

CRACCUM

ISSUE 14, 2020



Calls to Bring Back International Students

The University of Auckland wants international students back in New Zealand. But what does that mean for residents of UniLodge Whitaker? PAGE 8

Vanquishing the Model Minority Myth

Flora Xie looks at East Asian racial stereotypes in light of the Black Lives Matter Movement. PAGE 18.

Craccum Does the New Zealand Film Festival

NZIFF is back! Thomas Giblin rounds up all the most promising films. PAGE 30.

Diddle * **EASY RIDER** * **Dick**
Pork Sword **DISCO STICK**
CHOPPER * **King Sebastian**
SCHLONG * **JUNK**
HEAT-SEEKING MOISTURE MISSILE
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Dawn Freshwater Should Take a Pay Cut

Cam says:

Dawn Freshwater should take a pay cut. Actually, not just Dawn, but the entire university executive team. No discredit to Dawn, her deputy vice-chancellors, pro-vice-chancellors and the senior leadership team. I respect the work they've done in leading the University through this time. Their leadership has been commendable, and I understand the need to compensate people for their time and expertise. But in the current economic climate, their salaries are untenable.

An OIA request in February confirmed that Dawn Freshwater's salary for 2020 is \$755,000. This salary places her in the top tier of public sector executive salaries. By comparison, Grant Guilford, the Vice-Chancellor of Victoria University of Wellington, was paid \$587,000 in 2019. Guilford has committed to a 20% pay cut. This pay is being collected for a Staff Hardship Fund.

The University has already committed to an extensive business recovery plan. The loss of international students and their prized enrolment fees have left the University with a shortfall. Combined with a loss of stock value from the university's investments and increased costs in adjusting to online learning, the university is facing relative financial difficulty. But ultimately, this highlights the issue with modern universities. They're businesses, not just educational institutions. I could start on why this is wrong, but that isn't going to solve the situation currently facing the University.

So why should Dawn, John, Jim, Jenny, Adrienne, Cindy, Damon, Trudie and the rest of the team take a pay cut? Not only is it a show of solidarity with the financial hardship faced by members of the university community, but it's also one step in many in recovering university costs. While the university has refused to release salary details for the Deputy and Pro-Vice Chancellors, I can speak for Dawn's salary. 1% of her salary is equivalent to \$7500. If she matches 20% like Grant Guilford, she can put \$150,000 into the university funds. Maybe then we could afford to save some programmes such as New Start - a foundation programme where staff have been asked to essentially work for free.

Have a great semester, welcome back to campus
Cam



Dan says:

Earlier this year, when the economic effects of COVID-19 were just beginning to be felt by the nation as a whole, a number of university staff working on New Start - a programme which helps disadvantaged students get ahead - found an innocuous-looking email in their inbox.

The email explained that the university was suffering from a drop in the number of international enrolments. This meant a drop in revenues for the year, which meant, in turn, that the university was investigating "ways to reduce costs and make savings". Unfortunately, the email said, "one of these ways is to reduce staff costs".

The email explained that any staff reading it would no longer be paid. But don't worry - those staff hadn't lost their jobs. Instead, the university would be "asking [them] ... to continue teaching without remuneration".

Yes, you read that correctly. Earlier this year, the university cut staff pay and asked them to work for free. Not only that, but they did it over *email*. That, in my opinion, is absolute fucking bullshit. It's bullshit in any context, but extremely bullshit when you consider that the university executives have yet to take on a pay-cut themselves.

And why haven't they? University executives have taken a cut at all other New Zealand universities. Moreover, as Cameron points out, our executive can afford to forgo a little bit of cash - Dawn alone earns \$60,000 every *month* (that's \$15,000 more than the average Kiwi earns in a year), on top of the \$5 million mansion she was given as a signing-on gift.

A 20% pay-cut to Dawn's salary would give the university an extra \$150,000 to play with; money that could be spent on improving facilities, paying staff, creating funds for student's mental health, or paying down debts. In the meantime, Dawn would still have approximately \$600,000 left over to fritter away as she sees fit. (For context, that's enough for roughly 75,000 Shadows jugs, 120,000 vegan lunches, or 2 and a half textbooks from Ubiq. She would hardly be left starving.) A 30% pay-cut would do even more for the university, and it would leave Dawn with a cool half-a-million dollars to take home.

The university leadership team are paid to lead the university, and part of being a good leader is showing you have the courage and conviction to practice what you preach. It's high time Dawn and the rest of the leadership team put their money where their mouth is, and took a pay-cut.

Dan



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Report Highlights How COVID-19 Has Affected Māori Students

ELLA MORGAN

A report by Te Mana Ākonga has shed light on the effect the nationwide COVID-19 lockdown has had on Māori tertiary students.

Te Mana Ākonga, the National Māori Students' Association, includes numerous Māori student groups from across the country, such as Ngā Tauira Māori from the University of Auckland. In producing the report, Te Mana Ākonga conducted a widespread survey of Māori students currently in study.

Released in late June, the report covers the impact that Alert Level 4 has had on both the education and wellbeing of Māori students across New Zealand. Key issues that emerged from the report include experiences of financial hardship and lack of internet access, which both pose crucial challenges to learning. According to Te Mana Ākonga, "55% of students reported their experience of online learning to be negative and nearly three-quarters of students reported the overall impact on their education had been negative".

In a press release, Te Mana Ākonga stated that they "believe that this is just the tip of the iceberg and believe there are many more challenges that Māori students face everyday".

Mental health concerns were also a central issue of the report, with a large proportion of Māori students reporting that the lockdown has had a detrimental effect on their emotional state.

The report stresses that the experiences of Māori students should not be viewed in isolation, but are reflective of wider challenges that Māori face in education and society. "It is likely that the lockdown and subsequent stresses of this have impacted further on existing hardship," according to the report.

Te Mana Ākonga have proposed a number of recommendations to the government and tertiary institutions in order to address these challenges. This includes the implementation of a universal education income, a policy also endorsed by the New Zealand Union of Students' Associations. Other measures proposed include meaningful inclusion of Māori values in policy and the addressing of systemic inequalities by government.

