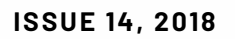


## ISSUE 14, 2018





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<sup>2</sup> 3D Touch is a registered trademark of Apple Inc.  
<sup>3</sup> Display size is measured diagonally.  
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# Fuck Critics, You Can Kiss My Whole Asshole

Guest Editorial with **Samantha Gianotti**, **Caitlin Abley** and **Mark Fullerton**

**Student media** is a complex beast. We're employed to rag on the same people who send us our paychecks. We're expected to put together a magazine in an office that is highly conducive to swamp-ass and not conducive at all to any form of airflow. We either have not enough money and too many ideas, or too much money and no ideas. That second one is never true, to be honest—not from *Craccum*, at least.

While we can get away with writing pretty much what we want (check out Jordan Margetts' guest column on page 32 for a full rundown on what *Craccum* does and doesn't censor), there are limits and general standards of human decency to which we try to adhere.

*Canta*, from the University of Canterbury, got shut down in 2015 for doing a very silly thing in refusing to censor anything that crossed their desk. They subsequently ended up publishing an article which promoted rape in video games, titled "The Epidemic of Butt-Hurt", which was NEVER going to go well. All copies of the issue were removed and *Canta* 2015 virtually ceased to be. The mag underwent a reshuffle in 2016, but that one stupid choice meant that they signed their editorial independence away forever. Every issue published now features an oddly contradictory statement: "*Canta* is now independent of the UCSA and is run by a student-led team. Every issue of *Canta* is signed-off by the UCSA Exec before printing."

A student publication being signed off the students' association before printing flies in the face of everything that student media is meant to be. Editorial independence is a key tenet of student media—it's literally in the *Craccum* editor contract. *Craccum* doesn't directly answer to anyone. Of course there is a complaints process—a farcical situation which sees the *Craccum* editors sit on the board which decides the fate of the *Craccum* editors—but for the most part the, Exec is happy to sit back and let *Craccum* be *Craccum*, safe in the knowledge that very few people read the thing anyway so no one is going to find out that a former AUSA President can't count beyond six.

It's a highly incestuous situation—your job is to criticise the people who pay your wages. You get a close up look at just how

hard these people work, which makes it hard to rip them a new one when they do something blindingly stupid. For the most part, AUSA are good sports. We said their administrative style lay somewhere between Stalin and Mussolini, then six months later they voted to raise our wages. They quadrupled our wage budget and six months later we wrote 2000 words explaining, in detail, why the members of the Executive don't deserve to be paid more than a Prezzy card. Then they tried to take away our funding, so we yelled at them until they stopped.

That problem isn't just a *Craccum* problem, with every student magazine in the country funded by the powers they're employed to razz. But what some see as *Craccum*'s biggest flaw is also one of its biggest advantages. *Craccum* editors are elected rather than appointed, a process which is unique to the University of Auckland, and while this system has its flaws we're lucky in that it means our magazine editors are entirely independent from the student association. This means that the process is free from cronyism or vendetta, giving every student at the university an equal chance of running the magazine. If the students don't like us, they can hold a vote to get rid of us—something which almost happened in 2012.

But, of course, running an election campaign is an effort, and it's not for lack of enthusiasm that elections are virtually uncontested every year—the response to the position of interim *Craccum* editor is testament to that, with around 9 more people applying for that role than ran in the 2017 election. If you've ever thought about writing for *Craccum*, just do it. Don't like what the Exec is doing? Write about it. Let us know. Student politics is full of wankers and wannabes but it's a lot more fun to poke fun at them when you know what's going on.

So yes, while we're possibly the most editorially independent student magazine in the country, there are limits and general standards of human decency to which we try to adhere. Apart from 2009, when the editors published a porn edition, shot in the Quad.

We're not allowed to do that anymore. It's the one thing our contract specifically prohibits. Sad. ■

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RE//ORIENTATION

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After Party

ft. KINGS







# Damning Statistics Reveal Mental Health Crisis

Content warning: discussions of suicide. **By Samantha Gianotti.**

Information released to the *New Zealand Herald* following an OIA request has indicated that at least eleven university students have died as a result of suicide in New Zealand since the year 2015. The deaths of these students ranged across institutions, disciplines and year levels.

The release of these statistics follows closely in the wake of a report by the New Zealand Union of Students' Associations that surveyed close to 2000 students about their university experience, and its impact upon their mental health. It was found that 56% of university students consider dropping out as a result of mental illness or the overwhelming fear or failure. Respondents noted the absence of a sense of community, and financial pressures as keenly detrimental to their mental

wellbeing.

"It is something we need to be taking far more seriously as a nation, but also as a university," noted AUSA President Anna Cusack. "One thing we are working with the university on is the need to put a greater emphasis on wellbeing, and how to bring wellbeing into every facet of the university," Cusack continued, acknowledging that pressures to achieve at a tertiary level often circumvent students' ability to prioritise their mental health.

"We need to be working with the university on a more proactive approach, and directing people in the right direction [towards mental health services] at the early stage", said AUSA's Welfare Vice-President Luke Kibblewhite. AUSA is currently

working with the university on a three-year plan to improve mental health and wellbeing among students, recognising that they are a point of contact for students to begin finding the resources to improve their university experience.

An upcoming Wellness Week organised by AUSA will occur earlier in the semester than the twice annual Stress Less Week, to take a more proactive approach to wellbeing among students before study and exam stress takes hold. "A big goal of the week is to destigmatise discussions around mental health", explained Kibblewhite. "We're quite good at talking about mental health in the abstract, or about the ways it affects other people, but a focus of this Wellness Week will be a push towards normalising [conversations around mental

health]."

The Wellness Week will centre around the "five ways to wellbeing" devised by the Mental Health Foundation. ■

*For students who are struggling with financial stress, AUSA offers textbook grants, CAI grants, dental grants, hardship grants and food parcels. More information can be found at [ausa.org.nz/support](http://ausa.org.nz/support).*

*The University also offers counselling services for students, and can work with individual students on creating a plan that will best improve their wellbeing. More information can be found on the University of Auckland website under "Student Health and Counselling Service".*

*If you or someone you know needs to speak to someone, 0800 LIFELINE and 0508 TAUTOKO offer 24/7 phone counselling.*





# Commission Calls on Tertiary Institutions To Step Up

Tertiary Institutions Risk Losing Funding Over Poor Results for Māori and Pasifika Students. **By Samantha Gianotti.**

The Tertiary Education Commission has indicated that it will withhold its 2019 funding for courses where there are keen disparities for Māori and Pasifika students, following on from the Commission's recent announcement of a five-year plan to eliminate such disparities for Māori and Pasifika students.

Tertiary education providers will be required to demonstrate to the Commission how they plan to improve results for Māori and Pasifika students; while the Commission says that they are not necessarily intending to deny funding on the basis of an institution's poor performance in this area, they have expressed a willingness to re-allocate

funding to higher-performing institutions if an institution's proposed plans to counter-act disparities for Pasifika and Māori students were not satisfactory.

In an article on the subject authored by *Radio New Zealand*, University of Auckland Vice-Chancellor Stuart McCutcheon expressed a sense that the barriers facing Māori and Pasifika was the result not of a lack of action by tertiary institutions, but instead a result of issues at the secondary school level.

"A lot of the disadvantage that Māori and Pasifika students experience is in the compulsory sector, and I don't say that as a criticism of compulsory

education, it's just a reality and until we deal with that we are not going to see the pipeline of Māori and Pacific students prepared for university education in the numbers that we would wish to see."

McCutcheon also made note of his belief that the greater issue facing Māori and Pasifika students was their difficulty in achieving University Entrance on the basis of personal, family and socio-economic barriers.

However, *Radio New Zealand* made note of a report produced by the Productivity Commission, in conjunction with Auckland University of Technology, which determined that three key factors contrib-

uted most significantly levels of bachelor's degree study in relation to Māori and Pasifika students. These factors were students' performance in school, socio-economic position and parents' educational attainment, suggesting that disparities at a tertiary level cannot and should not be attributed solely to prior school experience.

Tertiary Education Commission deputy chief executive Paora Ammunson has backed the Commission's plan to push for change at the tertiary level.

"We want to see from the tertiary providers that they've got a plan in place to achieve those goals." ■



**QUICKCHAT!** With Scooter Jackson

# Football Fuck-Up

So the FIFA World Cup is over. How was it?

Fuckin' dope. All but one of the pre-tournament favourites fucked off before the semis. Brazil got bombed by de Bruyne and Belgium in the quarters, Germany didn't make it past into the next round and the much-anticipated showdown between Ronaldo and Messi fizzled out while Neymar fizzled away into the laughing stock of the football world. England, the self-proclaimed home of football, declared themselves champions after beating Panama and Tunisia and were oddly surprised when they lost to a tiny speck of Eastern Europe. Belgium and Croatia made their best-ever showings at the tournament, while the final between Croatia and France was the stuff FIFA dreams are made of. The resurgent underdogs led by Modric, who looks like a boy dressed up as a witch, against the last remaining football heavyweight.

How did it end?

Well, the favourites won.

Oh.

