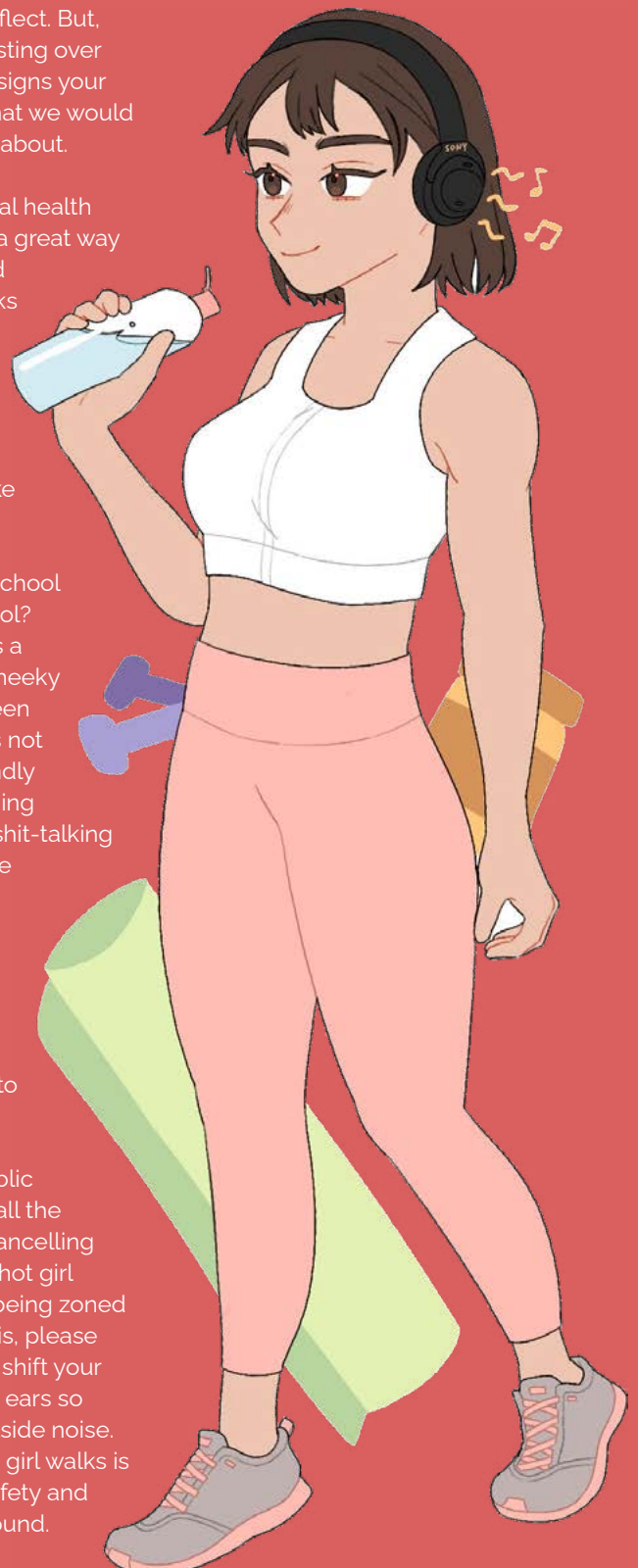
Alternatively, if the no-thoughts lifestyle isn't for you, hot girl walks are incredible for fleshing out your latest imaginary scenario. With all those endorphins pumping in, naturally the creative juices needed to add the next chapter to your elaborate plot, where Harry Styles as a half-blood vampire adopts

you as his kid, will also flow through. Other productive uses of these regular walks could be planning your week or taking the time to self-reflect. But, fantasising about Harry thirsting over your sweet blood while he signs your legal adoption papers is what we would all much rather be thinking about.

Aside from its various mental health benefits, hot girl walking is a great way to explore a new place. Add some structure to your walks by planning your route around a cafe you've always wanted to check out, embarking on a trail at a nearby park, or using your walk to run errands, like your weekly grocery shop.

Remember those walking school buses back in primary school? Utilise your hot girl walks as a social activity. Going on a cheeky walk with a friend you've been meaning to catch up with is not only a student-budget friendly activity, but there is something inherently more fun about shit-talking with your bestie when you're both dressed in activewear. The gossip, the tea is just so much juicier when both of you look like PTA-milfs complaining about the horrible zucchini gluten-free muffins Linda brought to book club.

But, here's an important public service announcement for all the girlies: do not wear noise-cancelling headphones if you plan on hot girl walking alone. As great as being zoned into your music or podcast is, please leave one earphone out, or shift your headphones a little off your ears so that you can hear some outside noise. The hottest thing about hot girl walks is protecting your personal safety and making it home safe and sound.



CareerQuest: The *Craccum* Edition

Here at *Craccum*, we want to make sure all our readers have bright futures. What better way to do this than help guide you through some career decision-making? Answer the questions honestly and we'll definitely reveal your calling.



