

CRACCUM

13 THE UNIVERSITY OF AUCKLAND
STUDENT MAGAZINE



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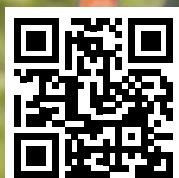
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PUB QUIZ





Aw Shit, Here We Go Again

Wow, the beginning of Semester Two already? Oh well, thankfully everyone is extremely well-rested, very prepared, and definitely not distracted by the fact that the world is falling apart. We're definitely not hungover, drinking copious amounts of coffee, napping, or reading the latest issue of *Craccum* in our lectures (*wink wink*).

Just kidding haha, we're manifesting that, though.

Obviously, a lot has happened during this break. So much that we won't even go into it. We're sure you've heard enough from traditional media outlets about people losing their rights, violent crime, the 69th wave of Covid, the winter flu, not to mention murder and war and—

Thankfully we're not traditional media. We're *Craccum*. If you've just joined the wonderful University of Auckland this semester, welcome. If you're coming back, our condolences—*ahem*—we mean, welcome back to this wonderful and definitely-worth-every-dollar-of-your-student-loan institution.

In case you aren't already aware, we're the University's student magazine,

your forum to chat about the stuff that matters to you. Whether that may be investigating into something shady your lecturer is doing, questioning how something fucked up with Inspira yet again, covering some really interesting research that's happening at the Uni, talking shit about student life, or just expressing an opinion about something you're passionate about—we want to hear it all. More importantly, we'd love to get you published. So, don't be shy, come say hi.

And of course, what's happening in the wider world *does* also matter to us. But as a mouthpiece for one of the most diverse student bodies in Aotearoa (read: made up of the most minorities) chances are you're also tired of living in existential threat everyday.

If there's one thing we've learned from our time in the media, it's that sometimes the most radical action as a gender minority, a person of colour, disabled person, and/or LGBTQIA+ or Takatāpui person, is to live your life, and live it well.

And that's what we want to help you do at *Craccum*. Sometimes life is about being loud, taking up space, and

protesting the shit that's wrong. We're here for that. We're also here for your silly little crossword and your silly little quiz and your silly little community events. We've also got some exciting stuff lined up this semester, including the second edition of Taumata Rau, as well as Fashion, Nostalgia, and Sex issues. If you join our whānau on the *Craccum* Community 2022 Facebook group (or follow us on Instagram), you can keep up to date with upcoming contributor events, and chances to meet the team. You can also keep an eye out for merch (!!!) including limited edition stickers coming soon, the proceeds of which will go toward supporting our incredible artists.

Lectures are boring and life is shit, but hopefully picking up a *Craccum* makes it a little less shit.

The Crazy Relatable Art Cunts Creating Unamusing Magazines are back. The year can only go up from here... right?!

XOXO

Arohanui,

Flora Xie (she/her) and Naomii Seah (she/they)

Need Plan B? Now it's free!



JESSICA HOPKINS (SHE/HER)

There is finally some good news for people with a uterus: the morning-after-pill is now fully funded through services at the University of Auckland. And it's about damn time!

UoA students can now access the morning-after-pill at no cost through the campus pharmacy and student health and counselling services.

The initiative by the Student Wellbeing Team started after discussions with students and support services across the University mentioned the cost of the emergency

contraception pill as a barrier to healthcare for students.

The University's campus pharmacy prescribes an average of 216 morning-after-pills a year to students. In 2019, there were 312 pills sold to students on campus, 80 directly from the campus pharmacy.

At most pharmacies, the price typically ranges between \$35 and \$50.

The Wellbeing Team says the project aims to reduce financial barriers and increase ease of access to the morning after pill for UoA students.

"It's all about making it so that students are able to make the choice that feels right for them, without the cost of something impacting their decision," says Health Promotion Advisor, Thibaut Bouttier-Esprit.

According to a US study, around 25% of women between the ages of 25 and

49 have taken the morning-after-pill, with University aged women being the most likely to have ever used the emergency contraception.

"Sadly, no similar data can be found for New Zealand; however, we can assume from this piece of work

pregnancy test and a morning-after-pill for free. Students weighing more than 70kg may be advised to take a double dose, which will also be funded.

Students registered with Health and Counselling can book on-the-day nurse appointments, and there will be no cost for this appointment.

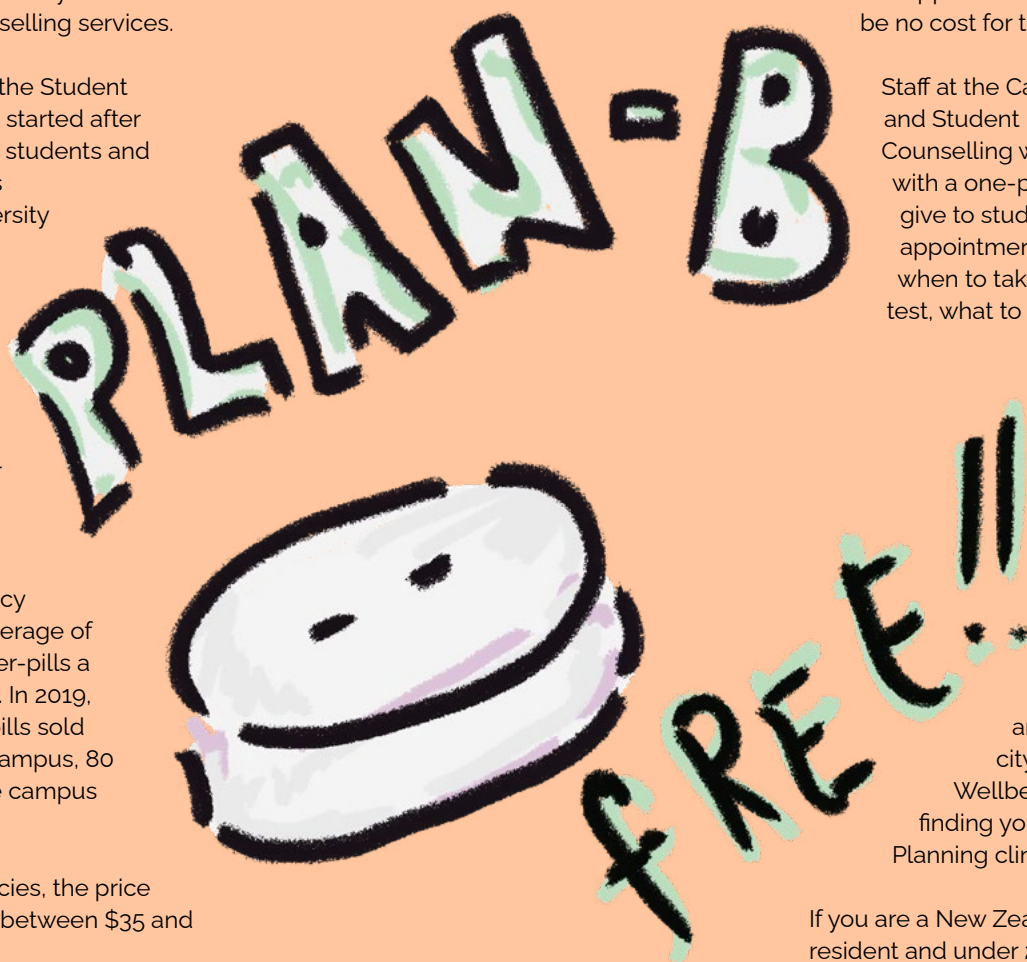
Staff at the Campus Pharmacy and Student Health and Counselling will be provided with a one-page handout to give to students during their appointment. This will detail when to take the pregnancy test, what to do if you get a positive result, and the support services available within and outside the University.

If you need to access the morning-after-pill and you are not near the city campus, the Wellbeing team suggests finding your closest Family Planning clinic.

If you are a New Zealand citizen or resident and under 22, Family Planning also offers Plan B for free. Otherwise, there may be a \$5 prescription fee.

Emergency contraception can be used after unprotected sex to protect against pregnancy up to 72 hours after sex. However for most people it is still effective up to four days after sex.

Students can find out more by searching "Plan B" on UoA's website.



that a high percentage of women will use the morning-after-pill," says Bouttier-Esprit.

Students can access Plan B for free without a script or appointment by showing their campus card or enrolled courses on Student Services Online at Unichem Pharmacy, located in the Student Commons of the city campus.

You will be asked a few health questions to ensure that the medication fits your needs. A Pharmacist will then provide a

Inspira Terror Part Two The Remix

Students Experience Issues Again With Problematic Exam Software



JESSICA HOPKINS (SHE/HER)

Students have reported that technical glitches with Inspira, the University's examination platform, prevented them from accessing their exam on the day.

Re-sit opportunities were offered to two of the impacted courses, LAW 121G and LAW 458, due to invigilation requirements. For these students, their best grade became their official grade. Other students impacted by the disruptions were offered compassionate consideration.

Concerned students took to TikTok to express their frustrations with the platform, including LAW 121 student Linh Hoang who says she was supposed to sit her exam at 12:30 pm, but instead ended up "going on a rollercoaster of emotion" for four hours.

"Due to a huge amount of people using Inspira all at once, the application crashed, which resulted in many students not being able to access the exam or, in

my case, I got in 40 minutes late."

Hoang says affected students received an email at 3:20 pm that they could re-sit the exam at 3:30 pm.

"At this point, the students who had issues accessing the exam were stressed out, anxious, and frustrated because they'd have to start all over from scratch. Most of us did not attend the second session as we believed we deserved to do it on another day when we were actually mentally stable enough for it."

She says the University was understanding of the situation and offered an exam session on another day. "I feel like this solution was really fair for everyone."

This isn't the first time the platform has been a problem for students. *Craccum* spoke to students who experienced the same technical issue using Inspira earlier this year, in our first article on

the issue; Inspira Terror: UoAs Exam Nightmares.

But the University says they have no plans to stop using the exam platform, telling *Craccum* that they will use it again in Semester Two.

"Out of 562 exams delivered in Semester One, five invigilated exams at the start of the exam period faced technical difficulties, which impacted a small proportion of students sitting those exams."

The University told *Craccum* that they are working closely with Inspira to understand why some invigilated exams faced disruptions.

"It is imperative that our students and staff go into Semester Two with full confidence in the systems that support their study and assessments."