Yeah, and it wasn't close. 4-2 is a

pasting in any football tournament, and when a grand total of two goals have been scored in regulation time in the last four World Cup finals, for France to be 2-1 up at halftime showed a level of freedom we barely ever see in any FIFA knockout game.

But that was a good thing, right? Because Croatia are racist?

We can't speak for the players themselves, but Croatian fans have a nasty history of extreme right-wing chants and racist banners. A fan once ran on to the field and etched a swastika into the turf. They have to play England behind closed doors because their fans can't be trusted to not be cunts. That kind of stuff. It was revealed just before the final that FIFA had tried to cover up a few incidents of Croatian fans with racist/political banners during the pool game against Nigeria.

That sounds like it isn't Croatia's fault.

It's not, really, but the person in charge of dishing out punishment is FIFA General Secretary Zvonimir Boban, who

is himself very much Croatian.

Seems suspicious. But what about VAR? Y/N?

Y and N. It works to remove doubt but isn't used consistently, which means some people get away with some things while others don't, so we're basically back at square one. Rugby has a refereeing position dedicated to watching the video and calling incidents of foul play, but is equally derided for now becoming too stop-start. It's a no-win situation, and the fact that some calls aren't made until two minutes after the incident makes a mockery of the situation.

Damn. So what now?

Qatar 2022, which will be held in the desert.

That sounds rather silly.

It is. ■





# What'th the Fuck?

The Pop-Up Globe criticised for tone-deaf casting. **By Samantha Gianotti**

The Pop-Up Globe's latest production announcements have launched waves of criticism, as the company has co-opted the "Me Too" and "Time's Up" movements in the promotion of their upcoming season, based around the theme of "Abuse of Power".

The company's decision to utilise the current momentum of the Me Too movement has been considered particularly inane, on the grounds that the company's announcement centred around the promotion of all-male performances of Shakespeare's *Richard III* and *The Taming of the Shrew*, under the guise of highlighting the abuse found within the dynamics of some of Shakespeare's most famous plays.

Radio New Zealand reported that Pop-Up Globe founder Miles Gregory expected the announcement to be something of a controversial one.

"To perform [*The Taming of the Shrew*] all-male with a feminist reading is intriguing. It'll be very funny but it'll also make you think."

However, the hypocrisy of exploring issues rooted within the Me Too movement with an all-male cast has not been lost.

"It's an issue of women working in the theatre... It's employment and opportunities for women that are lost when all the casting's gone to men," said filmmaker Julie

Campbell.

In response to the (apparently, expected) controversy, a spokesperson for Miles Gregory told *Radio New Zealand* that the decision to continue with an all-male cast was in order to fall in line with the tradition of the Elizabethan era.

Penny Ashton, writing for the *Spinoff*, responded: "On that I call bullshit. If the producers rode to work on a donkey, treated strep throat with some 'eye of newt' and couriered their press releases by pigeon, then I'd commend their authenticity. But you know what has moved on in the last four hundred odd years along with technology? Women's rights."

The impact of the Me Too and the Time's Up movements has been felt the world over, as women have called for resounding change in relation to sexual harassment and abuses of power. The Pop-Up Globe's preservation of the (all-male) status quo is patently at odds with the ethos of the movement, assimilating a cause focused on empowerment for women and using it to brighten the spotlight of their male counterparts instead.

Ashton continued: "Cast who you want, just do not ever trade in women's pain to promote it, do not ever trade in historical women's exclusion to justify it and do not look surprised nor act hurt when we call that shit out." ■



Notice is hereby given of an

## AUSA WINTER GENERAL MEETING

to be held on

WEDNESDAY, 22 AUGUST 2018  
at 1.00 pm in Shadows

(Space for those unable to attend Shadows:  
AUSA Space)

Deadline for constitutional changes: 12 noon,  
Tuesday, 7 August 2018.

Deadline for other agenda items: 12 noon,  
Tuesday, 14 August 2018.

Association Secretary







# Celebrate being Human: In Conversation with the Feel Good Period Club

**Emelia Masari** talks to **Ria Kapoor** and **Hazel Oh** from the club working to destigmatise menstruation

## How was the Feel Good Period Club formed?

Nikita Kapoor, a former University of Auckland Student, started Feel Good Period as part of an assignment for her marketing class. She decided to talk to some of Auckland's homeless to get a better understanding of what their needs were.

"I was talking to one lady, and she mentioned menstruation, and I was actually taken by surprise," she says. "I never thought how difficult it would be for them to reach out to other people, to strangers."

She mentioned how much of a struggle it is to have tampons or pads because it is not something that people actively donate.

"It's somewhat easy to ask random strangers for money, for food, but it is embarrassing asking a random person for sanitary products. I think it's surprising that even in this time people just don't feel comfortable with this topic. I felt guilty hearing that she would cope by using dried leaves from Albert Park or going into McDonald's to use the toilet paper if she couldn't manage to get pads."

The Feel Good Period Club was developed through Velocity to run as a social enterprise but we are now focusing solely on running as a charitable club. This allows us to encourage active communication and discussion to change the taboo around menstruation as well as improve the accessibility of sanitary products for women in hardship.

## What are the aims of Feel Good Period Club?

Feel Good Period aims to make everyone feel good about being human, feel good about their bodies and embrace who they are. We aim to break the stigma around menstruation and increase accessibility of sanitary products to those in need by hosting fundraising events and activities.

## Why does our society need a club like FGP?

Our society needs to change, and FGP is helping to foster that change. Growing up, we've always shied away from openly discussing the topic of menstruation, even if it was just among girls. It never once occurred to us that this was a problem. We grew to learn the art of discretely passing pads to each other or hiding them in sleeves of jumpers as we walked to the bathrooms. And if our sleeves or pockets couldn't fit them, we'd end up taking our whole bag with us to the toilet, so that we could avoid being seen pulling out a pad or a tampon in class.

This secrecy never really bothered us too much growing up, we simply learned to accept it. We didn't realise this was affecting our perception of ourselves. We were teaching ourselves that it was not important for other people to know our problems and our struggles and that it was shameful to talk about such a thing.

New Zealand needs FGP because we are a club that is starting a movement to normalise the topic of menstruation. Homeless and refugee women and low decile school girls do not receive enough donations or support from the society because we as a society do not openly talk about this topic.

We could all benefit from being more open to talk and discuss.

## What does the Feel Good Period Club do?

We host fundraising events that celebrate being human and help those in need have access to sanitary products. Our aim simply put, is to eradicate the stigma around menstruation and make you FEEL GOOD, period! All the donations and money raised are passed on to Women's Refuge, Auckland City Mission and or low decile schools in Auckland.

In our first semester, we hosted a movie night, a breakfast event, raffle giveaways and donated over 200 sanitary products to Wesley College with help from 'Everlasting' and. We hope to do even more this semester!

## What are some upcoming events that students can go to?

For Semester Two, we have planned to host afternoon tea and talk sessions, yoga classes, boxing lessons, more movie nights, and raffle giveaways!

We will be hosting a Tea and Biscuit Party on Tuesday (23rd July) 12 - 1 pm and a movie night screening *She's the Man* on Thursday (26th July) 6:15 - 8:30 pm both in iSpace (Kate Edgar, Level 4) with an entry requirement: gold coin donation or donation of a sealed pack of sanitary products. We look forward to seeing you there! Everyone is welcome, you don't have to be a student at UOA to participate.

For updates on all our events and activities like and follow our Facebook page, Feel Good Period Club. You can also send us an email on "fgperiodclub@gmail.com" to sign up for our mailing list or share any ideas you have to help achieve our vision! ■



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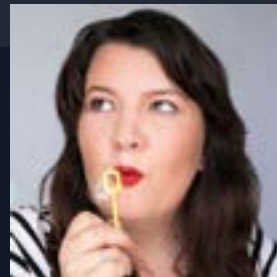