GRACE BURTON-MCKEICH (SHE/HER) AND ARELA JIANG (HE/HIM)

1. How interested are you in work where you complain about social issues including those perpetuated by the institution you work for?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

2. How interested are you in work that involves writing creatively to try and entertain, persuade, or inform people?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

3. How interested are you in work that involves you being hyper-sensitive of any criticism whilst being unwilling to take on feedback?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

4. How interested are you in work that is deadline-heavy, fast-paced, and is the epitome of "diamonds are made under pressure"?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

5. How interested are you in work that involves communicating with all sorts of people including many who are hilarious and talented and a minority of who ghost you for funnies?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

6. How interested are you in work that requires you to talk shit at the risk of being hit (with a defamation law suit)?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

7. How interested are you in work that encourages you show up looking hot af to compensate for getting flamed by your boss?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

8. How interested are you in work that involves you getting off your ass for the latest and spiciest gossip (that you may or may not have instigated)?

- a. No interest b. Neutral
c. Fairly interested d. Very interested

Answers

Career: University of Auckland Vice-Chancellor

If you answered mostly **No interest**, be on the lookout for University of Auckland's next Vice-Chancellor on student job search. You're a born pen-pusher, a due-today-do-a-bogus-extension-request-today kinda worker. You need a career that works for you, not the other way around, because you simply don't give a fuck. A career where you can send your cronies to do your dirty work whilst reaping the big bucks is just for you!

Career: Consistent *Craccum* Reader

If you answered mostly **Neutral**, then being a Consistent *Craccum* Reader is right up your alley. You're not fussed by the behind-the-scenes, you just care about what's new on the scene—it's what fuels your trek to campus to pick up a copy every week! Your CV highlights your diligence, your tenacity, and your ability to put up with some absolute bullshit. Your previous employment history includes 'studentcoursereview.co.nz contributor', probably.

Career: *Craccum* Contributor

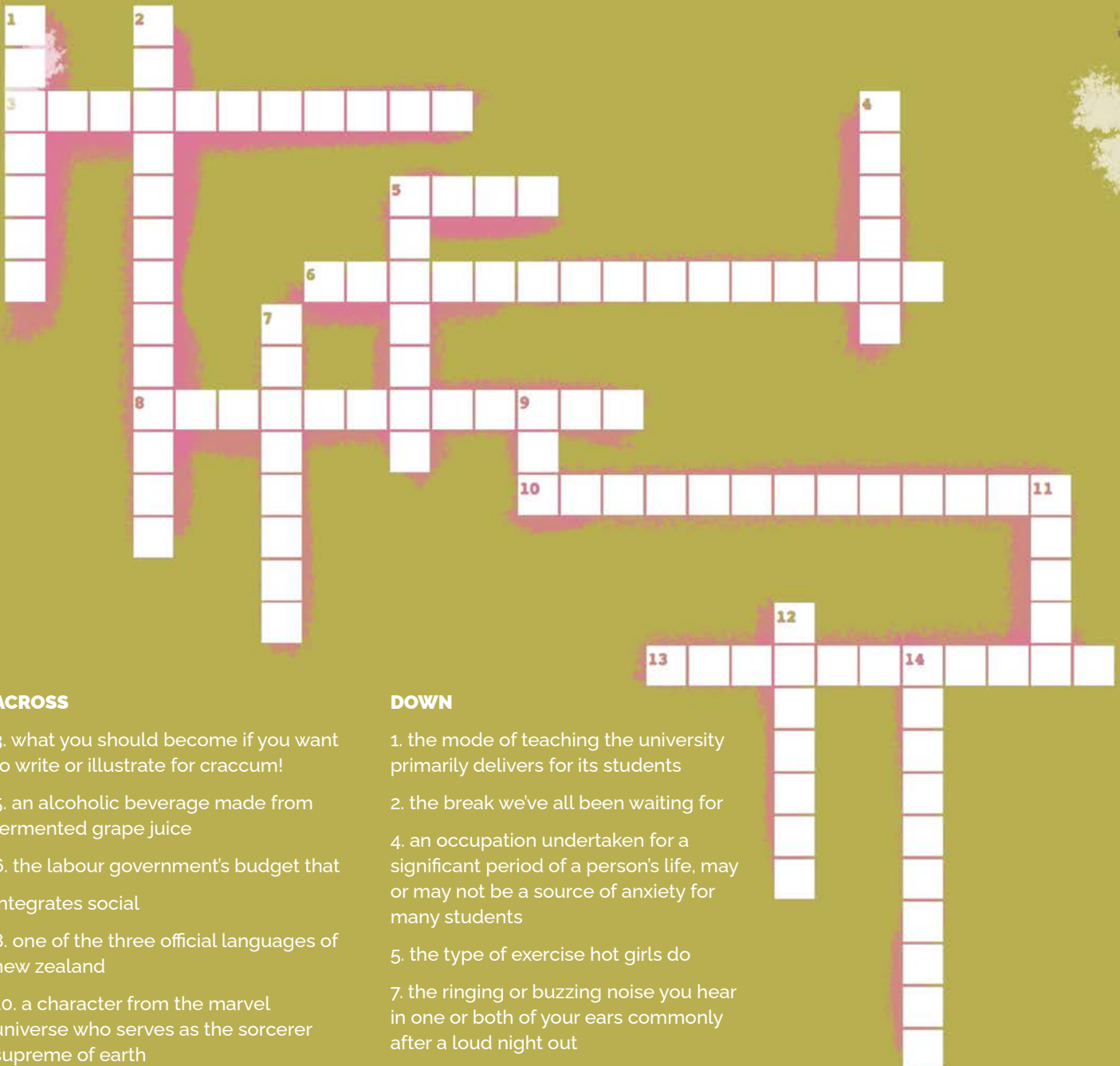
If you answered mostly **Fairly Interested**, then the always-in-demand role of *Craccum* Contributor is for you. You're full of ideas and have an enthusiasm for work that supersedes your need for money. Seeing your face in a little bubble gives you such a high you can only handle it a few times a year. You have a clear sense of who you are and what's good for you, and producing something every week just isn't it. Fellow employees and managers respect your boundaries but also see your potential so are always (not so silently) begging you for more.