Supreme Court of Aotearoa to Rule on Lowered Voting Age



JESSICA HOPKINS (SHE/HER)

Make It 16, the advocacy group campaigning for a lower voting age, argued their case to the New Zealand Supreme Court, Te Kōti Mana Nui o Aotearoa, on 12 July.

Backed by a pro-bono legal team, the rangatahi are claiming that preventing 16- and 17-year-olds from voting is unjustified age discrimination, and in breach of our sexiest piece of legislation, the Bill of Rights (NZBORA).

So how did Make It 16 get their case all the way to the Supreme Court?

The group first took its case to the High Court, which found that although setting the voting age at 18 did discriminate against 16- and 17-year-olds, it was justified and did not breach NZBORA.

Make It 16 appealed against the decision, and in a judgment released

in December 2021, the Court of Appeal decided the young people made some valid points and found that the Government had not justified the age discrimination.

In the third stage of their legal bid, Make It 16 is seeking a formal declaration of inconsistency in New Zealand law, which the Court of Appeal refused to do.

If the Supreme Court rules in favour of Make It 16, it will not change the voting age. But Co-Director Cate Tipler says it will put pressure on Parliament to let 16- and 17-year-olds have a say on the decisions that will impact them the most.

Tipler says that while they are hoping for a formal declaration of inconsistency, their movement is much bigger than just the courts.

"We have a petition with over 6000

signatures, the Government has established an electoral law review to look into this issue, and just next week, Youth Parliamentarians selected by MPs from all parties will be showing their support for a voting age of 16."

The group also recently delivered an open letter to parliament with the signatures of over 70 local government elected members in support of lowering the voting age in time for the upcoming local elections.

"It is particularly outrageous that in local elections, due to the ratepayer roll, property owners can vote multiple times, but 16- and 17-year-olds like me can't even vote once," says Tipler.

Anything that gives landlords less influence on issues like transport, housing, and climate change gets *Craccum's* vote.

Who Wants to be Auckland Mayor?

Craccum's Guide to the Candidates



SARA MCKOY (SHE/HER) AND JESSICA HOPKINS (SHE/HER)

We are less than three months out from Auckland's 2022 mayoral election on 8 October, which, following Phil Goff's retirement, means a change in leadership for the Auckland City Council.

Whether you care about affordable and efficient public transport so you can get into uni, making Queen street more pedestrian friendly, or narrowly avoiding getting hit by a bus on your bike without cycleways, Council leadership will affect all students.

To help you differentiate between the middle-aged white men campaigning for the job, *Craccum* has put together a guide to the nine candidates who want to be Auckland's next mayor.

Leo Molloy, the Self-Proclaimed "Cunt"

Who they are: Former businessman Leo Molloy is notorious for stirring up controversy with his tendentious proclamations and antagonistic disposition. He distinguishes himself from other contenders as "the only non-career politician" candidate (uh, fact check).

What they stand for: Molloy hopes to address the "reckless spending" and "sneaky politics" that he says have infiltrated the Auckland Council. Despite his undoubtedly confrontational political history, he contends the media portrayal of him is overly-negative, and that his brazen demeanour should not overshadow his

policy aims.

Main policy goals: Reducing the cost of living, increasing the council's spending accountability, decreasing Auckland's debt.

Molloy's main policy goals are outlined on his website under 'Auckland's Comeback Plan'.

"Efes-O-bama" Collins

Who they are: The first ever AUSA President of Pacific descent Efeso Collins is upgrading by rooting to be the first ever Auckland Mayor of Pacific descent. He's also the first candidate to have cross party backing from Labour and Greens. Clearly supported by the Pasifika community, Collins is also the only candidate with an (unofficial) jingle, written by *Church Boiiz* dubbing him "Chief of Auckland... Efes-O-bama."

What they stand for: Aside from his call to make public transport free, Collins has yet to make specific policy announcements, citing the importance of listening to community voices to best gauge Auckland's needs. He says his core values are truth, love, and integrity.

Main policy goals: Free public transport, ensuring climate-conscious decision-making, supporting community interests.

Collin's unofficial campaign song and more info on his campaign can be found on Instagram @efesoformayor.

Viv 'Business' Beck

Who they are: CEO of Heart of the City, Auckland's city centre business association, and currently the only female candidate, Viv Beck is a centre-right wing candidate who is said to be unofficially endorsed by the National Party.

What they stand for: If elected, Beck has bold transport plans for the city, including \$110 million in upgrades to the Northern Busway and ramping up bus lanes on the light rail route from the CBD to the airport.

Main policy goals: Cancelling the Auckland light-rail project, greater inner-city police visibility, scrapping the regional fuel tax.

Beck's Transport policy is on the website *Greater Auckland*.

Wayne Brown, "The Fixer"

Who they are: Auckland businessman and former Far North mayor Wayne Brown, who calls himself "the fixer" is running for mayor for a second time. He says he hopes to use his previous experience as mayor to resolve the Council's spending problem.

What they stand for: Brown wants to rid the council of "dopey" projects, which he says absorb rate-payer money.

Main policy goals: wage war on (council spending) waste, tidying up



the city-centre, improving the council's efficiency

Brown's policies are listed on his website fixauckland.co.nz.

Craig Lord, the "Regular Guy"

Who they are: Returning mayoral candidate Craig Lord is a former engineer, Newstalk ZB fill-in host, and newly qualified marriage celebrant. He pitches himself as "not a politician or a corporate bureaucrat" but just a "regular guy."

What they stand for: Lord believes a mayor should represent the people and their interests, unlike "career politicians." He is tired of seeing "unacceptable and frivolous spending," going after the *Squid Game*-style 'Boy Walking' sculpture in Potters Park. He has described his campaign as being "focused on necessities over niceties."

Main policy goals: budget cuts including cycleways and "million-dollar footpaths", addressing city congestion and waste management, improving council transparency.

Lord's 'Auckland Growth Plan' is on his website craiglord.nz where you can also watch his "rant" videos (except for the ones that were taken down).

Ted 'Pinocchio' Johnston

Who they are: Lawyer and second-time mayoral candidate Ted Johnston is also the co-leader of the New Conservatives, the minor political party that says they want New Zealand to be the best place for "all of us" to live. He believes himself to be a "strong, qualified, wise, and skilled" leader and not a "puppet."

What they stand for: Johnston wants to change the Council's plan to resolve inner-city congestion, and scrap the \$2 billion cycleway as opposed to banning cars on Queen Street. He also wants to paint the Harbour bridge blue for some reason; which is all part of his aim to address council "mismanagement."

Main policy goals: tackling crime rates, attracting more tourism with Harbour Bridge, addressing poverty.

Gary "Fresh" Brown

Who they are: Chairman of Hibiscus and Bays Local Board, Gary Brown describes himself as "pro-business, eco-friendly, and future-focused." He describes his mayoral campaign as a response to the need for "some fresh energy, a fresh vision, and some good old common-sense."

What they stand for: Brown believes that the Council's failures are the result of a lack of framework through which aspiring projects can succeed. He feels it is important to involve Aucklanders in decision-making about their own city's future.

Main policy goals: Collaborating with community members, revising current council policies, building more community facilities.

Brown's "Fresh vision" can be found on his website.

John "The Only Candidate" Lehmann

Who they are: Independent candidate John Lehmann says he is tired of the "steady decline" of Auckland's city due to congestion, crime rates and poor council decision-making. According to his Facebook ramblings, he is the only candidate who can achieve success as

mayor. "Still no plan, or vision from the others. Only me."

What they stand for: Lehmann says that the Council should prioritise the community over ineffective bureaucratic systems. He says his goal is for Auckland to become "safe, liveable, and affordable." If elected, Lehmann has declared he will donate two-thirds of his salary to charity.

Main policy goals: ensuring a zero-rate rise, free buses, revisiting the Auckland Unitary Plan.

You might be able to learn more about Lehmann's vision through his Facebook page 'John Lehmann for Mayor 2022' or at least about his one-sided beef with Former National MP Paula Bennet.

Michael Morris, the Animal Lover

Who they are: Former Senior Lecturer at the University of Auckland and vegan animal rights activist Dr. Michael Morris is adding 'mayoral candidacy' to his several noteworthy achievements. He markets himself as the only candidate representing the millions of animals killed in New Zealand every year.

What they stand for: Morris wants to use his platform to support the values of *Animal Justice Auckland*: "justice for animals, justice for the environment, justice for humans." He says his campaign is just the start of his journey to raise awareness for environmental issues.

Main policy goals: Making Auckland more eco-friendly, free and improved public transport, working towards a sustainable community-friendly city.

Morris' outline his platform in an opinion piece in the NZ Herald: *A revitalised city for animals, justice and environment*.



Let's Get Sickening: COVID-19 and the Flu at UoA



CHARLIE PARKER (SHE/HER)

On 13 July the University of Auckland announced that students now have access to a free flu vaccinations through the University Health and Counseling service. The vaccine originally costs a \$25 fee for domestic students, and a \$55 fee for international students. You can book an appointment through the University's website. It is recommended that a person receives a flu vaccination every year to prevent infection caused by the influenza virus and limit the seriousness of the illness if it is passed on.

The news comes as this winter has seen the rise in serious cases of the flu and a new wave of COVID-19 hitting the country. The Omicron subvariant, BA.5, is the most transmissible COVID-19 variant to date, with WHO reporting that COVID-19 numbers globally increasing

by 30% in two weeks due to its presence. On 12 July, 11,854 new cases of COVID-19 were reported, with 710 people in hospital. Flu hospitalisations are estimated to be even higher than this, and numerous people have also caught the flu and COVID-19 at the same time.

University halls have been hit hard throughout the season with the flu and COVID-19, as the close living confines increase the risk of transmissibility. Masks on campus are expected by the University, especially in spaces where social distancing is difficult. Sophie, a current Student Hall resident, says "it would be helpful if we were given some extra help with flu prevention. We're all on a student budget and a lot of people can't afford the extra price of medicine and vaccines on top of living".

Alex, another resident, says "I know some RAs have been able to get the vaccine for free through the University. It's helpful to have that available to residents too... we pay enough to the University to waive the fee".



A "Golden Opportunity": The Toloa Scholarship



CHARLIE PARKER (SHE/HER)

The 2023 Toloa Scholarship for Pasifika students is now open for applicants for Secondary and Tertiary students. The Toloa fund aims to provide more Pasifika students across New Zealand with the opportunity to study and thrive in STEAM based courses, which includes science, technology, engineering, arts, and mathematics. The Toloa Tertiary Scholarship offers students up to \$10,000 for course-related fees for one year of full-time study in a STEAM-related area. There is also an alumni programme available to scholarship winners, allowing further access to mentors, employers, and networks in the STEAM industry.