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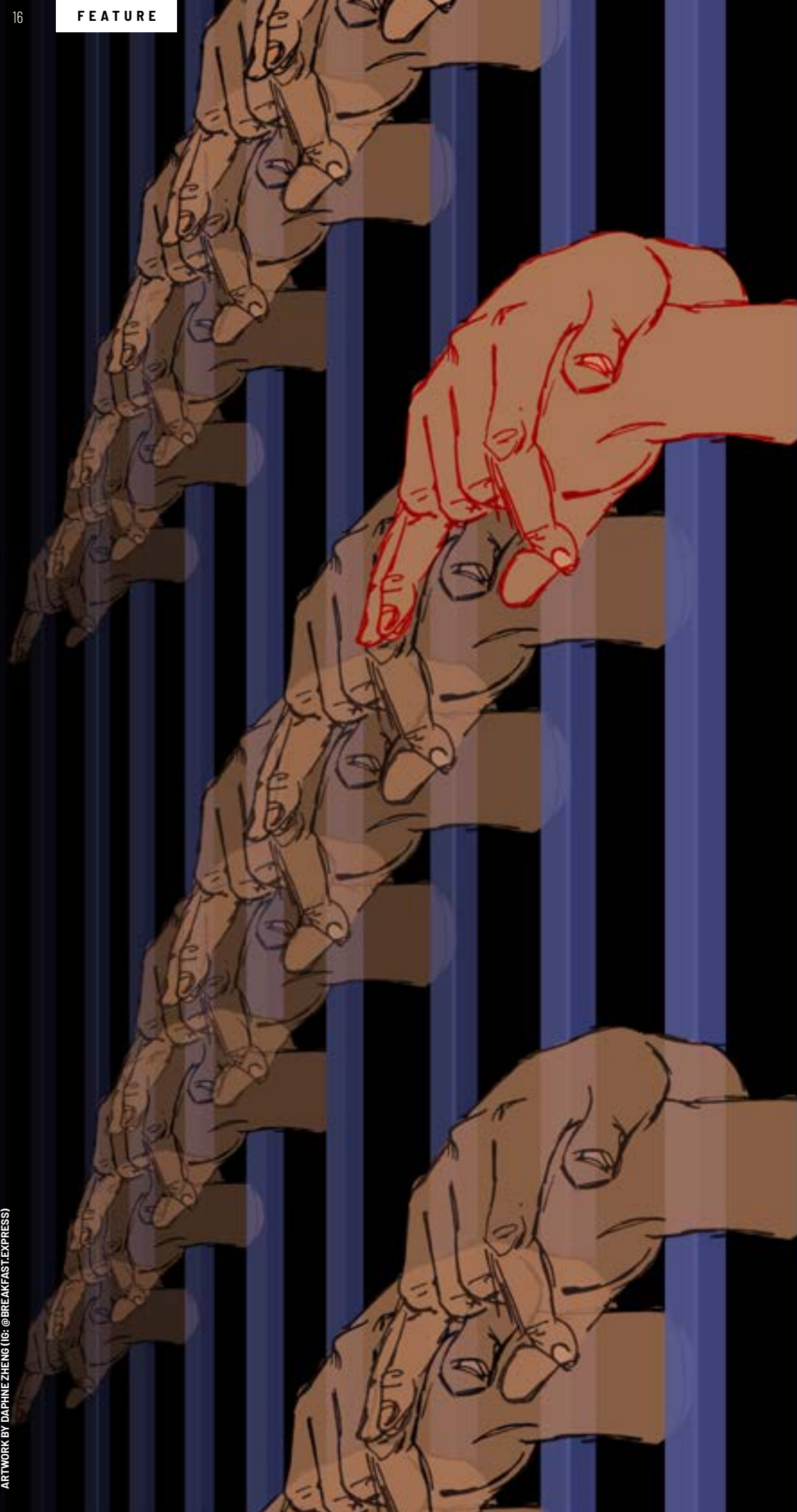
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James Roque

Lana Walters

Brendhan Lovegrove (MC)



# Key Issues in Indigenous Sentencing: New Zealand vs Australia

In part 1 of this series **Ling Ye** analyses indigenous sentencing approaches, beginning with New Zealand's implementation of "Family Group Conferences"

A common feature of colonised countries such as New Zealand and Australia is the overrepresentation of Indigenous people in the criminal justice system. This has come about as a direct result of the traumatising legacy of colonisation, which has shaped the socioeconomic position of Māori and Aboriginal people, increasing their risk of being exposed to the criminal system.

In New Zealand, Māori make up only 15 percent of the entire population, yet represent more than 50 percent of the prison population, while Māori women make up 60 percent of the total female prison population. Australia paints a similarly bleak picture. Aboriginals make up more than 27 percent of the prison population, despite making up only 2.5 percent of the Australian population. In addition, 74 percent of Aboriginal prisoners had a prior adult imprisonment conviction.

Indigenous sentencing has been a fundamental response to the issue of overrepresentation. Indigenous sentencing courts are a problem-solving court that address the problem of the individual offender, while simultaneously addressing the social problems of the community. The different sentencing responses identified for Indigenous peoples in the courts are key to build-

ing relationships between the coloniser and the colonised, yet the status quo cannot be effective as a subservient feature under the dominant Western criminal justice system.

## Why Indigenous Sentencing? The Traumatising Legacy of Colonisation

Indigenous sentencing is not special treatment. Conversely, it is a way for the courts to acknowledge the devastating intergenerational effects of the collective experiences of colonisation on Indigenous peoples. The manner in which the British colonised New Zealand and Australia are different, yet resulted in striking similarities. Indigenous Australians were deemed uncivilised and their land as 'terra nullius', which was only overturned in 1992 in the decision of *R v Mabo*. The terra nullius status established a demeaning relationship between the British and Indigenous peoples, as the colonisers used the law as a means of legitimising random massacres, rapes, seizure of land, and the incarceration of landowners. The racist assimilation policies implemented from 1910 until 1970 saw the forcible removal of children of mixed descent to breed with white people in order to eliminate the Indigenous blood in them.



The colonisation of New Zealand was different as the signing of the Treaty of Waitangi acknowledged certain native rights. Despite this, the colonisers continuously refused to acknowledge native rights, illegally acquired native land, and implemented assimilationist policies such as the Native Schooling System in 1867. In both countries, assimilation policies restricted children to manual training or domestic training, which produced generations of Indigenous peoples reliant on low-skilled jobs, rather than seeking tertiary education.

Indigenous peoples are overrepresented in the criminal justice system today because of the continuing legacies of the past. Assimilation policies effectively wiped out Indigenous culture and their way of doing justice. The common law legal system was foreign to Indigenous peoples. Concepts such as an individualised focus were different to Māori culture's focus on the community. Tikanga Māori was largely ignored as the system stressed the separation of the criminal system from the community, the alienation of the victim, and the lack of focus on *utu*. Furthermore, the urbanisation of Māori into Pakeha society in the late 20<sup>th</sup> century led to decreased respect for Māori traditional leadership and weakened ties to tribal lands and social organisation.

Similarly, for Aboriginal Australians, the Law Reform Commission describes the process as an alien system imposed by the dominant white society. All of these factors directly shaped the socioeconomic disadvantage indigenous people experience. In addition, their overrepresentation in low skilled work sectors means that they are underrepresented as judges, lawyers, politicians, and juries. Thus, Indigenous peoples do not influence the making and enforcing of laws—remaining oppressed by the dominant status quo.

## Indigenous Sentencing Responses: New Zealand

In New Zealand, the negative statistics of Māori overrepresentation, their increase in prison populations, and the Māori renaissance period have pressured the government to reform sentencing implicated in their over-criminalisation. Restorative justice is one of the reforms to sentencing that reflect *tikanga* Māori concepts. Restorative justice is different to traditional penal practices in that it puts the interests of victims, the rehabilitation of the offender, and the reintegration of the offender to their community at the center of their concern. Instead of the depersonalisation of the offender through state sanction, restorative justice focuses on the concept of 'reintegrative shaming'. Through facilitated meetings with the judge, the offender, the victim, police and a community member, reintegrative shaming lets the offender know that while their behaviour is not acceptable, their community is still supportive in their rehabilitation and reintegration.

The concept of *utu* is highlighted through victim participation, which promotes closure and healing. The passing of the Children, Young Persons, and Their Families Act 1989 introduced Family Group Conferences for youth offenders. The Family Group Conference aimed to be inclusive of differing cultural family dynamics, which allowed *whanau* to be involved in the process. Despite the FGC being unique in its approach to diverting youth offenders from the courts, it does not directly address Māori and is unable to cater to Māori needs to the full extent. Eleven percent of Māori youth still have twelve or more court appearances after FGC. A key factor to this reoffending is not having *whanau* or community support present at the conference. As such,

***"Indigenous peoples are overrepresented in the criminal justice system today because of the continuing legacies of the past. Assimilation policies effectively wiped out Indigenous culture and their way of doing justice."***

# ***“Indigenous sentencing is not special treatment. Conversely, it is a way for the courts to acknowledge the devastating intergenerational effects of the collective experiences of colonisation on Indigenous peoples”***

when the whole concept of restorative justice is predicated upon having functional community and family support, Māori continue to be disadvantaged, as the intergenerational trauma of colonisation has detrimentally harmed their familial and community ties.

More specifically focused on Māori is the establishment of the Gisborne Marae Youth Court in 2008 as a response to the disproportionate rates of Māori in the Youth Court. The court process still sits within New Zealand Youth Court system but implements tikanga concepts in a culturally appropriate manner. Those who attend must agree to marae protocols, including learning one's whakapapa. The offender is held to account for their actions, but also held close to their whanau. The Marae Youth Court has improved court appearance rates, and increased a changed attitude towards respecting court processes. Importantly, Marae Youth Courts re-establish a connection with the Māori culture. However, there has been a lack of evaluation of the effects of recidivism of these courts. Importantly, marae justice programmes may sound effective in theory, but can be culturally disconnected in reality. The practice assumes the

offender has knowledge and respect for tikanga Māori. For modern Māori youth, many are not culturally connected to tikanga, especially those who come from broken families.