To view the full report by Te Mana Ākonga, head to temanaakonga.org.nz

New Support Available as University Adjusts to a Post-COVID Environment

ELLA MORGAN

A number of new measures have been put in place to support students as teaching returns to campus for Semester Two.

Last semester, COVID-specific supports were established such as COVID-19 hardship support and the upscaling of grades. To mitigate issues around online learning, the university loaned out hundreds of laptops to affected students. This semester, the university says it has recognized that the COVID-19 pandemic has affected not only current students, but also secondary school students planning to attend the university. To address this, new support systems have been put in place.

An initiative titled 'Pae tawhiti – student success' aims to target potential future students who may have had their education negatively affected by COVID-19. "This year the University will place a stronger emphasis on Year 12 results than in the past. The guaranteed entry score (rank score) that we have used previously will not be required to guarantee a student's place in a programme," says Deputy Vice-Chan-

cellor Academic, Professor John Morrow. "We anticipate that our changes, along with NZQA's change to the University Entrance requirement, will enable students who were planning to come to university study in 2021, to do so, despite Covid-19-related disruptions this year."

According to Vice-Chancellor Dawn Freshwater, equity issues emerged as a key concern in Semester One, and some of the support systems established this year aim at addressing these issues. The New Zealand Union of Students' Associations and other nationwide students' groups have highlighted some of the challenges that COVID-19 restrictions have posed to tertiary students. In many cases, the conditions of the nationwide lockdown heightened many inequities that were already present, and this has been detrimental to the education and wellbeing of many students.

Moving forward, both current and future students will continue to feel the impacts of COVID-19, as will the university. Emergency funds that provide financial support as well as health and wellbeing support will continue to be available.

Mental Health Services Get Government Funding Boost

JUSTIN WONG

Health and wellbeing services at tertiary education institutes are set to receive \$25 million to provide free mental health care for 300,000 students.

The funding will be building on the existing implementation of free mental health and wellbeing services, such as Wellington's Piki programme and specific programmes at Auckland and Canterbury universities.

The government said the initiative aims to make mental wellbeing services more accessible for students, and it would target those with mild to moderate levels of distress through different levels of support and treatment.

It would be led by the Ministry of Health, with a Request for Proposals process to partner tertiary and health service providers to develop a mental health wellbeing support that best suits them starting from November.

Those who have limited access to mental health services or where there is indication of high levels of need would be given priority to the roll-out.

The initiative would start expanding next year and continue for the following four years, with the Ministry of Health saying students would notice an expansion in services and increased choice.

Education and Health Minister Chris Hipkins said the initiative could help students manage the stress brought on by COVID-19.

"The lockdown has been hugely disruptive for students. Many of them have had to relocate and move to online learning, isolating them from their peers and tutors."

"It's never been more important to ensure that our young people have access to the help they need it, when they need it."

The Greens' mental health spokesperson Chlöe Swarbrick said this is a "huge win" for students and their families, but it is not the end of the road.

The New Zealand Union of Student Associations (NZUSA) said it strongly supports the funding increase, saying it will bring enormous relief for students.

President Isabella Lenihan-Ikin said free and accessible mental health services tailored for young people are essential, and the initiative is an overdue victory for students.

"The underinvestment in mental health services has led to many people being denied the help they need."

"Every person deserves free mental health support and this announcement today will go a long way to addressing the issues that tertiary students face."

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Calls From Universities for International Students to Return to New Zealand

JESSICA HOPKINS

Universities New Zealand, a voice for eight of New Zealand's largest universities, is calling for the government to reopen borders to international students.

Director Chris Whelan said that it would be easy for universities to monitor students, and that other countries are looking at doing so.

"If we don't get our borders opened soon, we are going to just not see their students again and it's going to take us a long time to rebuild".

Craccum reported earlier this year that residents at UniLodge Whitaker were told they may need to move out for returning international students' 14 day quarantine.

Finance Minister Grant Robertson said New Zealand has to establish the quarantine facilities needed to let international students back in. Robertson said quarantine facilities allowing citizens to return home are also at capacity.

"It would be great if we could do it this year, but I think it is much more likely to be from the beginning of 2021," he told Magic Talk.

Both Universities New Zealand and the student advocacy organisation New Zealand International Students' Association (NZISA), have said they want to see international students return to New Zealand for their early semester next year.

However, the government has not provided a definitive answer as to when international students can return.

The government has also indicated that international students in the country may have to stay in New Zealand over the summer if they wish to continue their studies in-person next year, as there is no confirmed plan allowing them to return.

NZISA says there needs to be increased support for international students both here and overseas, particularly while the border restrictions are in place.

When asked if universities, including The University of Auckland, are doing enough to support international students, NZISA Public

Relations Officer Ryan Wei told 95bFM's *The Wire*, "quite frankly, no".

Wei said that despite universities saying they do care about the students, they are not showing that support.

"We have been receiving a lot of really troubling reports that universities haven't been engaging with their students, there is a huge lack of communication between universities and international students in general."

Wei says that there are few international student support staff at each university, and students are quite reluctant to go to the university straight away, as normally there isn't anything that can be done. "They [the universities] acknowledge that there is a lot to be done, but that there is not much they can do."

NZISA has advocated for reducing summer school fees, and extending pastoral care so that international students can be supported if they are unable to return home.

The association cited high unemployment and a lack of financial support as major concerns of international students. Hardship grants for international students have been offered, but the NZISA says this is not enough. "Most of them are quite terrified about their future." Wei said that immigration policies need to be flexible to keep returning students.

The University of Auckland will return to delivering lectures and assessment for Semester Two in-person but have told overseas students that online learning and assessment will be provided for students who are unable to return to New Zealand due to COVID-19 border restrictions.

Craccum has also reported that the university has set up two in-person learning centres in China which will continue to operate throughout Semester 2.

NZISA has encouraged international students to get in touch with their university's international student association.

The University of Auckland has the International Student's Association of Auckland or the International Office for support or advice.