In a media statement given by Aupito William Sio, Minister for Pacific People,

Aupito William says that "Toloa's vision is for Pacific people to be engaged and excelling in STEAM education. I want them participating and leading STEAM activities". A Pasifika student studying Engineering at the University of Auckland, Sefi*, told *Craccum* that "Unfortunately, a lot of students get left behind by the education system currently in place, but these opportunities allow the Pasifika community access into institutions and job paths that we're passionate about, rather than the ones we might be forced into." An Arts student at the University, Selina*, says she thinks "It's a great initiative, and the inclusion of the arts means no one is left out. Every career path is just as valued, and it makes it seem like Pasifika people

are wanted in areas where we're traditionally shut out."

The Toloa Scholarship programme was originally introduced to raise Pasifika STEAM career employment from 2.8% in 2021, to 8% by 2028. In 2022, 50 tertiary students were awarded scholarships from the program, with 15 of these given to University of Auckland students. Aupito William claims they are looking to offer a similar number of scholarships this year.

To apply, visit the Toloa Tertiary Scholarship application page. Applications close on Friday 5 August 2022, at 8 pm.

*Names changed for anonymity



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Helping Others to See the Upside of Life

Uni students' experiences of mentoring 9 to 13-year-olds



GRACE BURTON-MCKEICH (SHE/HER) AND UPSIDE YOUTH MENTORING

It's no secret that the tween years are a tricky time for the majority of us, what with the onset of puberty, multiple school transitions, and the pressure to plan out your entire life.

However, some kids have it even tougher, forced to deal with way more than their fair share of challenges. Upside Youth Mentoring is an Aotearoa New Zealand-based organisation that seeks to improve the lives of young people with adverse childhood experiences by pairing them with a mentor.

Mentors are people from all backgrounds, including current uni-students! Mentors and Mentor Supervisors from Upside were kind

enough to share their experiences being involved with the organisation. Perhaps their stories will inspire you to get involved too.

How did you get involved in becoming a mentor at Upside?

Emily Johnson, University of Otago: I heard about it through my cousin who was and still is doing it.

Joanna Foote, AUT: I was looking for a volunteer position and found Upside which appealed to me.

Daniel Mackey, AUT: I heard of Upside through a good friend of mine. She has

been mentoring for around six months, and recommended mentoring to me as she thought I would be well-suited to it. I signed up online and was matched within a month or so. It was a great decision to sign up!

Joe Smith*, University of Auckland:

I found Upside on a volunteering website, and the process of getting involved was super easy and organised.

What does being a mentor mean to you?

EJ: It means being someone that is actively involved in my young person's life. It means being a big sister.

JF: It means giving back to

communities and helping in a small consistent way. It means expanding communities of people.

DM: Being a mentor means consistently showing up for your young person. It means allowing the young person to be themselves. Being a mentor requires being a good listener, through the good and the bad, and holding a caring, safe space. Being a mentor also means being the best version of yourself [and] practicing positive behaviours in front of the young person, as to show them what a good role model is.

JS: I am a consistent presence in my young person's life, for whom consistency is rare. I am a compassionate listener. Most importantly, he has my unconditional love.

What are some of the challenges of being a mentor?

EJ: Feeling guilt for growing up in privilege. I have always had a lot of empathy for kids that don't grow up with a stable income. I haven't done anything to earn the stable life my parents have given me, so I do feel like I need to give back and use my position of privilege to give another kid the same opportunities.

DM: It is challenging seeing how tough some people have it. Being from a well-off family with parents who are still together, I have never really been exposed to struggles such as struggling to have food on the table or only having a single-parent at home to look after multiple young kids.

JS: It can take time to gain the trust of a young person, especially if they have good reason not to trust adults. I think it took my young person the better part of a year to feel totally comfortable with me (lockdowns might have played a role also).

What are some of the most memorable moments you've shared with your mentee?

EJ: Going on a TV breakfast show, painting and creating art, baking, and mainly just the little moments where I feel like my young person has shared something vulnerable and grown confidence.

JF: We went indoor climbing one week then walked up Mount Eden and baked cookies another week. It's fun doing different activities than I normally would and taking advantage of what the city has to offer.

DM: My young person has only just turned 9 years old, and one of the first times I met him, he told me that all he wanted for his birthday was a mentor and how happy he was to have me hanging out with him. Seeing him open up to me and be able to be himself is so awesome!

JS: My young person [is] slowly opening up to me about troubles at school. Boys are often punished for expressing emotional hardship, so it felt super rewarding when he trusted me enough to be that vulnerable.

What would you say to people considering becoming a mentor?

EJ: There are so many kids out there that would adore some quality time and attention. The kids in the Upside programme are all so grateful. My young person and her siblings have really taught me how to be grateful and excited!

JF: Do it! I thought I didn't have time in my schedule but actually it's 'chill' time when you are with your mentee and rewarding for all parties involved.

DM: I would encourage people to become mentors if they have a spare two hours per week. This is all that is required and it's not that much time—it can make such a huge difference to these young people's lives. It may be challenging and awkward to get along with your young person at first, but in time they will open up and really start to become themselves in front of you, and this is a great feeling. Being a mentor is not only great for the young person's mental health, it is also great



for the mental health of the mentor!

JS: My biggest fear was whether I could be a good role model to a young person, or whether I would have the right answers to his questions. But mostly, my young person doesn't need answers. He just needs my presence, an open ear, and love.

Mentor Coordinators

What do you look for in potential mentors (i.e., qualities, experiences)?

Farrelly Falwasser: A heart to want to hang out with young people.

Lazarus Haurua-Long: Someone who is compassionate, understanding, willing to learn and try new things. A good mentor is consistent, has unconditional positive regard for their young person and is conscious of the impact this can have long term.

What does being a mentor involve?

LH: It involves meeting with and hanging out with a young person for

a couple of hours a week, once a week, for a whole year. It involves engaging with a young person in ways meaningful to them, which could look like eating food and chatting, or playing basketball for a couple of hours; any way to connect with a young person to build a bond.

What is the purpose of a mentor?

FF: Holding space in a young person's life, keeping the young person safe, journeying with the young person side-by-side and having fun.

LH: The purpose of mentoring at Upside is to help our young people feel a little brighter and lighter than they did the day before.

What support is available to mentors?

FF: Two-day mentor training, monthly upskilling/training evenings, monthly koha, 24/7 contact to their mentor coordinator or a team member from Upside.

LH: Mentors are able to access support via their Mentor Coordinators. This includes monthly supervision catch-ups, bi-monthly trainings, access to other social agencies e.g., food banks via partners.



Why become a mentor with Upside?

FF: You can make a significant difference in a young person's life simply by hanging out and having fun through shared experiences and activities.

LH: Because relationships change lives for everyone involved in mentoring including our young people, their whānau, wider society, and our mentors!

What's your best memory of being a coordinator?

LH: My fondest memory is recently matching a young person with a mentor, to which her guardian at the time said that this was the perfect mentor for their child and that we couldn't have found a more perfect fit.

Upside is always looking for more uni-students keen to make a difference in young people's lives. They partner with other organisations such as Springboard in Rodney, Tipu Skills for Life in Tauranga, Coast Mentoring in Whangaparaoa, and PACT in Papatoetoe. So, no matter where in Auckland you're located, Upside would love to hear from you. You can find Upside online at <https://upside.org.nz/about-us/>

*NAME HAS BEEN CHANGED TO KEEP STUDENT'S IDENTITY ANONYMOUS



0% Alcohol, 100% Sophisticated

Insights into an alcohol free lifestyle from the founder of AF Drinks



GRACE BURTON-MCKEICH (SHE/HER)

Are you in need of a drinking habit reboot? Perhaps you've had one too many black-outs or an experience with tequila that has made you swear off alcohol for good. Even though lemon-lime and bitters and raspberry cokes slap, they don't quite hit the same, especially if you're at an event where others are consuming alcohol.

That's where Lisa King, founder of AF Drinks, comes in. Lisa is an Auckland Uni alumna and social-impact entrepreneur starting Eat My Lunch in 2015 and AF Drinks in 2020. AF Drinks is an alcohol-free drinks brand intended to help people explore and enjoy an alcohol-free lifestyle.

It all started when Lisa connected her bouts of vertigo to her beloved gin-and-tonics and decided to give up the drink for a while. She quickly realised there were very few good alternatives to alcoholic drinks. Either they didn't taste that great or they were really expensive. There was a clear gap in the market—not just for a nice, grown-up AF drink, but for a brand that could lead an attitude shift.

What is the Sober Curious Movement?

The Sober Curious Movement is all about breaking down the social barriers and stigma that comes with not drinking, especially when out. To be made to feel that you can't have fun or enjoy a party just because you don't want to drink shouldn't be the norm. We are giving people an insight into the AF lifestyle and showing that you don't have to give anything up at the same time.

Why might uni students be interested in AF Drinks?

I think it's safe to say that uni culture still heavily revolves around drinking,

but with the rapid increase in awareness around the damages and wellness issues alcohol can cause, young people are becoming more interested in prioritising their health. AF Drinks is a great alcohol-free alternative for students looking for a substitute drink for their night out. We are actually starting to work with more uni groups and associations by sponsoring social events and giving students a taste of the sober curious movement.

What have been some of the challenges of starting AF Drinks?

We didn't want to just create a regular alcohol free alternative, we wanted to offer the same sophisticated experience of an alcoholic drink but without the alcohol. This required a lot of R&D work with flavor technologists. We also put in a lot of time and development into our own ingredient called Afterglow, derived from all natural spices it gives the same warmth and kick at the back of your throat just like when drinking alcohol.

What does the process of creating an alcohol-free, but alcohol-like product involve?

We start with an original alcoholic drink that we like the taste of, then work with our experienced food tech team to create those same flavors from natural ingredients. We also add our Afterglow to give that final kick. Only when we are completely satisfied with the flavor and product will we then launch it to the consumer.

What are your goals for AF Drinks?

We want to continue spreading the

Sober Curious Movement and have a positive impact in the change to drinking culture and alcohol consumption globally, while continuing to develop new, awesome AF drinks!

What's your favourite AF Drinks product?

For us it has to be the classic G&T seeing as that was the drink we first set out to replicate and what seeded the idea for AF Drinks.