Section 27 of the Sentencing Act 2002 allows an offender appearing for sentencing to call a witness to address issues that involve their ethnic or cultural background that may have impacted upon their culpability. This section was aimed to reduce imprisonment by involving peoples of different cultures to find alternative ways of imprisonment. Parliament developed this section with Māori in mind to involve whanau and communities in alternative sentencing. However, despite the idealistic aims of section 27, it has failed to be successful. The Ministry of Justice reports that section 27 is under-utilised because of the general lack of awareness surrounding the existence of the section, and a lack of knowledge on how the section could be used effectively by lawyers, judges, and offenders. Furthermore, section 27 cannot enhance the cultural responsiveness of the alienating court process. The clear power imbalance of the criminal justice system means many whanau do not feel comfortable participating. ■



Notice is hereby given for  
**Nominations  
of 2019 AUSA  
Executive & 2018  
International  
Students' Officer**

In accordance with the Auckland University Students' Association's Constitution, nominations are open to currently enrolled students of the University of Auckland, who must be members of AUSA. Accordingly, all nominees must present proof of current enrolment, and any other required information, to the Returning Officer no later than the close of nominations, or their nomination will be ruled invalid. Please Note: To run for the Treasurer's position you must have passed at least two Accounting papers at the University of Auckland and show proof of this.

**Officer Positions:** President, Administrative Vice-President, Education Vice-President, Welfare Vice-President, Engagement Vice-President, Treasurer.

**Portfolio Positions:** Culture and Communications Officer, Campaigns Officer, International Students' Officer (Must be an International Student), Queer Rights Officer, Satellite Campus Officer (Must be a Satellite Campus Student), Women's Rights Officer, Craccum Editor

2018 International Students' Officer (By-Election)

Nominations open on Monday, 16 July 2018. Nomination forms are available from AUSA Reception, 4 Alfred Street from 16 July 2018. Nominations close at 3.00 pm on Friday, 3 August 2018. They must be handed in to AUSA Reception only.

AUSA Returning Officer







# Are We Culturally Trained? Sexism in the Workplace

**Alex Sims** ponders the impact of sexism in the workplace and the misconceptions about social progress

Recently, the *New Zealand Herald* released two articles within the same week, both examples of the strong existence of gendered workplaces that still exist in New Zealand. The first concerns a comment made by rugby legend Graham Lowe describing politician Jacinda Ardern as “a pretty little thing” and the second an Italian forklift driver who greeted his female manager with “hi darling” and then claimed he was subsequently fired for his comment. Can we imagine either of these comments being made to a male employee? Culturally taught ideas concerning women and femininities continue to impact women’s experiences in the workplace. Italian forklift driver Luca Cicioni claimed his greeting was just a case of cultural differences and that “she just needed to tell me it’s rude”. Both of these cases are examples of gender-based discrimination that continues to affect the status of women at work, and their access to executive positions.

From a young age we are culturally and socially trained to conform to gender stereotypes and perform gendered behaviours. These expectations continue to operate in the workplace, causing gender discrimination towards women. Over 30,000 charges of workplace discrimination, reported in 2012 by the

United States Equal Employment Opportunity Commissions, were the result of gender issues. Due to socially taught gender norms, many more gender-based workplace incidents go unreported. Even though the law across much of the Western world bans gender-based discrimination, it remains a prominent problem for working women. Current research continues to show that although much progress has been made, workplace discrimination remains a barrier to achieving gender equality. Bell, McLaughlin and Sequeira in their research describe three forms of sex discrimination that women are faced with today, including overt, sexual harassment and the glass ceiling. Overt discrimination occurs when gender is the basis for employment decisions, and as a result many jobs remain gender-segregated. One example is nursing, which is characterised by low pay and status. Women are constantly confronted with pressure to conform to gender scripts when entering the workforce, which continues to promote sex discrimination.

Gender discrimination is overlooked as a prominent issue today. Why is it that Jacinda Ardern is treated differently to male politicians? So long as the focus remains on her beauty rather than her capabilities, inequality will continue to dominate the work-

place. The differentiation between genders is based on irrelevant features which are the basis for workplace decisions around selection, promotion and training. Token progress, another issue facing women today, hides the fact that only a minority of women have been able to advance to executive positions. Token progress is used as a tool to say 'look how much progress we have made!' when the reality is only 15 percent of all corporate office positions are occupied by women in United States companies. Token positions perpetuate inequality as some organisations promote the false image of equal opportunity, when really they are trying to present themselves as unprejudiced. From a social identity theory perspective, these false notions of equality have a huge impact on progress towards gender equality and providing equal opportunities for women.

Is it impossible to break through? The glass ceiling is a real concept facing working women today. It operates as a subtle and invisible barricade preventing women from advancing to top management positions. There are four key elements of the glass ceiling, including that it must lead to inequality based solely on gender. The next key elements are that the inequalities experienced must increase the higher the position reached within an organisation, while the glass ceiling also works to decrease the probability of reaching executive positions. Finally, unequal practices must become more impactful over time. How is it possible that the number of women in the highest levels of management across industrial nations currently sits at around six percent? The fact that women face direct attacks as they climb towards the glass ceiling provides some explanation. The concept of gender microaggressions offers a helpful lens for viewing the attacks experienced by women. Gender microaggressions refer to the intentional or unintentional actions or behaviours that exclude, demean, insult, oppress, or otherwise express hostility or indifference toward women. Women face indirect displays of sexism that continue to become more covert as they progress higher in their career. Women face gendered attacks as they reach towards the invisible glass barrier, blocking their access to career advancement.

Notions of femininity and masculinity shape workplace interactions and affect the forms of gender discrimination experienced by women. Common characteristics associated with femininity include women being empathetic, sensitive and less determined. These traits linked to femininity and assigned to women, lead to restricted chances of career success. Employers are inclined to view masculine traits as most desirable when selecting applicants for leadership roles. Organisational structures also play a role in gender discrimination, as they reinforce men's power in the workplace. Bobbitt-Zeher researched 219 reported cases of

sex discrimination investigated by the Ohio Civil Rights Commission. One witness claimed the companies' vice president had cautioned them about promoting women, and "he expressed the concern to me that younger women are going to have their minds on their family and their children rather than on the business". Embedded notions concerning femininities continue to prevent women from being taken seriously in their professional careers, as employers unconsciously and consciously value masculine traits in leadership.

So how can we really tell if male privilege exists in the workplace? Kristen Schilt's research, detailing the experiences of two groups of female-to-male transgender men, provides an outsider-within perspective of observing men's advantage in the workplace. Respondents experienced a drastic change in how their human capital was viewed at work after transitioning, as many received increased authority. Schilt argues that as female-to-male transgender men become men in the workplace, they experience increased prestige, demonstrating how gender discrimination is preserved through the workplace. Many respondents commented on how they could see their increased power came at the expense of female workers. For example, Henry noted "I am right a lot more now," explaining how people tended not to listen to his ideas before transitioning. Many respondents experienced being overlooked and seen as unskilled when working as women, however as they transitioned they gained greater respect.

Women continue to be inadequately represented particularly in managerial and executive positions. Although women make up almost 50 percent of the United States workforce, only around 5 percent of women have reached executive positions. A common misconception is that women occupying executive positions are discrimination-free. However, as executive women are far outnumbered by executive men, they are exposed to more frequent harassment. Commonly, these women will experience "contra-power" harassment, as men in lower positions discriminate against women in higher positions. This type of harassment shows the impact of gender stereotypes, as men lower in the organisational hierarchy feel threatened by their loss of power and control. Discriminatory treatment is common when female managers exceed expectations, as this is often explained by variable factors, rather than their personal skills. Although there is no reason women should be prevented from reaching executive positions, discriminatory practices prevent many women from reaching those positions.

Women in the workplace face frequent discrimination, embedded in gender stereotypes and organisational structures. The example in the *New Zealand Herald* article, where a female manager was approached with "hi darling", is just one example of the many types of sex discrimination women face. Jacinda Ardern being admired for her beauty rather than her ideas is another key example of what we value as feminine compared to what we value as masculine. Socially taught ideas concerning appropriate gender behaviour continue to dominate the workplace and prevent women from reaching career equality. ■

***"Women face indirect displays of sexism that continue to become more covert as they progress higher in their career."***

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## Sicario: Day of the Soldado (2018)

FILM REVIEW BY PATRICK YAM

From the get-go, this film had a lot of weight put on its shoulders. A number of people, myself included, were blown away by the first *Sicario* (2015). Led by Emily Blunt, Benicio del Toro and Josh Brolin, the film explored violence and morality in a way that was bone-chillingly powerful. Much anticipation surrounded this second instalment. Though *Soldado* lacked the acting prowess of Blunt and the directive genius of Villeneuve, it might have hit the same disquieting notes as its predecessor. Instead, it fell a little short.

Taking place years after the first film's events, Matt Graver (Brolin) continues his fight against Mexican drug cartels. Bringing back Alejandro (del Toro), they kidnap a kingpin's daughter to purposefully escalate cartel conflicts. While the cinematography, violence, and the acting chops of Brolin and del Toro help elevate the story, much of it was predictable. From the suicide bomber who obviously waited until the mother and

child were almost safely out the door, to the stilted heart-to-heart Alejandro has with the teenager he's kidnapped, *Soldado* merely echoes the sheer impact of *Sicario*.