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Bravo Replaces All Programming with Parliament TV

JUSTIN WONG

Mediaworks has announced it will cancel all reality shows on Bravo and replace them with live streams of Parliament TV and politics-related content.

Starting from today, Bravo will broadcast live parliamentary debates on sitting days and replay oral questions and highlights if the House is not in session.

It will also partner with parties to produce politics-related shows.

Mediaworks, who also owns Three, said the decision was made following recent developments in New Zealand politics.

The National Party has had its second leadership change in three months, when Todd Muller, who became leader after ousting Simon Bridges in May, resigned just 53 days in the job, and was replaced by Judith Collins.

Bridges' deputy Paula Bennett, Muller's deputy Nikki Kaye and Selwyn MP Amy Adams, who reversed her initial decision to retire to be in Muller's shadow cabinet, said they would be departing from politics.

Clutha-Southland MP Hamish Walker has admitted to have leaked COVID-19 patient details to the media, while Rangitata MP Andrew Fallon was discovered to have sent indecent material to at least four young women. Both MPs resigned.

Meanwhile, New Zealand First leader Winston Peters said ACT leader David Seymour would not "last ten seconds in the ring with me", af-

ter Seymour tweeted that Peters would soon "require a care worker to help him get dressed and go for a walk".

All these events happened in less than four weeks.

Bravo's head of programming Iman Deeva told *Craccum* in an interview that recent political developments have put its current programmes "to shame".

"This has been astonishing."

"I thought we have seen enough pettiness and drama on shows like *Keeping Up with the Kardashians*, *Made in Chelsea*, and *The Real Housewives of [insert city here]*, but this is another level."

"Since Simon [Bridges] screamed 'slushies!' in parliament a year ago I did this every day to every new person I met."

"We have not realized for a long time that we have been sitting on a content gold mine and we are sure our audience will love the new look for the channel."

Craccum understands Bravo will be partnering with the National Party to produce new politics-related shows.

It would include a genealogy show which



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helps its finance spokesperson Paul Goldsmith search for his Ngāti Porou roots, a farming show featuring Bridges raising yaks, and a reality show that shows the National Party's weekly caucus meeting and behind the scenes.

Sources have said Bravo's plans for a cage fight between Peters and Seymour is supported by both New Zealand First and ACT, as both parties desperately find ways to get more votes and survive the election in September.

All parties have refused to comment.



John Lewis: The Lessons of a Behemoth

AVINASH GOVIND

On the 17th of July, US Rep. John Lewis, the civil rights icon who played a pivotal role in ending the Jim Crow era of American history, passed away at the age of 80 after having been diagnosed with pancreatic cancer six months earlier. In his passing, Lewis leaves behind the legacy of having fundamentally shaped the course of history in favour of equality, both racial and otherwise.

During the early hours of the 7th of March, 1965, in the small town of Selma, Alabama, a group of approximately 600 civil rights activists began a march to Montgomery, the state's capital, demanding that African-American citizens were given the right to vote. As the

group of activists crossed the Edmund Pettus bridge, on the outer rim of the small town, they were met with a barrage of violence from the Alabama state troopers waiting on the other side. On that day, John Lewis, the then 25-year-old chairman of the Student Nonvi-

olent Coordinating Committee (SNCC) who was leading the march, was left bloodied and with a fractured skull at the hands of troopers insistent on maintaining the subjugation of African-Americans throughout the United States.

Ten days after the protestors in Selma were attacked, and two days after President Lyndon Johnson's endorsement of universal suffrage, the Voting Rights Act of 1965 was introduced in Congress, paving the way for African-American citizens of the United States to be given the right to vote. The law would be passed later that year, in August of 1965.

John Lewis was hardly a stranger to the brutality of racial discrimination. Having been one of the original freedom riders in 1961, the young activist was repeatedly beaten as he rode through the southern United States in a de-segregated bus. Indeed, during the Freedom Rides, Lewis was left unconscious at the Montgomery bus station after members of the Ku Klux Klan (KKK) boarded the bus and attacked the activists inside.

Though the violence faced by the civil rights

activists of the 1960's was intense, Lewis would later describe that "[the activists] would never become bitter or hostile. We kept believing that the truth we stood for would have the final say." It was this immense resilience, and conviction which allowed John Lewis to eventually succeed in dismantling the Jim Crow laws which existed across the United States, and which gave him the strength to continue fighting for the equality of all individuals until his last breath.

In 1986, at the age of 46, John Lewis, bearing the scars of Selma, was elected to serve as the U.S. Representative for Georgia's 5th District. In this position, John Lewis continued to remain committed to realising the ideal of a society in which all individuals would receive equal treatment under the law.

Indeed, throughout his career in the U.S. House of Representatives, Lewis stood as one of the strongest defenders of the rights of African-Americans as well the rights of other communities. Lewis's tenure in the U.S. congress was defined by his consistent and longstanding support for the rights of the LGBTQ community in the United States, as

well as those of other marginalised communities in the country. This support took the form of being one of the few politicians to support legalising same-sex marriage in 1996. In addition, Lewis repeatedly supported legislation which attempted to ban discrimination on the basis of sexual orientation and gender identity.

On the 50th anniversary of the Selma to Montgomery marches, after having marched hand-in-hand with the then president Barack Obama, Lewis gave a speech in which he left the world with an imperative: "Don't give up on the things that have great meaning to you. Don't get lost in a sea of despair. Stand up for what you believe. Because in the final analysis, we are one people, one family, the human family."

As we continue to exist in a world where, despite the advances which have been made throughout history, discrimination on the basis of gender, sex, sexual orientation and, indeed, race continue to pervade our societies; learning from the words and actions of John Lewis is vital to ensuring that the world he envisioned becomes a reality.

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WHAKARONGO MAI! / LISTEN UP!

What Do Auckland Students Think of the Managed Isolation Debate?

BRYONY AMMONDS-SMITH

While we return to the sports pitch and the nightclub, thousands of returning Kiwis watch from their hotel room windows. Managed isolation facilities have been established across the country, aiding in New Zealand's plan to prevent the spread of COVID-19. We asked Auckland students their thoughts.