Where can we find AF Drinks products?

We are stocked in supermarkets, liquor stores, and an array of online outlets across New Zealand as well as our own website AF-DRINKS.com and of course The Curious AF Bottle Shop located in Ponsonby Auckland throughout July.



Cyberbullying is Cool Again

Our toxic love affair with anonymous messaging.



NAOMII SEAH (SHE/THEY)

CW: MENTIONS OF CYBERBULLYING AND SUICIDE.

It's 2014. Nicki Minaj has just released her iconic bop "Anaconda", and up and down the halls of your high school, teenagers who have never had sex before are yelling "it's bigger than a tower, I ain't talking 'bout Effiels". Everyone you know has a grunge-core softporn Tumblr and is wearing skater-skirts and eyeliner from the \$2 store. Kids with rich parents are waving around the iPhone 5C that they got for Christmas, and everyone, *everyone* is on YikYak and Ask.fm.

For those too young to have used Ask.fm and YikYak, or are just lucky enough to have escaped their influence; both sites were places to post anonymously. The anonymous format often led to—

pardon my French—some fucked up behaviour.

YikYak was an app that worked by broadcasting your anonymous message to anyone within a 5 km radius of you. People could "upvote" or "downvote" your message, and posts with the most upvotes stayed at the top of the app. Naturally, as the app worked by proximity, teenagers used it for real-time bullying during school hours. As my flatmate puts it, "it felt like gossip girl."

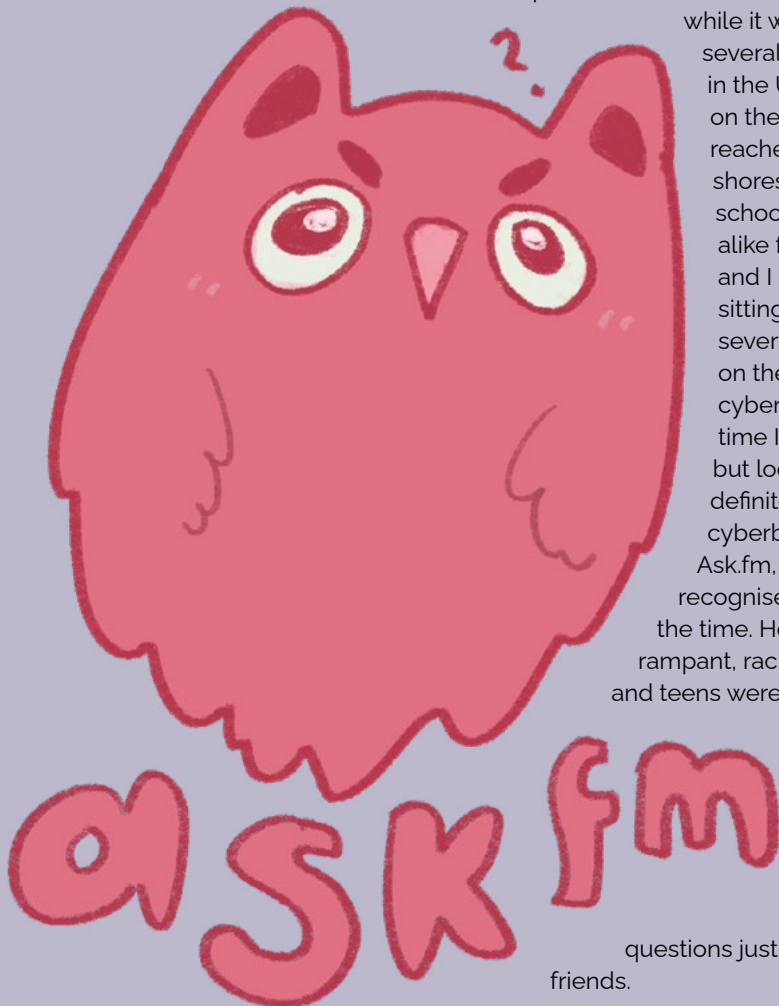
Ask.fm was a site where users could ask a person anonymous questions. If you answered those questions, they would be posted publicly on your profile. It faced a lot of controversy while it was popular, with several teen suicides in the UK blamed on the site. When it reached New Zealand shores, parents and school administrations alike freaked out, and I remember sitting through several assemblies on the dangers of cyberbullying. At the time I rolled my eyes, but looking back, I definitely witnessed cyberbullying through Ask.fm, though I didn't recognise it as such at the time. Homophobia was rampant, racism common, and teens were launching straight up psychological warfare on each other, putting through anonymous questions just to fuck with their friends.

Homophobia was rampant, racism common, and teens were launching straight up psychological warfare on each other, putting through anonymous questions just to fuck with their friends.

Aniwa, who remembers the site, says she was curious what others thought of her, and although she knew it might have been negative she still "got hate that was really unexpected". Like many others, Aniwa also experienced harassment. On a related note, Ask.fm has been described as a "stalker's paradise".

And whether or not you remember Ask.fm or YikYak, the descriptions of these sites might be ringing a bell for you, especially if you've been on Instagram in the past few weeks.

New app 'NGL' provides exactly the same function as Ask.fm. You post the link for the app in your stories, and people follow the link to ask you a question or send you a message anonymously. You can choose to publicly reply to these messages in your story. Over the past few weeks, I've watched as my friends have publicly posted all sorts of responses. They've ranged from cute messages like "I think you're so nice", to straight up sexual harassment, such as one friend who repeatedly received anonymous messages like "show me your tits" and "you're a slut".





that seemed to be from bots; I was relieved that no one I knew would engage in sending anonymous messages for fun.

But the memories of those Ask.fm days were still strong; I couldn't help but be worried for younger users of NGL. History repeats itself, and when you're a teen, what others "really" think of you seems like the most important thing in the world. NGL also has a feature where you can pay to reveal a user's identity, which seems like a blatant exploitation of people's insecurities.

"There's such a performative element to it too," says Aniwa. She notes that people often used to send themselves "anonymous" questions on Ask.fm, and

Since the invention of the internet, concerns have been sparked over the link between anonymity and bullying and harassment behaviours.

But although the latter responses are unpleasant, they're far from unexpected. Since the invention of the internet, concerns have been sparked over the link between anonymity and bullying and harassment behaviours. Studies have linked perceived anonymity to an increased likelihood of cyberbullying others.¹

Additionally, bullying is perceived as worse if done anonymously. This might lead to increased adverse effects compared to traditional bullying—because if someone's stuffing you in a locker, at least you can see who's doing it.² If you don't know who's bullying you, it seriously undermines your trust in those close to you.

All this begs the question: why the fuck do we keep making anonymous messaging apps? And why the fuck do people sign up for them?

Against my better judgement, I put my own ego on the line to find out. I put up my 'NGL' link and waited breathlessly. Was I going to be bullied? Was someone going to profess their love for me?

No. As it turns out, no one really cared. I eventually got a couple of messages

the person replying retained some power as they could choose whether to publicly address a question. That meant the type of questions a user replied to and the way they were answered was also an exercise in performing a self; prime bait for someone still figuring out their identity.

Perhaps that's why anonymous messaging can be so popular

...why the fuck do we keep making anonymous messaging apps? And why the fuck do people sign up for them?

with younger users. As one friend who remembers Ask.fm notes, "the anonymous questions helped me learn things about myself that I didn't know." And although they acknowledged the site was "mostly bad" they also said that "anonymous communication could be a really powerful tool for self discovery."

So, anonymous messaging apps are usually bad, and their very existence can capitalise off people's insecurities and self-doubt. Yet, it seems like many of us keep using them *because* of our insecurities and self-doubt. What does that say about us? In Aniwa's words: "we haven't really grown."

¹BARLETT, CHRIS P., & DOUGLAS A. GENTILE. 2016. PREDICTING CYBERBULLYING FROM ANONYMITY. *PSYCHOLOGY OF POPULAR MEDIA CULTURE*. 5(2) 171–180.

²STICCA, FABIO, & PERREN, SONJA. 2013. IS CYBERBULLYING WORSE THAN TRADITIONAL BULLYING? EXAMINING THE DIFFERENTIAL ROLES OF MEDIUM, PUBLICITY, AND ANONYMITY FOR THE PERCEIVED SEVERITY OF BULLYING. *J YOUTH ADOLESCENCE* 42, 739–750. [HTTPS://DOI.ORG/10.1007/S10964-012-9867-3](https://doi.org/10.1007/S10964-012-9867-3)

NGL



Return Trip of the Prodigal Son

Turns out interviewing my mum didn't fix our communication problems



ARELA JIANG (HE/HIM)

It's never easy talking to your family. What do you say to them? "How's the mortgage auntie?" or "pretty scientifically inaccurate views you're spouting huh, Greg?" You can bear a few phone calls every few months, but to be stuck with them for the holidays feels like a never-ending anxiety attack. It's just the absolute worst chat over salad and forced smiles, counting down the minutes 'til the "Leaving sunny Hawkes Bay!" sign is behind you on your way back to the big city. With rising tensions and still two more days in your hometown, you start Googling 'hitchhiking murder risk statistics'. And yet again, unable to shake our obligations, we return for the holidays.

Unable to defend myself with excuses of borders or summer school or a job, I took my biannual trip to Hawkes Bay (while the flatmates are away, the ones who don't get along with their families are sad if they stay). Two

days, so minimal casualties, no? I was wrong, of course—it was back in the trenches from day one. My mum and I had a fight. A big one. What we fought about isn't important, but what I took away from it is. I aired my gripes with our past, hoping she would see things my way. I sought acknowledgement, consensus (and secretly, guiltily, an out from my familial obligations to show face if neither could be achieved.) We both left frustrated and empty-handed, further apart than when I was 410.7 km away. So, instead of maturely reaching out an olive branch, I interviewed her for a piece.

It was a weird conversation. Uncomfortable. Unceasingly frustrating. The chat in itself exposed that it's never really about what you fight about—it runs deeper than that. Even though the topic was on communication, the walls were still there. There would be moments of what appeared to

be breakthroughs where *finally* she understood where I came from. A-ha moments soon after shattered with any variation of "we both have our opinions". I'm sure she was thinking the same, though, that she was getting through to me.

I opened up the conversation (over phone of course, I don't think I could've handled a video call), with a rundown of our topic ("I suppose it's a very casual chat about commuica—"). She disrupted my wind up with an "Arela, if you want to be a lawyer you have to get to the point." Fair enough.