To be fair, the film stands fine by itself. While some plot points are clichéd (feisty teen melts the hard exterior of our damaged hero), other points are rife with tension, leaving you with clenched knuckles and gritted teeth. Brutality is a constant presence, in the form of physical, explosive violence to political back-and-forth concerning the life of a child. The open-ended final sequence tries to be profound and, to its credit, succeeds on some level. The line "so, you want to be a sicario" could have come across as cheesy, but del Toro's deadpan delivery was great. The implication of a third movie did make me feel resigned rather than excited, though. Ultimately, *Soldado* lacks staying power. Though it packs quite a punch, the bruise doesn't stick. ■



## Theatre: Dara Prayas

PLAY REVIEW BY RUSHIKA BHATNAGAR

*Dara* is a beautiful example of why Prayas, New Zealand's first Indian theatre company, has been able to climb the ladder and become a force to be reckoned with in Auckland's theatre scene. Time and time again, the company has presented stories that we, in a small country like New Zealand, would not be able to see and appreciate otherwise.

Set during the Mughal Empire (seventeenth century India) and based on true historic events, *Dara* follows the story of Emperor Shah Jahan's sons in a battle for the throne rooted in the backdrop of the trials and tribulations of the Mughal empire and its subsequent demise. On one hand, Shah Jahan gave us the Taj Mahal, a historically admired symbol of love and devotion; and on the other gave us warring princes and the beginning of the end of the

Mughal Empire. The fight for the throne between Dara and Aurangzeb is a fight between extremist ideological beliefs and the more peaceful and moderate interpretations of Islam; a fight that still bears as much relevance today as it did in the Mughal court hundreds of years ago.

The hard work of an incredibly talented and, might I add, good looking cast and crew was evident in the poetic and thrilling experience that they were able to deliver to eager audiences. Not one face in the crowd looked disappointed walking out, which was a feat considering the complexity of the story and the big task at hand of both educating and entertaining their viewers.

While the play itself is no longer being performed, I definitely recommend keeping an eye out for Prayas' next theatrical



## Incredibles 2 (2018)

FILM REVIEW BY DARIO DAVIDSON

Cast your mind back through the mists of time, to 2004. When iPods had scroll-wheels, when funnyjunk.com was the pinnacle of online comedy, and before Marvel began firing its superhero movie machine gun at the world, *The Incredibles* was released. Most of you reading this would have seen *The Incredibles* for the first time as young children, and loved it, and consequently spent the last fourteen years yelling “WHERE IS MY SUPER-SUIT!?” about once a month. So, when Pixar told us we were getting a sequel, it’s no surprise that all of us *Incredibles* fans in our twenties looked up bleary-eyed from our adult responsibilities and said, “Hell yeah, they made us another one”. But we were wrong.

Following an excellent opening interrogation scene, *Incredibles 2* picks up about thirty seconds after the final scene of the first film, with our super-family in hot pursuit of the Underminer. After some juicy action, quotable quips, and Frozone’s

inevitable appearance, the plot unfolds like a takeaway menu. It’s simple, and what you get is easy to ingest and probably not worth what you paid for it. But it is by no means bad. In fact, some parts are fantastically funny.

But don’t go in expecting a sequel made for the original audience. This isn’t an animated film for twenty-somethings. It’s another kids’ film, and it’s a great one. It also introduces a slew of new superheroes, which provide some great gags and a couple of epic action sequences. Most importantly, Edna is back, and her scenes are amazing, as always.

**HIGHLIGHT:** Violet + a glass of water + teenaged awkwardness = the funniest three seconds of film in 2018.

**LOWLIGHT:** The lack of any self-referencing jokes at all. If you won’t break the fourth wall, at least lean on it a little. ■



## Ocean's 8 (2018)

FILM REVIEW BY MARY GWENDOLON

Put on your heat-proof-goggles ‘cause this is about to be a hot take: this movie is like a lesbian dream that somehow became reality.

Seven crazy badass, crazy hot ladies committing well-planned organised crime that only hurts rich companies and a sexist guy? Anne Hathaway is also there? How do I get some Google glasses that only have the ability to constantly play this movie on top of everything else I interact with in the world?

*Ocean’s 8* carries on the noble tradition of 2016’s *Ghostbusters: Answer The Call* (another lesbian dream) as an all-female reboot of a successful Hollywood franchise. Unlike *Ghostbusters: Answer The Call* which is basically an alternate universe version of *Ghostbusters* in which the dude ghostbusters don’t exist, *Ocean’s 8* is set in the world of the original George Clooney/Brad Pitt love trilogy that was *Ocean’s 11*, *Ocean’s 12*, and *Ocean’s 13*. Sandra Bullock plays Debbie Ocean, the con-woman sister

of George Clooney’s character Danny Ocean and though George Clooney does not appear in this film, it does feature two thrilling cameos from two of the lower-profile but absolutely iconic characters from the original films.

I was a massive fan of the original *Ocean’s* movies and this movie filled my heart with joy because it mirrored the core Pitt/Clooney BFF relationship of the first three movies. It also mirrored the key turning points of the story of *Ocean’s 11* while having a very different plot, and the cinematography was somehow exactly the same as but also way less tacky than the very 2000’s flavour of the original movies. I don’t know how they did that. Imagine watching one of your favourite movies but now it has girls in it... praying hands emoji.

This movie has Rihanna in it. Rihanna. And Cate Blanchett. If you missed her in the video installation *Manifesto* at the Auckland Art Gallery, you definitely don’t want to miss this. ■



## Scorpion Drake

ALBUM REVIEW BY AMANDA NAUDE

There is no doubt that Drake's fifth studio album is already breaking international music records. *Scorpion* is currently spending its second week at No. 1 on the Billboard 200 albums chart and doesn't show signs of moving. Yet why the mixed reviews and division of fans? Can the success of *Scorpion* be accredited to Drake's skill, or his masses of pre-existing fans?

It is hard to ignore that some tracks on this record feel neglected. *Scorpion* boasts an impressive track list of 25 songs, which may be the reason behind the less notable tracks. Songs such as "Finesse" and "Peak" blur together with others in an unfocused and jumbled haze. It's almost as if the Canadian rapper lacks an editor to cut his more repetitive sounds. In saying this, it has to be acknowledged that true gems lie within *Scorpion* too. Drake is always at his greatest when he is vulnerable to his listeners, much like his honest

tone in the track "March 14". Opening up about being a father in secret, he admits "It's breakin' my spirit / Single father, I hate when I hear it." Another soulful track that shows off his skilled flow is "Sandra's Rose." The song is reminiscent of previous album tracks such as "You & The 6" as he touches on his relationship with his mother, Sandra: "I was Sandra's rose... / Sandra knows I pulled us out of a living hell." These tracks are a testament to Drake's capability as an ever-evolving artist, proving just how deserving he is of *Scorpion*'s achievements.

*Scorpion*, though at times lengthy and mundane, has moments of sheer brilliance that deem the album a solid success. With a bit of recommended refinement, it can be easy to digest and appreciate. Though long-term Drake fans must be warned: this album did not bear the weight of all its expectations, nor could it be expected to. ■



## C'est la Vie! (2017)

FILM REVIEW BY ASTRID CROSLAND

While French cinema has a reputation for pushing the limits of filmic taste, especially in depictions of horror and sex, *C'est la Vie!* is a comparatively classical comedy of errors. The real distinction of this film is the diverse characters the cast bring to life. Each actor delivers a remarkably naturalistic performance, whether it be an unlikeable boss, a brusque manager, a sleazy photographer, a demanding groom, or the myriad off-book workers who carry both the wedding and the film.

While the managerial staff panic and philander their way through the plot, complaining about the latest request from the groom or guests, the remainder of the staff pull together, usually off screen, to overcome each obstacle. While the protagonist is ostensibly Max, (the wedding planner, who opens the film berating a couple for trying to save costs on their wedding, who sees no connection between his open affair and crumbling marriage, who is secretly planning to sell the company, and whose birthday it is) the

character's egocentrism pushes away any empathy or sympathy; whenever things do go wrong it his employees' fault, whenever things go right, he has miraculously saved the day.

This pattern of credit is eye-rollingly familiar. I kept waiting for someone to call out Max for his behaviour, to tell him that he deserved all the strife he had brought upon himself but I also knew that there was no character in the position to do so. In this way, *C'est la Vie* provides a rare commentary on the stratification of the working class. While not explicitly addressed, snippets of dialogue refer to the long hours, low pay, and lack of rights of these workers. Max refers to the impossibility of paying these people fair wages, that the industry is built on the backs of, but refuses to act on these problems, his own security enhanced by their suffering. While I am unconvinced it was the intention of the film, the undercurrent of exploitation makes it a unique comedic experience. ■



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# The Top 6 British Comedies that You Need in Your Life this Winter

**Milly Sheed** gives us a rundown on some of her favourite British comedies and why they should be given just as much attention as their American counterparts.