Laura, Law/Arts Conjoint*

"Managed isolation is to protect our team of 5 million and it's only fair that the taxpayer pay for it. For many in managed isolation it is a massive headache. Compliance is something we want to incentivise (given the recent breaches) which won't happen if we charge people."

"Furthermore, paying for hotels stimulates the hospitality and tourism industry. Kiwis deserve to come home, particularly in uncertain scary times. Aotearoa should be a safe haven for our citizens to return to. The last thing we want to do is create a two-tiered system of citizenship when the wealthy can return and the poor can't. Let's put our pitchforks down and show a bit of compassion to the people who have escaped the horrors overseas."

Alex, Arts*

"I believe managed isolation is an essential process. This process reassures those carrying out the process as well as the rest of the country that there is no probable harm. This also helps to reduce the virus from being potentially contagious. Therefore, this

process of managed isolation brings about advantages such as limiting the number of further cases. By placing those who are at any certain level of risk in a managed isolation facility, it helps the country to have a sense of control. Furthermore, this is a process that must be carried out in terms of border control. It is ultimately an important process put in place in order to slow the spread of COVID-19 and any potential virus."

Hannah, Law/Global Studies conjoint*

"Free managed isolation to our fellow Kiwis flying home, is it really this contentious? How are we so quick to adapt to an us versus them complex as soon as we feel we're in the safe zone? It's fascinating how swiftly the tides change once people know they're fine. Empathy for others becomes a foreign concept, yet two months ago we were "all in this together."

"The debate of whether we should make our fellow Kiwis pay upon return from overseas now, as they've supposedly left it too late, seems to hold an ignorant undertone. The expectation that one can uproot their life overseas at the click of a finger is the main issue, and seems to be disregarded

in argument. Most Kiwis overseas have been trying to keep afloat with a life they've built for so long abroad, only to have it crushed in a blink. It's ludicrous to expect everyone to have the means to instantaneously come home and leave everything they've built behind and then have to pay for another two weeks when reaching here, until they are truly at peace."

"There's a story of a family who are overseas because NZ cannot fund their young son's rare bone marrow disease and therefore, are trying to stay abroad as long as they can in order to keep him alive. Coming back as soon as border restrictions were announced therefore wouldn't have been ideal and yet if they return now, paying to come home would be plain senseless, right? Many are in a similar boat and it truly should be shown to the rest of the world, as exemplified when we were working so hard in quarantine, that in unity, there is strength. Let's keep proving it."

**Names have been changed to protect students' identities*

haka rongo 3 Mai!

It truly should be shown to the rest of the world, as exemplified when we were working so hard in quarantine, that in unity, there is strength. Let's keep proving it.

Free managed isolation to our fellow Kiwis flying home, is it really this contentious? How are we so quick to adapt to an us versus them complex as soon as we feel we're in the safe zone?

This process of managed isolation brings about advantages such as limiting the number of further cases. By placing those who are at any certain level of risk in a managed isolation facility, it helps the country to have a sense of control.

Managed isolation is to protect our team of 5 million and it's only fair that the taxpayer pay for it.



Everything's Coming Up Judith

LACHLAN MITCHELL INVESTIGATES THE IMPACT OF JUDITH 'CRUSHER' COLLINS' RISE TO PARTY LEADERSHIP, JUST 58 DAYS OUT FROM THE INCREASINGLY DRAMATIC 2020 ELECTION.

If nothing else, the ascension of Judith Collins to the leadership of the National Party will be entertaining. Regardless of faction or level of interest in politics, local or otherwise, that appears to be a unifying thought. It is hard to disagree – she is built for clickbait, to say the least. She is far and away the most controversial member of the National Party's surviving old guard. Only Winston Peters beats her in her capacity to sell a persona to a salivating media.

The temptation is to immediately buy into the carefully cultivated propaganda that Judith Collins has built over nearly two decades, and sell her rise to (relative) power as though it was a prophecy written on an Orc's ribcage

and buried within Taupo's Craters of the Moon, only bubbling through to the surface when the moon bled red and Yog-Sothoth woke from his dream. Finally, we witness The Crusher with the Mace of Sovereign Malice in her hand.

What shall she do with it? Our temptation is to see her newest success as inevitable, as something destined to happen. Our inclination is to view her solely through the lens she has provided for us.

The other temptation is to write Judith Collins off, due to the assumption that the country would simply see such a thing as off-putting, especially in an era where Jacinda Ardern seems to be the most popular leader in the West (even if domestically there is *much* else to say about the government she has lead). It is tempting to tell ourselves that our devoutly centrist country would turn their votes away from someone so controversial, with a storied past that seems to embody all we wish to purge from our projections to the increasingly curious outside world – we think we are empathetic, incorruptible, resistant to the outside troubles we so emphatically mock in America and the United Kingdom. Judith Collins is surely the antithesis of all this, we say. Never would we elect such a change to our way of life. But we're not as immune as we like to think we are.

We have to carefully evaluate Judith in a way that doesn't give in to her Megatron Lite persona, while simultaneously not deluding ourselves by thinking we're a country that doesn't respond to the reactionary bait Judith is so famous for. We are a country that seemingly prides itself on how much it wants people on the dole to straight up die, remember. If Jean Valjean were to steal some KFC at 1 pm, we'd bring back the death penalty in time for One News at 6.

With that in mind, it's time to talk about Judith, instead of just talking around her. Anecdotally, the consensus around all who have met her is that The Crusher is far, far more intelligent than she lets on. You might be surprised to learn that some of her recent social issue votes are far more 'moderate' – in a National party sense – than you might expect. While her sincerity on the topic could certainly be questioned, she did vote for marriage equality in the end, unlike deputy Gerry Brownlee, who has not indicated any change in his views on the topic. She is similarly liberal on abortion and euthanasia rights, with the latter view having evolved over time. But her record when in control is far more revealing – she is well-known for her dismissal of climate change, encouraged the increased abusive practices by the private prison operators Serco during her time as Minister for Corrections and Minister for Police, is famed for her focus on

punitive 'deterrents' as Minister for Justice, is a strong advocate for draconian controls over welfare recipients, and has tendencies to retweet the recently-banned QAnon conspiracy theories, just to cap things off.