What's your thoughts on that argument we had when I confronted you over the break?

妈: I'm...very pleased...with that conversation. And I don't feel



perspective?

妈: I felt frustrated because we have really short communication, and I really don't know, I don't really know what's happening with you, what's happening around you, who you're associated with.¹ You're an adult so I guess I'll respect your decision.

Do you ever think you'll ever come around to agreeing with me?

妈: Yes.. or no.. I guess? Sorry. What you said was hard to understand, but I guess everything has two sides. For me, I shouldn't judge you by one argument. We can agree, or disagree but I guess it's only an argument.²

How do you feel about the idea that people become set in their perspectives and that you can't teach an old dog new tricks?

妈: Well, it depends on what kind of old dog. It doesn't apply to everyone, I think that people can be old and learn new tricks all the time. I think in general it might be, but you should talk to the individual person. Like all Chinese might be bad people, but they're all actually not. I don't know—it's too much of an open-ended question.

Would you agree with me that it's funny that our argument got so heated because even though you raised the fact we had bad communication, we still couldn't communicate how we felt to make the other understand?

妈: Well, we wouldn't have had that argument if we had more consistent communication. I'm sure it would be easier if we talked more often.³

There's an unwillingness, not merely a failure, to communicate on both

our ends, I'll admit. My mother and I are both too stubborn to back down from a fight and at this point I don't think we know how to. It's a messy cycle that we can't bring ourselves to break—because if we did, who knows what minefield of ugly things we'll expose? Best to keep our guilt and our blame close to our chests. Easier to accuse our differences in cultural and generational understandings for our fundamental disconnect.

Maybe I'm just a sensitive Gen-Z snowflake who can't take a few heated words and craves reassurances and a pat on the back for validation. Freud would probably scoff at this piece and write it off as the petty complaints of a spoiled adult child not even worth psychologising over. I should be more grateful for my family, the fact I don't have to cross entire oceans to see them, that I can see them at all. And I am grateful for all these—but that doesn't mean the return is any easier.

I don't understand yet what I've learned after the argument and this conversation with my 妈. My sense of familial obligations to return still remain—it would take another global pandemic to interrupt them. But who should I be when I'm home? Opener of old wounds who tries to communicate more even if it can be so painfully one-sided? Or just mute, complacent, stoic: just present—nothing more and nothing less. For now, I'll stick to sending awkward birthday well wishes, thumbs up reacting to unread WeChat articles about Covid, and book my intercity bus tickets.

[1] FOR SOME REASON THIS MADE ME LAUGH.

[2] MY ONLY RESPONSE TO THIS WAS "...SURE. LET'S MOVE ON." I DIDN'T REALLY UNDERSTAND WHAT SHE WAS GETTING AT EITHER TO BE HONEST.

[3] I DIDN'T KNOW HOW TO EXPLAIN TO HER THAT TRYING TO COMMUNICATE MORE AND STILL BEING MISUNDERSTOOD JUST MAKES YOU WANT TO GIVE RADIO SILENCE. I DON'T THINK SHE'D GET THE THING ABOUT INSANITY BEING REPEATING THE SAME THING OVER AND OVER AND EXPECTING DIFFERENT RESULTS.

confronted—that was expressing how we feel. I love communication, I do. I feel like I don't try to communicate a lot because you're very into your freedom mindset right now as a young person. I'm letting you grow your own thinking and using your own judgment, and be responsible for your own feelings.

Do you think it was hard for you when I disagreed with your recollection of the event we argued about, and how it actually impacted me?

妈: Well, you're an individual, you have your own opinion and you're old enough to have that opinion. I don't think I can force my opinion on you, and so do you, right? There's no black and white, you might have your own habits and you might think differently but that's okay. That's your right.

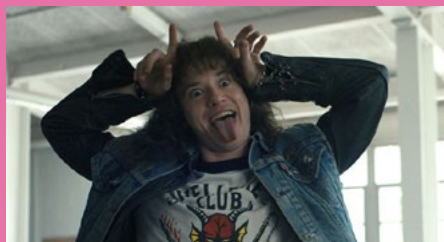
How do you feel about being unable to get through to me and have me understand your



PHOTOGRAPHER: FLORA XIE (@floraescent)

MODELS: WEICHU HUANG, CRYSTAL CHEN, KATHLEEN YANG, MARIAM HAERI, BLAKE SCANLEN





TV

STRANGER THINGS

DIR. DUFFER BROTHERS



VICTORIA NICOLL (SHE/HER)

It's a while since we've been back to Hawkins, Indiana. We haven't been since 2019 (or 1985), and it's quite clear that a lot has happened. So, where do we start? We've got new characters, so many subplots that it's hard to keep track, more of Eleven's history... still, the world of the Upside Down doesn't seem as believable.

Is the bleakness of Hawkins and the Upside Down still as much of a good escape as it was? The short answer is yes. If you spend any time at all thinking about how the plot lines up, it's a less resounding yes. It's everything we love about *Stranger Things*, it's campy, it's familiar, it's what we expect. Even if the Henry/001/Vecna storyline threw the entire Upside Down into question (why is he in purgatory? Where is the purgatory? Where does Hawkins in the Upside Down sit in relation to it? How did Henry find Hawkins after being in this purgatory?), it's still quite pretty to look at. The Duffers know how to make a set look good, even if it is at the expense of the plot sometimes.

The 80s? Do you mean Freddy Krueger? Or Soviets? *Stranger Things* has them both!



FILM

MINIONS: THE RISE OF GRU

DIR. KYLE BALDA



NANCY GUO (SHE/HER)

Our beloved banana-yellow, dungaree-wearing friends are back! But, this time audiences are transported back to the groovy seventies, where we follow the origin story of an adorable young Gru, who tries to join his favourite supervillain group, the Vicious 6. Accompanying Gru and his babbling henchmen's antics is a seriously boogie-inducing soundtrack, produced by the iconic **Jack Antonoff** and featuring artists like **Tame Impala**, **Diana Ross**, and **Phoebe Bridgers**.

Vibrant psychedelic bops aside, I loved the unexpected integration of Chinese culture. I also can't help but uncannily relate to the newest minion on the block, Otto. Sometimes, I'm dumb as pet rocks too.

This film officially marked the transition of my love for *The Minions* franchise from ironic, to proudly unironic. Once I finally liberated myself from pretentious indie film snobbery, I could finally appreciate the criminally underrated use of avant-garde absurdism in these films. They demonstrate that lovable characters don't need to be multidimensional. Nor does humour have to be witty or meta to be good. In this exhausting world, sometimes all we need is a good ol' slapstick fart-gun joke.

From Boomer Facebook memes, Gen-Z shitposts riddled with edgy post-irony, and more tragically, banana flavoured Tic-Tacs, *The Minions* franchise is a gift that keeps on giving.

Gorls, suit up! This one-in-a-minion blockbuster will have you going bananas.



GIG

TE KAAHU—LIVE AT MATARIKI

THE TUNING FORK



MADELEINE CRUTCHLEY (SHE/HER)

In a celebration of Matariki, Te Kaahu brought three artists to the Tuning Fork stage for a warm, cosy evening scored by many genres.

HINA (Te Rarawa, Ngāti Raukawa) opened the evening with a stripped back set. She played solo and was also accompanied by a small band on electric guitar and cajon. Her sound mixed pop, R&B, and jazz, with standout tracks 'Made This Way' and 'Go So Well'. **MOHI** (Ngāpuhi, Te Rarawa, Ngāi Te Rangi, Ngāti Kahungunu ki Te Wairoa) followed with a fusion of jazz and swing that had the crowd swaying along. 'E Kii' opened the set with smooth grooves and 'Ōhaeawai' was a touching moment to remember home.

As the final act, **Theia** (Waikato-Tainui, Ngāti Tīpā) brought her reo Māori project **TE KAAHU** to a charmed audience. Between each waiata, Theia talked the audience through the meanings of the songs, how they related to Matariki, and her whānau (especially her kuia, whose song 'Kiwi Weka' she performed). The instrumentation and lyricism from Theia, the full band, and accompanying vocalists from Dio Girls were immensely beautiful. Though the studio album *Te Kaahu O Rangi* is gorgeous, seeing Theia perform live with the full band, complete with lap steel guitar, was a moving, special experience.

An exciting, energising moment for Matariki.

DIR. JANE YONGE





A New Wave of Yellow Peril

A kōrero with the director, playwright, and cast of *Scenes from a Yellow Peril*



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

Asian representation in the arts has, until more recent years, been lurking quietly in the background. The few tales Asian creators have been able to tell are well-worn: down-trodden migrants in varying labour professions (the miners and the farmers), racist stereotypes, and poll-taxes.

Without discrediting the pioneering efforts of such Asian productions that have forced open the door for plays to explore more nuances in the Asian identity, 'Asian theatre' has traditionally relied on its tragic and educational elements for legitimacy. It's heartening to see Asian theatre-makers who used to avoid touching on their Asian identity in fear of being "pigeonholed" finally embrace and subvert it. *Scenes from a Yellow Peril*, produced by Auckland Theatre Company in collaboration with SquareSums&Co and Oriental Maidens, feels special because so few productions can articulate, let alone play around with, our current state of race identity politics. Much has changed for Asian theatre and its creators.

For director and UoA alumna Jane Yonge, her journey from doing

performing arts at UoA to directing professional theatre productions has drawn inspiration from many sources. "I wanted audiences to experience these big feelings that I had," Jane says. "I want audiences to feel something; I want to go to theatre and shows and really have the impact of live experience."

What has been weighing on Jane more recently is the model minority myth, which is the idea that Asian people are supposedly the 'model' standard for minority groups: obedient, keeping to themselves, and silent against the dominant population. *Yellow Peril* sought to dissect these questions. "How do we perpetuate these things over and over again, and how do we break them? And then, who do we wanna be at the end of it all?" And, perhaps because of this myth, so many theatremakers have avoided telling more disruptive Asian stories until more recently. Jane explained that she got into drama as a shy kid because her parents "thought it would be a good way to fix that... while also kind of trying to push me to be a model minority, and be quiet and not be too loud." This contradiction between what Jane

describes as the "Western mode of what an extroverted kind of performing artist looks like" and the model minority myth is "quite significantly different." And through the process of *Yellow Peril*, she's been "enjoying unpacking" this contrast.