To me, there is nothing more British than the sitcom. Originating from the BBC in the 1950s, the sitcom emerged as the perfect medium to express the humour inherent in our daily lives. There is no denying the British sense of humour is, itself, highly unique. Yet it still dominates, along with the USA, as a giant in comedy across the world. British humour can sometimes deter viewers by being too outlandish or “confusing”—and much more sobering than comedy ought to be.

The centuries-old tradition of sexual innuendo (dating back to the times of Shakespeare. Think: *A Midsummer's Night Dream*), and a robust sense of pessimism are what make British comedy not only hilarious (in a more nuanced sense of the word) but ultimately highly confronting. This may not be what we want from a comedy when we sit down to watch. We might like to, instead, escape from the embarrassment and solemnity of everyday life. But British comedy does make us think, empathise with and root for loveable characters who, from the outside, seem mostly like blundering idiots. In this way, British comedy certainly leaves a lingering taste in your mouth.

British comedy has seemed to disappear from our TV screens here in New Zealand. *Friends* is broadcasted every single weekday at prime time, *The Big Bang Theory* three times a week, and *Two and a Half Men* and *Mom* are screened just as often. American comedy is popular, and it's satisfactory as it gets us that big, obvious laugh. This is all very well, but this ostentatious sense of optimism and blatant sexual punchlines can feel draining over time. A dose of realism about the world around us wouldn't go amiss sometimes.

So here are my highly recommended British comedies, if you are looking to expand your sitcom-horizons. Next trip to The Warehouse? Rummage through those bargain bins and see if you can find one of these diamonds I suggest below. It may just make your day.

## 6. 'Allo 'Allo

Set in France during WWII, owner of a café, René, tries to ride out the war as comfortably as possible. He happens to fail in this, however, as he involuntarily becomes entangled in the antics of the Resistance. Full of complex escapades and cultural paradigms, *'Allo 'Allo* demonstrates the wonderful way in which the British invariably push through collective trauma and transform it into satire.

## 5. The Vicar of Dibley

A female vicar enters an old-fashioned community and manages to reshape the way the village interact and express love to each other. The cast of loveable, simple-minded parishioners will soon have a place in your heart as Geraldine Granger passes on her wisdom, support and unconditional love to them throughout their daily struggles. *The Vicar of Dibley* highlights the poignant theme of selflessness to our neighbours, no matter how much they can get on our nerves.

## 4. Gavin and Stacey

Forming a romance over the phone, Gavin and Stacey marry and attempt to start a life together which spans across two nations, and two diverse cultures. They must also weather challenges which threaten to separate them, including overbearing families and clingy best friends. You will soon be rooting for these unique, relatable characters. The show is a beautiful representation of the importance of family in battling the trials life throws at us. Available on Netflix.

## 3. The Inbetweeners

You will no doubt relive those tortuous days of high school through this comedy, and through the awkward adolescent antics of the four main characters. If you went to a public high school, you will relate to Will, Simon, Jake and Neil on a spiritual level. The boys attempt to navigate their way through the social pressures of school, attempting to attract girls and look as cool as possible in the process. The crude and overtly blatant nature of the show just highlights its realism, often leaving the characters embarrassed and on the wrong side of popular. Available on Netflix.

## 2. The Office

*The Office*, filmed in a documentary-style, follows the manager of a paper merchant in an industrial part of Britain. David Brent is unlucky in his attempts to befriend his colleagues and appear as the ultimate “cool boss,” but is painfully and unknowingly the butt of all the jokes of his fellow workers. *The Office* perfectly marries the poignant reality of social acceptance and the drudgery of a 9-to-5 office job with comedy. Although Brent is the epitome of self-induced embarrassment and awkwardness, we love and empathise with him through the realism of his circumstances. Available on Netflix.

## 1. Fawlty Towers

The epitome of British comedy culminates in *Fawlty Towers*. Written by and starring Monty Python's John Cleese, *Fawlty Towers* follows the trouble and strife of the owner of a seaside village hotel, Basil Fawlty. With the help of his Spanish concierge and quick-thinking waitress, Basil openly harasses and abuses his customers, driving them from his hotel. Basil Fawlty's distaste for the public is the focal point of comedy throughout the series, but we all can relate to Basil on some level for his fervent attempts at a quiet, undramatic lifestyle by the sea. Available on Netflix. ■



## HOLLYWOOD

# LOST in Space



Each week **Lachlan Mitchell**, glorified tabloid writer, tries to cover up that he is blatantly copying Vanity Fair.

About a month ago, a dear friend of mine had a burning desire to sell me his favourite show of the moment: *The Expanse*. I was hesitant at first, knowing that it had only just been saved by Amazon, mainly because Jeff Bezos, future ruler of the state of Amazon and Associated World Powers. But he sold me a simple concept that instantly had me on board: Shohreh Aghdashloo in beautiful dresses. In power. In space.

I acquired (hah) the first two seasons immediately.

Shohreh 'Ironthroat' Aghdashloo is a majestic actress, who has the power to communicate power, elegance, smoker's lung and rust with a single syllable. So naturally, make her a powerful figure in the goings-on of the solar system. It is not something she is unfamiliar with, having lent her all-powerful rasp to the *Mass Effect* universe. But it is here where she truly shines, and where she embodies the reason why you should be watching this show if you are not already.

Despite not being on screen all that regularly, Shohreh Sul-furbreath is the best way to sell the show. She plays Chrisjen Avasarala, the deputy undersecretary of the now world-controlling United Nations in 2300 something something. The solar system is one where planetary and interplanetary expansion alike has been a reality for centuries, with all the obvious problems inherent in the premise mixed with some good old 'aliens did it' in order to drive the plot. But what keeps me coming back to Lavalarynx Aghdashloo is that she pins down what makes the show so much more than its premise. Chrisjen is just one of the many players out there to secure their interests, but she is the most notable, and most fabulously dressed, in terms of how far they're willing to push the idea of moral ambiguity without losing sight of why morality is so precious to humanity. We're treated to a methodical yet exciting dissection of the various goals driving our 23rd century species. Welcome to the *LOST* of the 2010s.

The problem plaguing many contemporary sci-fi shows is something that has lingered since the '70s, with the arrival of *Alien* and a new, dark look at what the future promises—how to depict why people do morally tough actions, or even outright cruelty, without becoming a caricature of itself. *The Expanse* neatly avoids this by remaining dedicated to a very strict rule: everyone has a reason and everyone has the capability to respect as much as they can loathe. There are no mutually exclusive emotions here, no reasons cooked up for the sake of plot advancement. The writers of *The Expanse* have brilliantly avoided the pitfalls that seem to give other, lesser sci-fi shows their

existence, namely the idea that moral ambiguity needs to be completely depressing and soul-destructive in order to be relevant, or even entertaining. I'm looking at you, *Altered Carbon*. The writers tell us that we are so much more than HBO plotlines and I am thankful for that.

Secondly, it avoids the second major problem plaguing sci-fi in the 2010s: how to tackle diversity. It goes down neither of the two most obvious paths that spring up when lesser writers take on the concept. It does not make diversity the only redeeming factor in the show, but it doesn't take its existence as a matter of fact that solves all 'mere' 21st century social politics. Identity doesn't disappear just because society now regularly jettisons their piss out of airlocks. Again, looking at you, *Altered Carbon*. Instead, we are presented with a show that acknowledges both the reasons behind identity politics without it becoming a draining sideshow. We're even given an undeniable vision into the future of the ugliest ways class exploitation can affect our humanity itself, without the heavy-handedness causing our skulls to fracture.

The irony of Jeff Bezos being a major fan of the show is a rather amusing irony that I can't help but comment on. The man who increasingly becomes more and more of a comic book villain present in lesser sci-fi entertainment is evidently missing many of the plot points present here. The plight of the interplanetary workers whose bodies are literally misshapen due to the poor standards of their environment, with no hope of change short of outright revolution, hammers down the horrors of productivity without morality guiding it. The horrors of working for Amazon are starting to become near-daily articles, with Bezos himself the one to blame. The show that teaches about accepting moral ambiguity *short of exploitation* is something you would think would be lost on a man that has made his billions through laying down the groundwork for a kind of corporate exploitation we have not seen before. The irony of a man trying to usher in a low-grade dystopia enjoying a show depicting said low-grade dystopia is... well, you get my point. You have to laugh because there is no other emotion to express the absurdity.

But in some way, this real-life joke enhances the point of the show: much like *Bojack Horseman* teaches us, we need to be better. Better than our surroundings, better than the failures we see. We don't have to be perfect. Good doesn't have to be nice, nor does it have to be comforting. We all have different ideas on what good means. We just have to make sure that when we leave for the new frontier, it's not because we can't stand the ugliness of our old one. ■



## ECCENTRIC LIFE ADVICE

# 14. How to Summon your Courage

Each week **Astrid Crosland** provides instructions on how to improve your life in some small, but important ways.

**Inevitably**, there will be a time or situation in your life where you have some idea of the best way to proceed but find yourself paralyzed with fear. Despair less, dear reader, for I too am deeply familiar with this emotion. In the case that you find yourself stopped at a crossroads, knowing that inertia is the only non-viable option, here are my suggestions.