And yet, it's not her policies that draw attention to Judith Collins. It's not even her abrasive personality that is first and foremost in the minds of Kiwis. Quite simply, it's her total embrace of corruption, or the perception of it, more than practically any surviving political figure in any current party. This ranges from nepotism, plans to oust the head of the Serious Fraud Office, destruction of protected environmental spaces for personal profit, and more. It is the sheer breadth of her activities, implicit or otherwise, which makes her so controversial to even the Two Ticks Blue voter, one who would vote for the Black Smoke Monster from *LOST* if it preached about personal responsibility and threw out little dog whistles about South Auckland. Her status as chief deity to WhaleOil & associates, attack dogs laid bare by Nicky Hager in *Dirty Politics*, further pollutes the air of corruption that swirls around her. The sheer level of private information, both of the voting public and internal government correspondence, that she has leaked through her connections is staggering. Many careers, political or otherwise, have been slain to advance the ambitions of Collins, even if she does enjoy simply being the fall woman for the party at large.

Whatever you believe about her culpability, there is no indication of any shame, or any signalling that she would avoid doing these actions again. Part of the Crusher per-

“The sheer level of private information, both of the voting public and internal government correspondence, that she has leaked through her connections is staggering.”

sona is gleefully playing the villain, raising her famous Jafar eyebrows at the mere suggestion of impropriety, while smirking and slyly suggesting the idea that it's not really a crime if she did it, not that she did the act, of course. After all, her survival seems to suggest that within the party, and to voters, her actions aren't disqualifying of a political career. And to her credit, there doesn't seem to be a single figure capable of manoeuvring the political minefield better, even if that is a question of morality itself.

National's future is possible to predict, but to what degree? You cannot just tell the voters that you are not going to win. And indeed, it would be premature to rule out someone as competent as Judith Collins. But winning the battle is not the goal of this election – not in a year where Jacinda and Ashley Bloomfield seem to have won the hearts of the voters, at least until the inevitable economic downturn we will see when the artificially resuscitated economy goes into cardiac arrest in the final quarter of the year. But while National's future is hard to pin down, this election is simpler. Above all, it's about cleaning house; National's own.

Already, we have started to see members of the losing factions within the party signal their intent to become private citizens again; Nikki Kaye and Amy Adams are just some of the more high-profile ones. This was expected, as Kaye was tarred with perceptions of weakness and not being 'up to it', and Adams only re-entered the political game to unseat Bridges from his position as party leader. Only Winston Peters seems to have the luxury of being able to turn a place

feature.

in the losing faction into a long-term career. While recent departures are obviously varied and can't entirely be pinned down to intra-party politics, currently 13 National MPs have withdrawn their bids for re-election. Even within the party members that are staying on, there is a slow but sure realignment towards the more openly conservative crowd, or more overtly right-wing benefactors, getting higher positions or more prominent public-facing roles. Even with the perhaps immature presumption of a crushing loss for National, it appears clear that the more socially conservative members have consolidated their power, and are not afraid to flex their slow control over the party. This is something that has been happening since the departure of John Key, with the religious conservative faction gaining a stronger foothold under Bridges – New Zealand is not immune to the rightward shifts in what passes for Western democracy these days. The key to Judith's future is how National suffers a loss in September, and how many figures lose their jobs; too many, and the panic might cause the party to split. Too little, and Judith could be subjected to another coup – even with her increasing control over the party, she is *incredibly* unpopular within

“Even within the party members that are staying on, there is a slow but sure realignment towards the more openly conservative crowd, or more overtly right-wing benefactors, getting higher positions or more prominent public-facing roles.”

the caucus because of how controversial she is. By limiting the loss to a Goldilocks Zone, she could transform National into a party that is a lot closer to the right section of centre-right.

Whatever you think about Judith Collins, she is not a force to take lightly. She stands a chance in this election. She is an entirely corrupt demagogue, but fiercely competent, and with dirt Rolodexes and

intelligence that few in our political system can compare to, much less withstand. We deserve better than this, but for the meantime, the debates will certainly be must-see TV. Jacinda Ardern, for all her charms, is going to face a tough opponent in the woman who is only a couple of percentage points away from monologuing about what should she break first; Batman's spirit, or his body.

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SHADOWS BAR
TUESDAY
28 JULY
6.30PM | R18

RE//ORIENTATION AUSA JBL SHADOWS BAR CATERING Red Bull Subiq BELIEVE IT OR NOT

HEALTH BITES

Huff 'n' Puff

PATRICK MACASKILL-WEBB

Believing that the centre of emotion and thought comes from the heart is outdated. I'm sure you can appreciate that people, without modern science, would have made this mistake. Obviously the brain is in charge of emotion and thought. I'd argue that if there is a runner up to this throne that, not your heart, but your lungs are the manipulating prince in your royal temple of a body. They affect relaxation, stress, can bring about a free high, and bring your thoughts to the present moment if they start to wander or wonder if these holidays could have been just a biiiii longer.

The lungs can be used to manually teach relaxation to a dysregulated response to stress. An overly alert or tense body and mind can be coerced into a more regular response to stress by breathing in a particular way... Just bring the exhale down gently and focus on having your lungs empty for a moment without clenching. Bring your breath back in normally. Next, extend the exhale slowly into another soft drawn out pause to repeat. The long exhale and pause intentionally extends a parasympathetic state in the body and mind. This is a good thing - it manually teaches a dysregulated stress system that it can re-sync itself with relaxation. This technique is more efficient than just taking a 'deep breath' which in many respects is too simple of an instruction.