To create a piece so provocative, unconventional, and unapologetically angry held together by disordered order is more than rebellion; it's revolution—the model minority myth turned on its head. Crucially, for Jane, unapologetically putting forward these stereotype-breaking ideas meant committing "to everything you're doing 100%," which means "[people] can't question it." Creating a space to deconstruct and question identity allowed the play to go beyond the expectations and restrictions of standard theatre and the stereotypes of Asian theatre as being serious, heavy artworks. The response to the scene 'You Often Masturbate' baffled Jane. "It's a really well-written piece, but it's not designed to be [Nathan's] opus. He's writing stuff that's not traditional model minority content, and yet the response by the more 'white royalty' in theatre is like, this is incredible work". Audiences

don't expect rage and absurdity from the model minority. "People don't know how to read it. They're like, is it art? Are we taking this seriously, or are we just trolling? Does it matter?"

Nathan Joe, *Yellow Peril*'s playwright and performer, expresses that the show is "an opening up that connects me to the audience in a way that is a profound gift." Performer Angela Zhang shares a similar sentiment, saying, "What's surprised me the most is how much people from other minority groups have related to the show. It's a reminder of how much is shared between marginalised groups—the rage, the grief, the joy."

As Uhyoung Choi, another performer, says, "There is something about sharing these experiences that help you unpack and unburden yourself of some of the struggles that have been weighing you down, whether consciously or subconsciously." And this is very much the current state of Asian theatre in Aotearoa. Theatre makers are adding into these well-worn Asian immigrant tales the nuances of the very personal experiences of individuals at varying levels of the diaspora to explore their own identities. For Jane, "as an Asian practitioner, I want to make work about my heritage, because it's such a huge part of who I am and how I experience the world. And so how can I tell other stories if I can't interrogate this alongside [it]? Because each piece

of work we make is an interrogation of what it means to be human, what it means to exist in the world, and how we live together or not." Most importantly, over time, Jane came to terms with the fact that "if I'm Asian, then I'm making something that's Asian theatre", and that's not bad nor something to avoid.

During the making of *Yellow Peril*, Jane explained that they "needed to make sure that everybody was willing to go that distance, not just in terms of performativity, but actually, are you willing to be open in these conversations about identity personally... because we can't make comments about everybody, it has to be quite specific to each person." She believes that the important questions that need to be asked to tell an authentic story about diaspora are "What are our own questions about our own identities? What does it really mean to be diaspora? ...What is your intention with the work? What do you want to communicate to your audience?" We should consider the "degrees of language loss or cultural loss or potential future cultural loss for our children," and that "there are multiple communities, and they're not monoliths." But Jane emphasises that you also need to find a way to take these experiences "out beyond your community", which can be difficult because "we haven't really been allowed to tell those stories before, or there hasn't been space that's been made for us to tell those stories to

our communities." To finally see these stories be told on stage is, as Uhyoung puts it, "therapeutic and cathartic".

Nathan and Jane both recognised the need to interrogate racism and how we discuss it, including one's place in the conversation, early on in crafting *Yellow Peril*. They were grappling with questions of race and privilege against the backdrop of the Black Lives Matter movement. Questions around what it means to be tau iwi and to be racist towards East Asians, whilst being hyper-aware of being tau iwi and non-indigenous and our comparative privilege in Western society, were important subjects for *Yellow Peril* to raise. However, despite taking the form of an apology, 'Afterword' was not intended to take back any of the messages that the rest of the show had emphasised. Jane tells us that 'Afterword' wants the audience to interrogate our assumptions; "The show has more questions than answers, so don't be seduced by the answers you might hear in the work." Most importantly, it's a call to keep trying. Identity politics is such a finicky, touchy subject that it can be easier to shut down any constructive conversation. "[Afterword] is meant to lead us out with the idea that we'll keep asking ourselves how we can keep trying and what we're striving for. What does it actually mean to confront my own racism no matter who I am, in my own relationship to my family, to myself?"



Whina



OMNI ARONA NGĀPUHI, NGĀTI WAI (HE/HIM)

Before I arrived at UoA, I knew nothing about my culture or Te Ao Māori. Only the fragmented remnants that had seeped through the cracks of colonisation. But through taking Māori electives, writing on Māori subjects, and meeting Māori friends, I was able to learn about Māori protest movements, Pūrākau, and individuals held in high esteem within the Māori world, one such person being Dame Whina Cooper. Born Hōhepine Te Wake, Whina Cooper lived a cinematic life. She worked alongside Sir Āpirana Ngata to promote Māori land development programmes in the Hokianga, she was the first president of the new Māori Women's Welfare League, and most notably, she led the Māori land march from Te Hapua to Wellington in 1975.

Whina brought organisation and action to a community and culture adrift in the present. A culture that had lost its sense of self due to the impacts of colonisation, loss of land, and the missionary work in the north that devalued Māori beliefs. The Marae of Northland iwi lack traditional wooden carvings due to the insertion of Western religion changing the spiritual health of our people, something that the movie touches on.

Directors **James Napier Robertson** (*The Dark Horse*) and **Paula Whetu Jones** create a melancholic and faithful display of Māori life. Scenes of the 1918



influenza pandemic show a forlorn but spiritual atmosphere in tune with the tikanga of our people. Where a title screen would usually go, the film's first shot is of the mother of the nation; it is unmistakably Whina. We see panning shots of the land surrounding the Hokianga harbour. Seeing the Hokianga on the big screen is emotive. It's my home too, and I guess you know you're Māori when you get emotional at the sight of where you come from and the land from which you whakapapa to. Much credit should be given to cinematographer **Leon Narbey** (*Whale Rider*) for his choice of poignant and internally stirring shots.

Whina transitions between three time-points. The titular protagonist's teenage years are portrayed by future superstar **Tioreore Ngatai-Melbourne**, her adult

years portrayed by **Miriama McDowell**, and her elder years portrayed by **Rena Owen**. All actresses give commanding performances. Ngatai-Melbourne displays the chiefly mana of Whina without uttering a word in certain shots. At the same time, McDowell translates the leadership of Whina as best as it can on the big screen. Rena Owen, as older Whina, is wise and sage-like in her performance. Not to be outshone, **Vinnie Bennett** gives a persuasive performance as William Cooper. I'm compelled to watch it again purely to see the credits so I can know who portrayed Māori statesman Āpirana Ngata (it doesn't show up online!). With less than a few minutes of screentime, we still get a charismatic performance of the charismatic and influential politician.

The film is educational and inspiring. Through Whina's activism, modern Māori are inspired to continue the fight for our right to exist, to thrive, and to heal. With a runtime of one hour and 52 minutes, I wish it had been longer. Whina certainly commanded it.

I think I'll go home, back up north towards the Hokianga with a newfound drive to make changes. To action our mana and become historically resilient in the pursuit of helping our people.



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RVLTN



Kiki Hall

An exhibition you will want to view, *Over & Over & Over (again)*



NANCY GUO (SHE/HER)

Countless covers, centrefolds, and pages of *Craccum* have been graced by Kiki Hall's familiar illustrations. Drawing from strong Asian influences and inspired by manga, she works with simple and bold lines that play with value through vibrancy and strokes. Needless to say, Kiki's unique and charming art style is instantly recognisable to *Craccum* readers, bringing the words of our writers to life.

Aside from being a valued and long-time illustrator for our magazine, Kiki's artistry also extends to the realms of sculpture, ceramics, and painting. She not only recently finished her BFA at ELAM, but also opened up a brand new contemporary art exhibition at the Wallace Gallery titled *Over & Over & Over (again)*.

Curated by three ELAM artists—Kiki Hall, Gabriella Lidstone White, and

Heleana McNaught, the exhibition features pieces from the Wallace Art Trust collection and the artists' own newly created works. Through painting, ceramics, photography, and sculpture, *Over & Over & Over (again)* captures the simple gifts and patterns of nature, referencing the ever-evolving forms of the natural world.

The exhibition was born during Kiki's time as a Wallace Arts Trust Summer Intern. Of the work, Kiki says "Gabriella, Helena, and I all sat down to discuss what connections there were between our practices, and what we concluded was nature. This brought about the other key points of colour and form. We wanted to showcase materiality, linking saturated colour and abstract multidimensionality".

Kiki's original work on showcase includes 'Fresh Green' (2022) and the

'Lotus Dew' (2022).

'Fresh Green' features a pate de verre glass spring onion, lotus leaf, and complimentary spring onion cutlets. The lush green piece looks deliciously crisp. Kiki's painstaking attention-to-detail for each delicate vein, each glossy slice, and each miniscule speck of dirt on the spring onion made it seem like it had just been plucked out of my mother's vege garden.

For the artist, the spring onion was picked because "it is an important part of Asian culture. Both my partner and I's culture frequently use this vegetable as the finishing touch, and though it is very common, a myriad of dishes wouldn't be the same without it".

Glass work not only helped Kiki capture the dainty intricacies of the spring onion, but the process of learning

how to use glass opened up “so many possibilities”. Her interest in using this medium peaked early this year, “I was fortunate enough to meet Katherine Rutecki, who taught me all I currently know about glass casting... It has been wonderful experiencing each step of the process”. Creating the spring onion occurred over the course of three months. This was also Kiki’s first time working with glass, a truly impressive feat.

Similarly, ‘Lotus Dew’, an acrylic painting of a lotus leaf on board, carries a personal connection to the artist, inspired by leaves she found in her father’s garden. “It was made with layers of an abstract collection of shapes, colours, and patterns, which not only pertain to the exhibition’s theme, but also capture the essence of shiny dew drops... I wanted to create a playful piece that kept your eyes moving”. Indeed, her lotus leaves steers away from the still-life art style and instead embraces the whimsical, incorporating colour and fun into the subtle details of the piece.

Adjacent to Kiki’s ‘Fresh Green’ is lightbox print ‘The Sign (Variation #1)’, a piece by Jae Hoon Lee. The work was displayed there to highlight how the artworks echo each other, “particularly in the shape, as well as being a nod to side-by-side Asian representation”. Kiki also notes that “there is a slightly humorousness that comes with this juxtaposition, a large lightbox print, beside a dried spring onion hung on a gallery wall. We thought this worked well with the other playful elements in the show”.

Certainly, when you look around the exhibition, your eyes are immediately drawn to the variety of bold, curious, and delicate mediums and colours. Kiki’s favourite piece in the show was Judy Darragh’s *Laser Bloom* series, a collection of acrylic neon pink and yellow flowers that provided vibrant pops of colour to the walls. “That artwork really captures the core ideas of the show—abstraction of nature, vibrancy in colour, and malleable

form. Also, the materiality in that piece is mesmerising as it appears neon, without the need for lights”.