While there may be a very loud voice telling you all the terrible things that might happen if you move forward, ask yourself in a louder voice, what will happen if I don't? If I don't make that phone call, how will I share my news? If I don't keep that appointment, how will I renew my prescription? If I don't submit for that thing, how will my work get seen? When you shift away from that naughty voice that worries what might happen if you do something and start listening to the voice that wonders what will happen if you don't, inertia no longer seems like the smart or safe option.

After you start taking chances, it becomes easier to take more chances. Once you have done the things that scared you and none of the things the worried little voice told you would happen transpire, it becomes easier to talk back to that voice and tell it to shut up, and to go and do the thing anyway. Like most things in life, self-confidence is a skill that requires practice to refine. Like most things in life, if you want to get better at it, you have to challenge yourself. In case you are still unsure what to say to the voice, try repeating the following:

*There is no losing in trying.*

*If I try, and they say no, I will be exactly where I am now.*

*If I try, and they say yes, I win. ■*





**GUEST COLUMN BY JORDAN MARGETTS**

# On Forgetting Your Manners; Or, a Nation of Feckless Cunts

*"Do something about your dad's immigration practises you feckless cunt"* – Samantha Bee

*"I would like to sincerely apologize to Ivanka Trump and to my viewers for using an expletive on my show to describe her last night... It was inappropriate and inexcusable. I crossed a line, and I deeply regret it."* – Samantha Bee

More New Zealand than loving rugby and underfunding the arts is hating America. Even the very stupidest Kiwi (and if you want proof let me direct you to any sports bar, or any collection of Young Nats) will gladly opine on the profound stupidity of the Americans, they'll show *super legit* YouTube videos where Americans can't locate France on a map, and think that Australia and New Zealand are North and South Korea. It's got something to do with tall poppy syndrome, I guess. It has something

to do with a class-anxious obsession with our colonial parent; we have some weird idea that the English are sophisticated (have you seen them turn out for the royal wedding? *Classy?*) and the Americans are gauche (have you seen Remuera, or Dr Rudy's? Or the Young Nats? And the Americans are gauche?). And Trump is great for the New Zealand psyche because he proves, conclusively, that the Americans are dumb, and gauche, and totally out of control and weird and hick and backward. Unlike us, we're classy you see.

And with this in mind, writing an America-bashing article (just wait) feels sort of gross. It isn't heterodox or edgy to sit in Auckland and whinge about a country with a functioning literary culture, and the fucking *New Yorker*. Yet, tin-potted and gross and small and boring and parochial as we are, we have something going for us. It isn't our smarts, no it definitely isn't



our smarts. It's our lack of manners. **Fucking shit** we're rude. I swear constantly. I use the word **fuck** at the dinner table, at nice restaurants, in *Craccum* articles, in tutorials (Paula Morris even-ually asked me tone it down about four **fucks** into a workshop last semester), around old ladies, and at the Young Nats (who suck, btw); I've very publicly called Mike Hosking a **dry-dick** and a **shitlord**. Every now and again someone looks offended, to which I respond: **fuck** you. I definitely say **shit** (barely worth making it bold), and **bugger**. I don't generally use words like **f\*\*\*\*t** or **n\*\*\*\*r**, and definitely not **s\*\*t** but that's mostly because it upsets people less straight and white and male than me and seems like it becomes an ethical thing more than a manners thing; but for the most part I could get away with it if I wanted to (I'm pretty sure the editors, context dependent, might have let me publish those sans \*). Probably the only word in my regular lexical rotation that I've actually had to defend has been the word **cunt**. Which, I'm sorry I do and will use, and I'm not sorry. And I'm not talking about baby-boomers, I do not give a **shit** what house-owning-pension-getting-welfare-cutting-arts-hating-**cunts** get offended about, but real people, women-type people. The argument goes that there's no male equivalent, and it's a word used especially and aggressively to demean women. There's merit in that argument, and mostly the compromise we come to is just not to call women cunts in anger, which makes sense.

But here's the point: the only words I cannot say in New Zealand society, even fairly polite New Zealand society, are words that have some kind of ethics attached. Ethics-words, like N-, S-, F- (not **fuck** to be clear, which I'll never stop saying) and, possibly **cunt**, all have these messy and oppressive contexts and saying them when you look like I do and enjoy all the privileges of like never being judged for my race, and never (Family Bar aside) getting groped or cat-called or s-shamed, is sort of mean and hurtful but more importantly would be somehow taking agency or something away from people those words are actually weaponised against. And I'm saying this not because you don't know, and not (not only) to justify my awful language by virtue signalling, but because my point is that even those ethics-red-flag type words are actually sayable in New Zealand, just not by me. So if, for instance temporary co-editor Caitlin Abley wanted to call temporary co-editor Samantha Gianotti a big **s\*\*t** then she could, of course.

The word **cunt** in New Zealand is a bit complex because it's just so useful. Other than reclamation or hyper ironic jokes from identity group concerned the S- and F- type words have no real use. **Cunt** however has many wonderful uses outside of being awful to women. Mike Hosking, for instance, isn't just a jerk (or a **dry-dick** or a **shitlord**) he's a **cunt**. Stuart McCutcheon isn't only a neo-liberal stooge and hypocrite and total bore, he's a **cunt**. Young Nats aren't just spoiled pompous virgins, they're **cunts**. See, it's useful and apposite and feels so good to say (or type). Every now and then I get myself into trouble when the potential oppressed group crosses over with the emotionally-accurate group: e.g. I might get in trouble for calling Paula Bennet a **cunt** (even though it's true), but that's for potential moral dodgyness (and even then I'd only be told off in certain fairly small circles).

Now the Americans, despite their gaucheness, are actually polite. Weirdly, disturbingly, hypocritically, body-politic-poi-

soningly polite. What, I guess, was the pseudo-aristocratic so-called 'high WASP' style of American politics—senators and supreme court judges and presidents were posh and well-spoken and pillars of the community and had beach houses and went to expensive prep schools and read Latin and wore tailored suits—has hung around. Look at Obama, look at Clinton. And yes Trump seems to throw all that out the window, what with his pussy-grabbing (is 'pussy' a swear word? Do I need to make it bold?) and bullying and name calling and outrageous sexism and racism and his implications throughout his campaign that Mexicans are rapists; but he relies on it himself.

For instance, Samantha Bee, the least popular and most funny of the commentator-comedians, while discussing the US-executive's removal of children from their parents for deportation, dared to call Ivanka Trump a feckless **cunt** (I choose not to put the phrase in quotation marks because I'd like to claim it as my own too) while saying she should tell her dad to get a **fucking** grip. Now, one might think this would get a laugh, in NZ it certainly would. Let's also remember Ms Bee is a woman, and so she isn't being sexist (the way I might be accused of when I note that Ivanka is a **cunt**). But instead, none other than pussy-grabbing racist Donald Trump, along with the entire conservative media, round on her for... her language. Quick reminder: children, toddlers, removed from their parents, kept in cages; including the children of legal asylum seekers (not that it should matter). Children of border-hoppers torn from their parents for the 'crime' of hopping the border in search of money (let's also remember the state of California's economy is built on illegal labour) or a better life or that nebulous and fraudulent thing called the American **Fucking** Dream. And on top of that, children as young as three are being asked to appear in immigration court sometimes without an attorney present. Look it up. It's shocking and offensive and insane and makes me **fucking** apoplectic with rage. And then, then, even liberal stalwart *Slate*, on their culture podcast, had a discussion about the use of the word **cunt** and all of the hosts agreed it was out of line. They recognised of course it isn't as bad as the President. But still, naughty, naughty word.

After a deluge of rage and criticism, mainly from the right who reckon a female comedian saying **cunt** is a bridge-too-far, Ms Bee actually, get this, apologised. See the quote above. And then, one of the most feckless of all **cunts**, Sarah Huckabee Sanders, the Goebbels of the Trump administration, was refused service at Red Hen. Well, this of course sparked a debate about whether this was the equivalent to refusing to make a wedding cake for the gays. And sure enough, the right were outraged, but the left were pretty hand wringing, lots of concern about this behaviour, *Slate* noted that while it was satisfying to deny people like SHS service, it wasn't politically virtuous.

To be clear: this is the propaganda minister for a political regime perpetrating a form of race-based child abuse, and the media is discussing whether or not throwing her out is appropriate. **Fuck** that. Yeah, I know, rights, non-discrimination for political beliefs. But: race based child abuse is not a belief it's an action. Refusal of service or using the word **cunt** does not compare.

I don't like my country. But at least we forget our manners. That's what sets us apart. Let's remember to forget. ■



# President's Letter

**Kia ora,**

I hope you have had a great first week back! Last week we had a range of events for Re Orientation including Dirtier Bingo, Savage, a Disney Quiz, and a pie eating competition. We also ran a Family Day at Epsom Campus with ESSA. Re Orientation is the gift that keeps on giving, and this week we have organised a toboggan run with Snow Sports Club and the University, as well as an ice skating rink in the Quad. We will be ending our Winter celebrations with Kings performing at Shadows.