By contrast, a shallow habit of breathing promotes tension. I have fallen afoul of this upsetting trick of the lungs. Breathing shallow does not give your emotions and thoughts enough room to exercise their full range of high or low energies. I know this sounds like some kind of astral yogi talk - but your lungs will literally trap a mind into a level of sustained stress if given the chance. It's not healthy or enjoyable. Simply opening your arms to the sides of your body - maybe to rest behind the neck of a Tinder crush will make you look confident and give your lungs more space. Immediately this can reduce the shallowness of your breathing. By contrast a

restricted, arms crossed position can restrict your breath and foster a narrow, anxious mind.

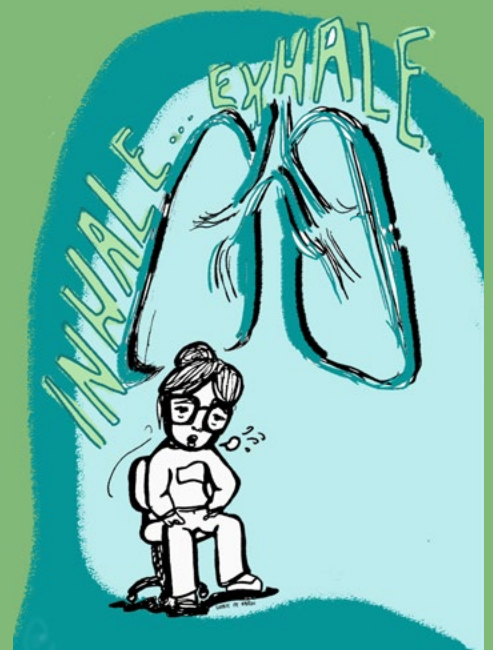
Do you remember hyperventilating with your friends at school to get high? Each school had slightly different techniques... At HBHS I remember sitting against a wall, knees tucked and squeezed into the chest, inhaling/exhaling as hard as possible as my friends counted down from 30. At "one!" you'd release the knees, take in the biggest breath you could, and exhale while jumping to your feet. This is the sort of dumb shit we did for fun in Hamilton. You get a free high by depriving an already delinquent brain of oxygen. The "buzzy" experience of high CO₂ and low O₂ is the goal of the Wim Hoff method too. Mr. Hoff is an old man with the impulsivity and banter of a HBHS 1st XI striker. Don't let that put you off, he's entertaining and I recommend to you that you see his YouTube content. The point is - the lungs are used by people young and old to bring about a psychoactive experience. DISCLAIMER: don't try this at home. People who try the Wim Hoff method are at risk of giving themselves a seizure. And people who try the HBHS method will probably hit their head and pass out - which as we all know kills 1/2 your brain cells (shout-out to the year 11 who told me that fun fact).

Should you find it difficult to pay attention because you're worrying about last semester's grades, or you're making busy plans to

improve on this semester's grades, or you're just trying to concentrate through the haze of re-O-week activities... Try the following advice involving the lungs to soothe those concerns:

"When you focus on your breathing you have to be in the present because you can't breathe in the future or breath in the past."

Noticing your breath is a basic, but a crucial way to feel relaxed and present in-the-moment. It's a positive step towards an illusive meditation practice and helps with the relaxation practice from earlier.





Vanquishing the Model Minority Myth

FLORA XIE

Identity is, for the most part, fluid. We construct who we are, and decide who we want to be. However, while it is often believed that we choose who we want to be, it is largely the society that we inhabit that shapes who we are. Identities are inherently based on outsider perceptions; people don't exist inside of a vacuum. Moreover, identities can also be, and have historically been, highly politicised.

People are typically stereotyped across two dimensions: warmth versus coldness (how friendly, sociable and caring someone is), and competence versus incompetence (how competent, intelligent and capable someone is). When we think about East Asian individuals, stereotypically, it is of someone who is hardworking and intelligent, but foreign and distant. African-American, Māori and Pacific individuals, on the other hand, have been portrayed as unintelligent and lazy, but amicable and comedic. These two identities are dichotomous; the two groups are constantly in contrast.

Recently, with the growing involvement and mainstream media attention on the Black Lives Matter movement, a lot of people started speaking up. It was all over social media and the news, people were talking and posting about it nonstop, but there was a deafening silence from the East Asian communities. To my dismay, I've even seen rallies led by Asian individuals in support for policemen in the U.S., and people saying "Asian lives matter" because they feel that it's unfair that Black people have a movement but Asian people do not. But why are we so hesitant to speak up against our oppressors? Why are we so eager to side with them? Also, why can East Asian people be

considered 'higher up' in the racial hierarchy? Let's begin with something called the 'model minority myth.'

Although the term only came about in 1966, the concept of a 'model minority' existed long before then. The myth essentially downplays the role racism plays in the struggles of all minority groups. It began with Chinese immigration to Western countries in the 1800s. When Chinese people first started arriving in New Zealand

in the late 1800s, they were considered to be undesirable and unwanted in society. In 1920, it was decided that unless you were British, you needed a special permit to enter the country. New Zealand was made to be a 'White haven.' This decision was made in hopes of the remaining Chinese population leaving New Zealand, and to prevent more Chinese people, along with other minority immigrants, from entering New Zealand. Furthermore, social welfare benefits, unemployment support, and pen-

"Winston Peters and the New Zealand First party have been capitalising on the return of the 'yellow peril' since 1996, reinforcing the concept of 'us' versus 'them.'"

sions were all withheld from the Chinese community regardless of whether they were New Zealand-born or citizens. When Chinese people regained the ability to apply for citizenship in 1951, they faced more barriers: they had to renounce their nationality and demonstrate that they could live a 'British way of life' – no other citizenship applicants had to satisfy these criteria and they were free to maintain their other nationality. In the U.S., the Immigration and Naturalisation Act in 1965 addressed decades of systemic exclusion as a direct result of the Civil Rights Movement, and drew in an extremely selective group of East Asian professionals and skilled workers as immigrants were selected based on 'merit.' Similarly, in New Zealand, in 1987 the government stopped discriminating against immigrants based on their country of origin, but they essentially dictated who could enter the country based on socio-economic status, and eventually required immigrants to sit English-language tests in 1995. The Chinese people who arrived were well-educated, business people or skilled professionals, and typically of a middle-class background. Due to the extensive years of being systematically discriminated against, East Asian immigrants grew to be low-profile, eager to please, and keen to make compromises. These communities existed with unspoken contracts to act in the ways that were expected of them; they

avoided trouble, aimed for success, put on their best behaviour, and kept quiet, all the while maintaining a certain distance from other ethnic groups. This set the stage for the model minority myth to flourish.