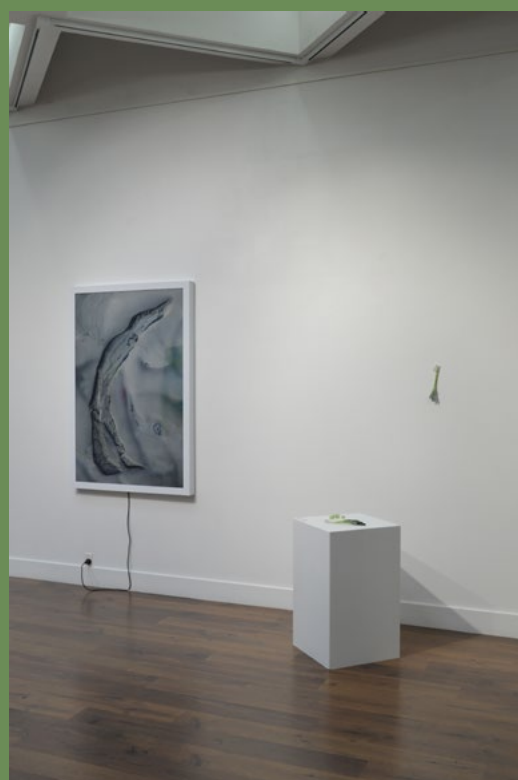
Over & Over & Over (again) differs from Kiki’s previous exhibitions as it gave her the unique opportunity to utilise pre-existing artworks owned by the Pah Homestead, rather than only working with new works. She found that this made curating the show an interesting experience as it required “a clearer understanding of what artworks were going to be used”.

The exhibition was also a distinct experience for Kiki because it symbolised the end of her time as an ELAM undergraduate, and her beginnings as an emerging artist. She reflects that her time as a student was “particularly difficult through lockdown times. With inaccessibility to paid facilities, issues with communication, and overall pent-up stress doing everything at home, I am of the belief that I was not able to create what I wanted, which was a shame”.

However, undertaking a BFA was still a valuable experience, “ELAM did open my eyes to contemporary art. I learnt that art can be contextual and conceptual, holding more meaning on narrative significance, rather than just purely aesthetic and technique or skill based”.

More notably, ELAM helped to elucidate Kiki’s ambitions and interests as an artist. “Upon finishing my degree, I realised that my practice is now based in highlighting the natural intricacies of our surrounding environment. I want to merge traditional with contemporary, and continue to explore nature, my culture, and existence”.

***Over & Over & Over (again)* is open for viewing until 11 September at the Wallace Arts Trust Collection Gallery. To view and keep up to date with Kiki’s artwork and journey as an artist, she can be found on Instagram @kiki_san_art and @kiku_masan.**





The Dystopian Universe of LinkedIn Influencing

A deep dive into inspirational content from the worst social media



NANCY GUO (SHE/HER)

POV: You wake up as the main character in a cautionary tale. The rich have engineered a new social network where capitalists and white-collar workers communicate in corporatespeak, a language composed entirely of meaningless buzzwords. Stories of generational wealth and privilege are re-packaged into heroic tales of meritocracy and hard work, receiving floods of praise and re-shares. The self-validating ramblings

Stories of generational wealth and privilege are re-packaged into heroic tales of meritocracy and hard work, receiving floods of praise and re-shares

of girlbosses have become the new Aesop fables.

Welcome to LinkedIn—a social media so bad that it makes the founders of Snapchat quiver in fear, so frighteningly dystopian that it has 2013 YA fiction writers wishing they could milk this concept into a film trilogy flop, and so feverishly capitalistic that it has Marx and Gramsci turning in their graves, screaming 'I told you so!'

But, it's not all terrible. Beyond the random connection requests from strangers, persistent notifications asking 'do you know [vaguely familiar name]', and over-abundance of philanthropist and life coach profiles, LinkedIn's one redeeming feature is its plethora of inspirational content. The platform is truly an all-you-can-eat chicken soup buffet for the soul, or more accurately, for the soulless.

During our deep dive of LinkedIn, we will be exploring the various categories of motivational posts on offer. However, in contrast to our beloved LinkedIn influencers, I will not be copying and pasting the same story template in attempts to fish reactions from my 500+ connections. Instead, I'll be providing my own original impressions, a testament to my dedication in advancing scholarly research in this area.

The cliché moral lesson

Yesterday, I arrived early for an interview at my dream company.

In the queue to the building's cafe, the man in front of me had forgotten his wallet, and couldn't pay for his large unicorn frappuccino. He was dressed in old sweatpants.

The other interviewees behind me, clad in expensive designer suits, booed loudly.

I opened my heavy Gucci wallet, annoyingly weighed down with poor-people coins, and bought the dishevelled man a kid's fluff, the cheapest item on the menu.

Who doesn't love the classic 'interviewee did something altruistic unknowingly for the interviewer, and is hired instantly' gag, with a side of overused moral of the story?

When I handed the tiny cup to him, I realised that he was Elon Musk.

Touched by my awe-inspiring selflessness, generosity, and kindness, he hired me on the spot.

After a week of working at Tesla, Elon decided to permanently move to the moon, leaving his entire company to me, as well as all nine of his children.

Never judge a book by its cover...

Who doesn't love the classic 'interviewee did something altruistic unknowingly for the interviewer, and is hired instantly' gag, with a side of overused moral of the story? But, the cherry on top is that these posts are all written in the style of our generation's best wordsmith, Noah Centineo,

The platform is truly an all-you-can-eat chicken soup buffet for the soul, or more accurately, for the soulless.

utilising his literary technique of saying a whole lot, while simultaneously saying nothing at all. Insightful React!

Humanity's greatest ethical dilemma

Interns should be...

Financially compensated for their work (LIKE REACT)

or

Forced to do free labour? (CELEBRATE REACT)

LinkedIn is the philosopher's paradise. No matter where you look, there will always be influencers engaged in deep debate over whether unpaid labour can be morally justified. The comments underneath these posts look like if you rounded up every devil's advocate you've ever encountered in a business paper, and then shoved them all into one battle arena. It's a stunning spectacle, watching people

LinkedIn is the philosopher's paradise. No matter where you look, there will always be influencers engaged in deep debate over whether unpaid labour can be morally justified.

blatantly dismiss the struggles of those oppressed by structural inequity. Curious React!

The tone-deaf 'rags to riches' narrative

People always ask me, 'how do you juggle being the CEO of a seven-figure business, director of five wildlife charities, mother to three child prodigies, and two-time winner of Women's Weekly Best Smile award?'

'How did you become superior to everyone else?'

My reply to my adoring minions is always the same, simple answer.

'Never give up.'

Ten years ago, I was working a 9-5 desk job, receiving a salary that only covered one annual holiday to the Bahamas.

One day, I decided enough was enough. It was hardly a life, waiting 'til July to sip coconuts on pink sand. I called my uncle, who instantly offered me the position of Treasurer at his billion-dollar company.

Today, I am writing this stirring inspirational post in a Bahamian beach-front luxury villa, where I now permanently reside.

If I can do it, so can you.

#foodforthought #personaldevelopment #motivation #leadership

The iconic 'girlboss in desperate need of a privilege check', Oprah-worthy

story never fails to pull on our heart-strings. After hearing the 'if I can do it, so can you' advice, my entrepreneurial spirit is so ignited the only thing I want to do is start my own pyramid scheme, and publish a self-help book.

Still not convinced? Outside of LinkedIn, these golden words of wisdom have also been utilised by the likes of Kim Kardashian, who recently said that the beauty standards she perpetuates are reachable—'if I'm doing it, it's attainable'. Love React!

The hard-work fetish even OnlyFans wouldn't monetise

Yesterday, I got married to the love of my life.

**Maybe I'm being over-dramatic.
Maybe I am being overly critical of a social network where people just want to increase their odds of finding a tolerable job in this brutal and dry labour market.**

On our wedding day, she also gave birth to our beautiful twins.

Today, I made the difficult decision to take a few days off work and LinkedIn to spend time with her and the children. If she hadn't sneakily changed my wedding vows to include promising time-off, I would've continued to work my usual 80-hour schedule.

Apologies if you don't hear from me until Friday, see you on the other side!

To wrap up this deep dive, we will end with what the platform does best—the incessant worshipping and glamourisation of hustle culture in all of its venomous forms. If, for whatever concerning reason, you're in need of a riSe aNd gRinD fix, look no further than LinkedIn, the best exhibition of cultural hegemony you'll ever attend. Celebrate React!

Maybe I'm being over-dramatic. Maybe I am being overly critical of a social network where people just want to increase their odds of finding a tolerable job in this brutal and dry labour market. Let's not forget that the majority of users do not publish patronising and ego-inflating content—it's really just the small group of LinkedIn 'influencers' making the platform insufferable.

But, in my defence, if I'm gonna go

After hearing the 'if I can do it, so can you' advice, my entrepreneurial spirit is so ignited the only thing I want to do is start my own pyramid scheme, and publish a self-help book.

full Boomer and rant about how social media has corrupted the youth, I still think LinkedIn is a deserving target. Especially considering the (albeit much-deserved) slack Instagram receives for being fake and upholding toxic standards, it's time we distributed the criticism around a little. After all...

cue cliché LinkedIn style moral lesson and sign-off

Sharing is caring...

Agree?

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Where we take a headline from “The Onion” and write an objectively finer article



SOPHIE SUN (THEY/THEM)

“Visa Announces Cards Can Now Be Inserted, Swiped, Tapped, Bent, Clapped, Rolled, Shoved, Thrown, Dangled, Slid, Or Whacked”—The Onion, 7/7/22

Privilege comes in many forms. There's the classic male privilege (see Taylor Swift's *The Man*). There's white privilege (see every article about people changing their names on their resumes to Anglophonic ones). There's cishet privilege in the medical and healthcare system. The Western world has been tailored to make the lives of its creators, cishet white men, the easiest. Even in New Zealand, Māori and Pasifika families are still hurt by the aftershocks of colonialism. Yes, we celebrated Matariki as a public holiday for the first time, but not even a year ago, the government's vaccine mandate put Māori and Pasifika communities at a disproportionate risk. Recently, society has begun recognising some of the flaws of the world. Movements such as #MeToo, #StarringJohnCho, and #BlackLivesMatter highlight the inequalities minorities face daily and start laying the foundation for sustainable change.