Last week the Student Charter was brought to the association presidents, students and staff at the Student Consultative Group to kick off a review of the document. It is the document that

outlines the relationship between students and the University, and the rights and responsibilities that each party owes to the other. The Student Charter has not been reviewed since the 1990's and we want to make sure that it is a clear and empowering document for the students. You will be hearing much more about the Student Charter as the semester goes on and we would love your thoughts as it gets reviewed. You can also read more about the Student Charter later in this edition of Craccum!

Over the next few weeks AUSA is putting together a proposal for revamping its spaces on campus, like Queer Space, Women's Space and the Common Room. Again we would value your input into what these spaces should look like to best benefit students. There will be opportunity to submit feedback online

and boxes available for written feedback in the various spaces we offer to students. Some of these spaces have not been redone in a number of years and we want to make sure they are able to best benefit the student community.

Next week AUSA will be bringing you EcoFest, with events like a festival in the Quad, tree planting, a free sustainable brunch, Blender Bikes and a Quiz Night. We only have one planet, so EcoFest is a celebration and exploration of living more sustainably in the everyday.

I hope you have a good second week back and that you keep (or start) making it to lectures!

Ngā mihi,  
Your President Anna ■

# The Changeling

**For the first time**, the Summer Shakespeare Trust is holding a Winter edition. Fittingly, it is a darker, more tumultuous experience. Director Michael Hurst's exhilarating edition of the Jacobean drama *The Changeling* is tightly constructed to be 75 minutes in length, with a particular focus on murder, adultery, betrayal and madness. *The Changeling* is the highly renowned 17th-century play by Thomas Middleton and William Rowley. The play is being performed over four venues, to make it more accessible, but time is running out to see it.

I was lucky enough to see its opening night, and I am keen to see it again before it finishes, it was that good. It was fast paced, intimate and twisted. The audience were seated at tables, as if at a wedding, and the play took place amongst the tables, which made the audience feel intimately involved in the action. The lighting by Fiona Armstrong and Jonathan James enhanced the growing tension as the plot descended into chaos. The hand-held lights in a blackened room were eerie and disorientating, as light revealed only flashes of the faces. The impres-

sive cast include many University alumni as well as a current UoA student. In summary, the performance was intense, stylised and well worth seeing.

*The Changeling* is on at the Drama Studio, the Vault at Q Theatre, the Pumphouse in Takapuna and the Uxbridge Arts and Cultural Centre in Howick throughout July. Go to [www.thechangeling.co.nz](http://www.thechangeling.co.nz) for tickets and information. ■



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# The Student Ch

The Student Charter is a really important document that all students and staff should know about. It's a University policy prepared by AUSA that outlines the rights and responsibilities of staff and students. Think of it like the "UN Declaration of Human Rights" for Auckland University students.

We are in the process of reviewing and revamping the Student Charter. It hasn't been reviewed in about 20 years, isn't well known or used by students and staff, and is very long and repetitive! Look out for our consultation on the Student Charter, which will be coming out soon!

In the meantime, we've condensed the Charter into the key points in this article to help make everyone familiar with the contents of the Charter. It's important as if you think a lecturer has breached your rights as a student, if your teacher is not fulfilling their responsibilities, or if your research has been conducted and supervised in an unsatisfactory way then you can use the Student Charter to enforce your rights.

If you think any of your rights under the Charter have been breached, talk to the Student Advice Hub.

## What it says: The University's Responsibilities

Some of the responsibilities outlined in the Charter include that the University will use its best endeavours to:

- supply students with access to the information they require, and select students for entry fairly.
- provide an academic environment in which students can be stimulated to reach a high level of intellectual

attainment.

- provide opportunities for students to participate in, and provide feedback on, the teaching and research activities of the University.
- provide an environment free from harassment and discrimination, consistent with the Human Rights Act 1993 and University's Harassment policy, and facilitate the expeditious investigation and just resolution of alleged harassment or discrimination
- provide equal educational opportunities.
- help provide student support services including: health and counselling services; financial advice; learning assistance; early childhood education facilities; career planning; recreational facilities; and accommodation information.
- ensure that compulsory subjects are appropriately timetabled and sufficient optional subjects are available to enable course completion within the specified minimum time.

## What it says: Teaching

Students can expect that academic staff will:

- be well-organised and prepared for class
- speak in a way that is appropriate and understandable
- treat topics that students are likely to find threatening or discomforting in an honest and sensitive manner
- select appropriate content for their courses
- provide a range of activities in the overall course, such as lectures, practical work, reading and assignments.
- ensure that courses comply with

University and Faculty guidelines on workloads in relation to credit value, level of difficulty, class contact and recommended individual study time, and assessment

- mark student work fairly, consistently, and with processes that are known to students
- return work promptly, in a reasonable time, and well before the next related piece of assessment is due. In courses with final examinations, all internally assessed work will be returned well before the exam and in any event no later than one month after the assessment was due.

## What it says: Remedies

Heads of Departments, Directors of Schools and Deans will ensure, through the Calendar, or faculty and departmental handbooks, that:

- Students are informed of the procedures whereby they can request special provisions on account of illness, accident or disability.
- Students are informed of procedures within departments whereby they can report or complain about alleged breaches of conduct by members of the academic staff.
- Students are informed of appeal procedures and do not suffer any disadvantage by using such procedures.

Where provision is made in any Statute or Regulation of the University or is otherwise prescribed for resolving particular complaints or disputes, that procedure must be followed. In all other cases the Resolution of Student Academic Complaints and Disputes Statute must be followed.

# Charter

## What it says: Student Responsibilities

The charter also acknowledges that students have responsibilities around their own learning, to their institution and to the academic community. Some of the expectations include that students:

- act at all times in a way that demonstrates respect for the rights of other students and staff so that the learning environment is both safe and productive.
- make themselves aware of University rules and regulations, including disciplinary regulations, pertaining to their rights and responsibilities as a student and with health and safety procedures particularly in respect of laboratories and field trips.
- respect University property.
- not cheat, plagiarise, fabricate or falsify data. Students are also expected to be aware of their individual rights and responsibilities regarding the proper use of copyright material, the ethical responsibilities of researchers with regards to animal and human subjects, and intellectual property rights. ■



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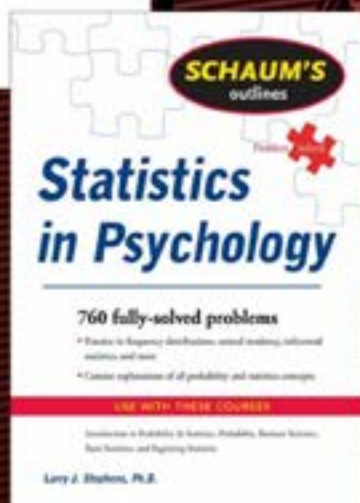
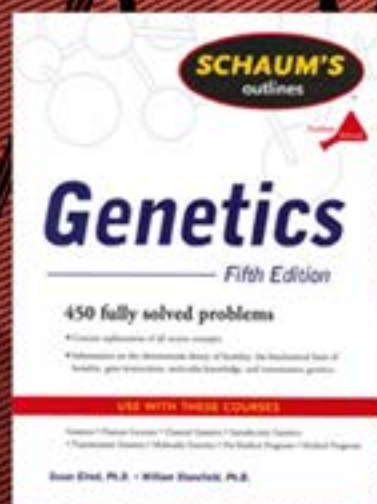
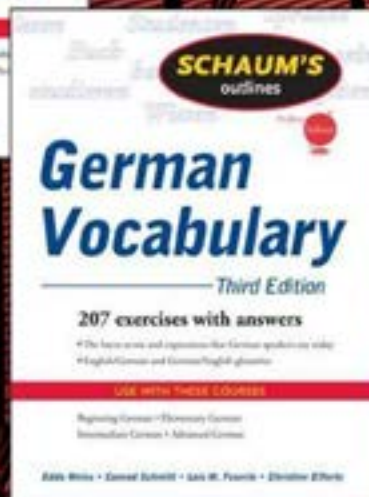
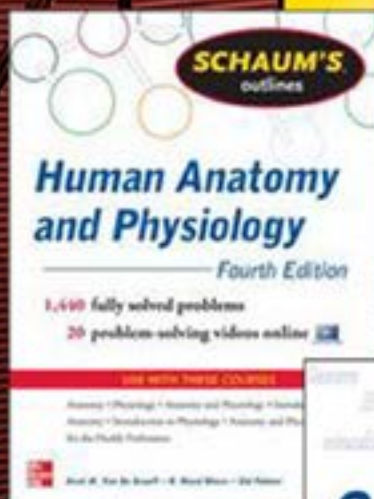
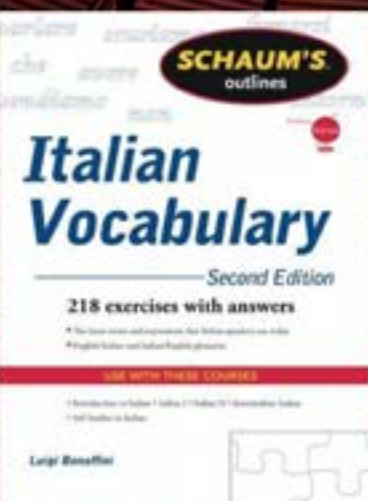


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