Ironically, in seeking acceptance into Western societies, East Asian communities shed the very thing that they wished to be accepted: their ethnic identities. We cosy up to our oppressors in hopes of becoming one of them, and when we are praised for doing so, this behaviour is reinforced. To an extent, we love being the 'model minority.' We consider ourselves 'superior' to other races because we have the praise of the White man, but we mustn't step out of line because we'll lose that praise and that will make us no different to the other minority groups. It's a problematic mindset to be in, but it certainly works to keep East Asian communities in check and continuously buying into White ideals and ways of life. Our 'White' privilege is conditional. We are used as puppets in politics because we have accrued our own wealth, started our own businesses, and climbed up the social hierarchy, but we are still a minority. White people point at us as an example for Black people, Māori people, and other minority groups to live up to. We're used as a way to explain away racial inequality because if East Asian people, a minority group, can work hard and get to high places, then so

can all other minority groups. Tokenism is a great way to keep stereotypes alive, and fuels meritocratic beliefs. I see a lot of people pointing to Oprah as an example of a successful Black person and argue that if she, as a Black woman, can do it, then everyone else can, too. All you have to do is work hard. That's just like this myth. East Asians set an example for other racial groups to model because we're portrayed as a group who gained success by 'working hard,' but this image erases the hardships of systemic racism we've endured to get there. If it weren't for the effort of Black people in the Civil Rights Movement, we probably would not have had that opportunity to succeed in the Western world. We're no longer considered a minority group because we appear to be on the same level as White people – arguably even higher because we're 'naturally smart,' according to some. Sometimes I think the 'divide and conquer' tactic is all that people in power know of, but it really does work like a treat. Since all of the minority groups are pitted against each other, there's no possibility of us uniting and breaking from the barriers set by the dominant White population.

In New Zealand, this divide was made salient with the increasing immigration as this growth was seen by some as a way to undermine the Māori status of being indigenous and a treaty partner to Pakeha. Biculturalism was held onto staunchly because of the fear that multiculturalism would only dilute racial relationships and give reasons to Pakeha to avoid fulfilling their obligations under Te Tiriti o Waitangi (not like they did, anyway). It's interesting because on the one hand, East Asian communities are welcomed and necessary for the prosperity of Western nations – they are used as pawns in politics and economics, because now that the East Asian nations have more power and say on the international playing field, everyone wants in on it. For example, in 1993 in Tokyo, the Prime Minister of New Zealand at the time, Jim Bolger, claimed that he was an 'Asian

“As with other colonial contexts, the indigenous population of New Zealand was subjugated to the universal standards of ‘Blackness.’”

leader' as an attempt to get closer to and connect with the powerful Asian countries, at the Asia Society conference. On the other hand, despite this, New Zealand became increasingly xenophobic as more immigrants arrived. Winston Peters and the New Zealand First party have been capitalising on the return of the 'yellow peril' since 1996, reinforcing the concept of 'us' versus 'them.' When we are not used as the 'model minority,' we're discarded and tossed to the side, deemed incompatible with the Western world. After the bombing of Pearl Harbour, the U.S. declared war on Japan and over 120,000 people of Japanese ancestry were imprisoned there in the following months. When Covid hit, the East Asian communities, especially Chinese individuals, are back to being seen as dirty and unclean foreigners whose ways are 'backwards.' We are always seen as the 'Other' regardless of what we identify as and what nation we identify with.

Similarly, while Māori and Indigenous peoples are natives to their land, they are also 'Othered' by the dominant White population upon colonisation. Melanie Wall argues that this stereotype of Māori as the 'Black Other' continues to be salient, and is further pushed by the media. Stereotypes gain their power from being ambivalent, resulting in contradictory representations that maintain inequality (like the 'model minority' myth). Pakeha are able to assert ideological sovereignty over Māori as the 'Other' through stereotypes, and making clear distinctions between the two groups based on 'race.' The creation of 'races' in 1776 by the German scientist Johann Blumenbach during the rise of colonisation and exploration was solely for justifying European acts of subjugation; it made slavery seem acceptable, and the oppression of other humans' rights less uncomfortable. As with other colonial contexts, the indigenous population of New Zealand was subjugated to the universal standards of 'Blackness.' As Black individuals are pushed further and further down the racial hierarchy due to the

"This current Black Lives Matter movement, while focused on gaining basic human rights and equality for Black people, is meant to challenge traditional White hegemony."

emergence of more and more 'races,' East Asian individuals are uplifted because of the colour of our skin and our supposedly 'hardworking' demeanour. These two racial identities will only grow to be more and more polarised if we continue to buy into the stereotypes of them.

Early Māori identity images depict them as 'primitive,' 'savage,' and a 'vanishing race.' Since their initial contact, Pakeha have sought to categorise Māori within the Western racial hierarchy. It was believed that Māori were made up of three 'races,' with Polynesians being the dominant 'race.' Initially, they were considered to be intelligent and industrious 'noble savages,' better than other 'savages' (i.e. the Aboriginal peoples and the Native Americans) because they wore clothes, had a seemingly 'normal' way of life, and fought back when provoked. As Pakeha settlement increased, Māori were depicted as military threats, and an image of Māori that was uncivilised and uncultured was formed. However, after the New Zealand wars in the 1860s, the idea of 'noble savages' was repopularised. The ambivalence of these stereotypes ensure their persistence, and lay the groundworks for the contemporary imaginings of the Māori 'race.' During the Māori renaissance in

the mid-1970s, the 'Black Other' stereotype resurfaced. The contradictory stereotypes are as follows: Māori are violent and savage, they constantly rely on the state, and remain unemployed because of their own incompetence. But, they are amicable, and their savagery is socially accepted when expressed through sports. This highlights the idea of Māori as the 'comic Other' because they're generalised as being 'lazy' and 'clumsy,' fun-loving characters, which portrays their 'good-natured' side, but it maintains the harmful stereotypes of Māori people. It's aligned with the stereotype of Māori being the primitive natural athlete as it emphasises that Māori are suited for physical activities but not intellectual ones, further contrasting between East Asian individuals and Māori and Black individuals as East Asians are portrayed as 'brainy' but meek and oriental. Contemporary stereotypes of Māori further reinforces them as the 'Black Other,' and fosters a sense of the 'self-as-Other' within Māori communities, especially in younger individuals. By creating these stereotypes, Pakeha forced Māori into identities that were not created by themselves.