Career: *Craccum* Sections Editor

If you answered mostly **Very Interested** you would be a perfect Section Editor. You said in your interview that you thrived under the pressure of multiple deadlines, but in reality stress fucks up your digestion and your ability to fall asleep at night. You're a big proponent of type two fun and deLaYEd gratification, except you're a workaholic, which means you'll probably die before you let yourself retrospectively enjoy your career's achievements.



PUZZLES



ACROSS

3. what you should become if you want to write or illustrate for craccum!
5. an alcoholic beverage made from fermented grape juice
6. the labour government's budget that integrates social
8. one of the three official languages of new zealand
10. a character from the marvel universe who serves as the sorcerer supreme of earth
13. harry styles' third album

DOWN

1. the mode of teaching the university primarily delivers for its students
2. the break we've all been waiting for
4. an occupation undertaken for a significant period of a person's life, may or may not be a source of anxiety for many students
5. the type of exercise hot girls do
7. the ringing or buzzing noise you hear in one or both of your ears commonly after a loud night out
9. environmental factors to guide the government's investment and funding decisions
11. tests no one wants to sit
12. your favourite student magazine
14. what hot girls wear on their hot girl walks

HOROSCOPES

Polly Prophet has unsurprisingly neglected her astrological duties this week. She blames her flakiness on her Gemini venus. Stepping in for her is Polly's good friend Hannah, an arguably more reliable and better astrologer...



HANNAH SOLOMONS (SHE/HER)

It's Gemini Season... let the chaos ensue and may the odds be ever in your favour.

ARIES

Contrary to popular belief, presentation *isn't* everything. So, with the sun now in Gemini, focus on the details, even if it may seem insignificant. Because it's always the little things in life that make the world more beautiful.



TAURUS

Alas, your 15 minutes of fame are now over. However, Mercury Retrograde dimmed your sparkle near the end, which definitely justifies some extra (and much needed) self-indulgence. If you needed a sign to do just that, this is it.



GEMINI

My delightful Geminis, I call on you to create beauty and NOT wreak havoc during your time under the sun. You know that where Mercury Retrograde goes, chaos follows. With that in mind, be spontaneous and follow the adventure. Don't forget to hold onto your peace.



CANCER

As the cosmos has deemed Cancers and Geminis highly incompatible, you might feel that this month is an invasion of your personal space. But try to use those uncomfortable feelings as motivation to explore the possibilities.



LEO

The universe is gifting you with the most vibrant of energies this Gemini season. The urge to rely on these sudden outbursts could be strong, but consistency is key! Planning can be fun... even if it's just for cute outfits.



VIRGO

Go big or go home. Now is the time to do something out of your comfort zone. This will definitely make you feel uncomfortable, but discomfort is a catalyst for growth. And don't forget to laugh at yourself every now and then.



LIBRA

Be assertive and set boundaries! Because being a people pleaser never leads to a good outcome. Protect that charming mind, heart, and soul of yours. Your ruling planet is named after the goddess of love after all.



SCORPIO

It's heavily rumoured that Scorpios lack effective communication skills, and that just won't do in Gemini Season. Even though Mercury's exiting the retrograde period on 2 June, continue to put in that extra effort. Listen closely and choose your words carefully.



SAGITTARIUS

Loneliness is curable! We all admire your endless passion for life, but has your spontaneity become a coping mechanism? Giving yourself a day to wallow in complete solitude is therapeutic. Try it out sometime.



CAPRICORN

You Capricorns are always hard at work; a work ethic to be jealous of. Nevertheless, the energy is vibrant and playful so take advantage of it! Procrastination can be justifiable, and we all know that you're capable of posing a strong argument.



AQUARIUS

Romanticise your life. Listen to Lana Del Rey on public transport, write love letters to your friends, buy a flimsy tote bag and walk around with a book you keep meaning to read. Sure, existing can be tedious, but beauty is in the eye of the beholder, and life is filled with endless beauty.



PISCES

Whatever rock you've been living under for the past few weeks, I (politely) command you to get out and enjoy the last few rays of autumn sunshine. Your delicate soul deserves a breath of fresh air, so be like a social butterfly and show everyone your beautiful wings.



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