We've even been holding individuals accountable on a personal level. Those around me have been reminding each other when using my pronouns; friends are calling each other out for using offensive terms that were part of pop culture's dictionary; even large corporations recognise the need to

introduce sustainable options (even if they still contribute the most to carbon emissions). It's great that we've decided to introduce these ~~basic human rights~~ changes, and I love those individuals who recognise and acknowledge their privilege, but it is time to stop attacking others for something they have no control over.

I remember being in my second year, mad at everyone (including myself) about scholars who lived with their parents and had meals cooked for them. But my anger and hurt didn't change my standing, and I found myself questioning why I wanted other people to lose out on things I was upset about.

It's not about resenting others for what you don't have, nor about being grateful for what you do have; it's about not competing at all. It is not your responsibility or duty to make the world equitable, nor does anyone else owe you that. But also that's okay! Not being nice does not equate to being mean. The world is neither against you nor with you; it just exists. Once we realise that, we stop trying to find reasons and blame for situations no one has any control over. There are multiple ways of doing life, none of which are right or wrong. The more I thought about it, the more I realised that this wasn't just about privilege. Privilege isn't something that just pops out of thin air. When those with privilege have their achievements discredited, it introduces a culture of shame. Many Asian kids who live at home and have their meals cooked for them are (or are the children of) immigrants who have fought for a better life for

their children. It's not a targeted attack to disadvantage others but a pursuit of betterment for the future.

So, when we look at the privileges within academia (even if it is to envy those who can afford to go to Munchy Mart every day), take a minute, and realise that all we can do is try our best. Sure, this is some cheesy advice, but just like how you're responsible for your feelings, you're also in charge of rewarding yourself for the things that matter to you.

Donkey's Conclusion: as Hannah Montana said, “pop it, lock it, polka dot it”.



Move Aside RnV, The Auckland Zinefest is Back!

Fill your tote bag up with zines, local artistry, and community spirit this weekend



NANCY GUO (SHE/HER)

On the hunt for an exciting and groovy way to spend your weekend the first week back to class?

The Auckland Zinefest is hosting their highly-anticipated Zine Market on the 23 and 24 July,

at the Auckland Art Gallery
Toi o Tāmaki!

This market weekend will showcase the work of over 80 zine-makers and artists from across Aotearoa New Zealand. Their zines utilise a wide variety of art forms, including photography, poetry, illustrations, and comics. To top it all off, entry into the market is free, making this the perfect event for the student budget. However, to purchase zines directly from the stallholders, attendees are recommended to bring cash, and a bag to carry their goodies home.

Hold up... what's a zine? For those who aren't familiar with zines, they're a form of self-published and handmade print media, usually with limited amounts of copies available for circulation. While zines come in various sizes and shapes, the pamphlet or booklet format is pretty common. To bring their messages to life, many zine-makers experiment with collaging and drawing, or even digital methods like Photoshop and Illustrator. Expression and creativity is at the heart of the zine, which is why its pages can be filled with anything, ranging from

stories, jokes, or even manifestos.

Internationally and locally, zines have historically been an instrumental tool for the representation and dissemination of marginalised voices. What initially began as a medium for sci-fi enthusiasts to share their

GrrrL.

As both a process and a creative medium, zines have and continue to subvert and challenge dominant ideologies through the sharing of lived experiences and ideas. They're makers, preservers, and propagators of history

and culture, particularly at a local level where this information might otherwise be lost. To check out zines from the past, Auckland Libraries has more than 1000 local and international zines available for browsing or borrowing.

Zine culture in Aotearoa is also a cornerstone of our grassroots art scene. Attracting various communities, the zine community is an accepting, supportive, and open space for people from all different backgrounds to interact and share their knowledge and experiences. The Auckland Zinefest plays a crucial role in building this community, which they have achieved by running free events and workshops such as Speed Zining and the 24-Hour Zine Making Challenge. The non-profit festival is powered by a committee of 21 people, who volunteer their time to support and further its kaupapa.

For students, zine culture provides a safe and creative space to express their ideas and build a community with like-minded people.

Gabbie, our Visual Arts Editor, who is also a zine-maker and creative, says



interests, an early form of stan Twitter if you will, the zine has gradually evolved to become a mobilising tool for many social movements, including Third-wave Feminism, Queercore, and Riot

that “zines are the catalyst to how I approach art! They’re perfect because they’re the fine line between personal, handmade artistry and commercial, mass-produced kind of art! It’s great that the culture is growing, because it’s a more published form of a diary, and it never hurts to journal. It exemplifies instrumentalism and expressionist art ideals, which is so important, especially for the Gen-Z generation!”

Annie, President of the AUT Zine Club and maker of things, says that “creating zines helps me externalise my inner world so that others can hopefully relate. Zines provide a simple format yet can be niche, vulnerable, and intimate. They move people in unexpected ways”.

Yasmin, a stall-holder at this year’s Zinefest and BDes/BA student artist, says that “zines, to me, are all about creative expression. It’s a fun way to tell your own story in a medium that’s accessible, and that fosters a sense of community”.

Kiki, an ELAM graduate, artist, and stall-holder at this year’s Zine market, feels that “Zine culture is an incredible way for artists to express their thoughts in a free and affordable way. It is so simple to make a zine, but there is so much possibility in what materials to put in, whether it’s stickers, scrap paper, dye, drawings, paintings; essentially an art free for all in a little book”.

The Auckland Zinefest is not just a zine event. It’s the product of many of our fellow students’ and local communities’ hard-work, artistry, activism, and lived experiences. For those interested in experiencing zine culture first hand, the market weekend is the perfect opportunity to get your hands on some zines, meet other enthusiasts, as well as support the zine-making creative community of Aotearoa.

To learn more about Auckland Zinefest, head to their website <https://www.aucklandzinefest.com/>. Alternatively, you can follow their Instagram @aucklandzinefest and Facebook to stay up-to-date with the latest event announcements.



HOW ICKY ARE YOU?

Welcome to Icks Bingo, where *Craccum* lists some objective Icks so you can find out how icky you, your friends and/or partner are. We don't make the rules, we just publish them. Tag us @craccum on Instagram and let us know who's the ickiest at UoA.

Male	Listens to DnB	Drinks Monster energy or V	Posts Boomerangs to their Instagram story	Enjoys banana-flavored vape juices
Owens a puffer vest	Would fail their assignments without Grammarly	Like the Minions unironically	Sets a picture of themselves as their screensaver	Drinks plain cow's milk by the glass
Makes TikTok POVs or thirst traps	Makes people wait to eat their food because they have to take a photo	Watches Twitch or Twitch streams	Uses a protein shake bottle as their normal water bottle	Doesn't floss
Randomly puts on a British accent	Uses 3 in 1 hygiene products	Thinks stealing a road cone on a night out is peak humour	Takes 3 business days to reply to their messages	Wears a cowboy hat to be quirky
Still goes to Bar101 (first years are exempt)	Only seasons their food with salt and pepper	Eats instant noodles with the word 'oriental' in the label	Doesn't use chapstick	Still tags their friends in dry Facebook memes
Only has one pillow on their bed	Claps when the plane lands	Watches Love Island (and genuinely enjoys it)	Refers to women as "females"	Plays League of Legends (Ranked)
Social media/performative activist	Diet Coke girlie	Thinks going to art galleries and museums is boring	Doesn't swear	Uses the Facebook blue thumbs up reaction
Only wears hoodies	Owens a Karen Walker Runaway Girl necklace	Is a car bro	Eats Subway regularly	Online shops during lectures

=PUZZLES=

V	G	I	O	N	B	O	A	R	D	I	N	G	D
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C	P	A	L	O	R	A	T	S	T	G	N	A	A
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GOINGFORWARD
INNOVATION
STREAMLINE
INTERFACE
SYNERGY
BANDWIDTH
ONBOARDING
BESTPRACTICE
PIVOT
CIRCLEBACK
INTEGRATION
BOTTOMLINE
BALLPARK
GAMECHANGER
TOUCHBASE



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HOROSCOPES

It has been a month of rest and relaxation for Craccum's Polly Prophet. She has returned from the depths of her Albert Park hideout, feeling philosophical, slightly unhinged, and definitely not ready to tackle another semester. A close source reports that Polly was recently recruited into a vitamin gummy MLM.

ARIES

It's a bird, it's a plane!
No, it's that burning comet that fell in the middle of the day.
Quick, wish upon a star. Maybe it'll grant you good grades this semester.



TAURUS

It's time to stop being so goddamn stubborn. Just admit you're wrong. Say it. Say supporting Johnny Depp was anti-women. No one's judging you, we all fell for that propaganda.



GEMINI

Ugh, you just really have to tell your friend that you hate their new shoes. Should you be honest or should you shut up for the sake of peace? Maybe you should just send them one of those anonymous messages. They won't know it was you, right?



CANCER

You're not ready for a new semester. Tell your lecturers you have Covid and go home for another week to cry under the covers.



LEO

It's time you knew the truth: you're a walking ick. Look in the mirror and think about your actions. Your obsession with your hair? Ick.



VIRGO

It's time to let go of perfection, Virgo. Okay, maybe just one more planner from Ubiq. Or two. How else will you keep your social and study obligations separate and organised?!



LIBRA

Take a deep breath Libra. Your time will come soon. We all know it's been a long dry spell but just you wait, it'll all be over soon. Until then, just masturbate like everyone else instead of complaining about it to all your friends.



SCORPIO

You've been spending an awful lot of time on your phone recently Scorpio. Have you tried ScreenTime? How about throwing your phone into the ocean? Your friends miss you.



SAGITTARIUS

See a therapist. Please, we're begging you. Do just an ounce of self-reflection for once.



CAPRICORN

Absolutely no notes Capricorn, you're killing it. You're grounded, calm, peaceful, in your lane, minding your own business. Your ass is phat and your skin is glowing. Keep it up bae.



AQUARIUS

I've got news for you Aquarius: crying yourself to sleep does not count as a shower. It's been rough recently, but you'll get through it. So, do your laundry and change your sheets, okay?



PISCES

You're absolutely swimming in creative energy lately Pisces, or wait... maybe that's just procrastination. Yep, definitely procrastination. Put your paints and knitting away, you have lectures to watch.





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