The basis of most stereotypes of Indigenous and Black peoples is that their prob-

feature.

lems are caused by themselves; they are the reason for their own demise. The issues in their population are within the people, with no relation to the rest of society. They are told to work harder in order to succeed in life, to look to the 'model minority' groups because they've managed to get ahead in life by keeping their heads down and working hard. East Asians are exemplary because they don't speak up against oppression and injustices. This myth keeps their mouths shut, in hopes of gaining unconditional acceptance into the Western world. They're afraid to speak up because of the consequences; they've experienced enough to know that the punishment for stepping out of line will not be light. So, East Asians are exemplary because they're convenient to use as a divider between the White and Black racial groups. It's time to get over this myth because it's just a ploy to drive a wedge between minority groups. As in the past, contemporary stereotypical imaginings of minority racial groups are

more about what the White population needs, than the reality of our experiences. Our histories are shrouded in myth, mostly all created by our colonisers. Our identities have been contorted again and again over time for political and economic agendas, and to lessen the discomfort experienced by the White population. In reality, we are not as different from each other as we are stereotypically imagined as. The existence of these stereotypes of East Asian individuals being cold but competent and Black and Indigenous individuals being warm but incompetent only further establishes the racial hierarchy.

More recently, nation leaders have been trying to put up a guise of unity and multiculturalism. They are including more cultural activities in our nation's agenda, like how we have Matariki celebrations, New Year's celebrations from different Asian cultures, Māori language week, and so on. However, what systemic changes

have we really made for the different peoples in our nation? When approached with a closer look, these acts are really just a thin veneer for deep-rooted racism to hide under. Pakeha should take the step to instil multinationalism in New Zealand, because we're not a melting pot of a nation. We're a state with many different nations coexisting together. This current Black Lives Matter movement, while focused on gaining basic human rights and equality for Black people, is meant to challenge traditional White hegemony. I don't understand people who don't actively take a stand with the movement because this is beneficial for everyone, the outcome won't be beneficial solely for Black lives. No one is losing out here. Maybe I'm being too hopeful in saying this, but I do believe that there will be no more racial polarisation when this is achieved; the model minority myth will be a thing of the past.



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University Culture after COVID-19

MADELEINE CRUTCHLEY

MADELEINE CRUTCHLEY EXAMINES THE AUCKLAND STUDENT COMMUNITY IN LIGHT OF COVID-19

The time has finally come. On the 20th of March, every student and staff member at the University of Auckland received an email banishing them from campus. Evaluating the risk of COVID-19, the higher-ups decided to shift all learning online and get ahead on the inevitable national shutdown. The halls of residence also cleared out quickly, with many students heading home to spend some extensive, and potentially painful, quality time with their families. Within a week of the decision to close the university, Jacinda Ardern gave a dystopic address on national television, and the entire country retreated into their private dwellings filled with both anxiety and hope. UOA quickly shifted into online learning mode and Canvas became a desktop staple for students, who remained glued to their laptop screens for weeks on end, either vehemently avoiding their studies or branding the "Copyright University of Auckland" disclaimer into their brains forever.

Last semester was undoubtedly one incredibly different from any in recent memory. It was extremely long, with an added week to make up for staff prep and the mid-semester break turning into a hellish two weeks of assignment lockdown. All exams and assignments were held online. Grades were lifted in an attempt to pad the inevitable impact of COVID-19. Students were prevented from accessing library materials. Zoom became the number one app stealing our data. And, on a more personal note, Craccum ceased printing physical copies for the first time in 93 years. Working from home was different for everyone, in terms of access, family or flatmates dynamics, time spent on Netflix and stressing over the general state of the outside world. For some, the lockdown was a nice break from the overwhelming stress of a busy semester. For others, it was a difficult and isolating time, where uni either became an object of hyperfocus or a series of neglect-

ed, unimportant tasks. For some angels, it was put on the backburner as they navigated life as essential workers, in supermarkets, pharmacies and hospitals. In any case, the student experience at UOA was disrupted drastically, with the campuses no longer acting as a unifying force. Some would likely argue that UOA campuses haven't been a unifying force for some time.

A hot talking point for disgruntled students at UOA is the idea that our university campus hasn't really maintained or fostered any real student culture. The common complaint is that, unlike the raging student towns of Wellington and Dunedin, people are unfriendly and fiercely independent, making for a very different (and worse) student experience. Obviously, the student population of Auckland is spread much more sporadically across the city, with nothing that rivals binge-drinking central; Castle Street in Dunners. Thus, the UOA campuses also spread sporadically across the city, are left with the monumental task of engaging students in a welcoming community. AUSA (the Auckland University Student Association) commits to a lot of this work, scheduling endless quizzes scheduled at Shadows and filling the Quad with odd and wonderful things. Despite the work of AUSA, the perception that Auckland uni students are disconnected continues. It's not entirely unfounded. Over my three and a half years on this campus, I've been to many, many lectures and definitely felt isolated in some of them. If you are continually attending lectures where people sit three or four chairs apart, don't smile at each other and groan every time an exasperated lecturer asks students to converse, it's very easy to fall under the impression that UOA is a lonely and cold place (especially if you're a first year student shivering in the famed OGGB fridge and freezer).

Despite this perception, there genuinely are really great pockets of community hiding around our campus. As I've mentioned, AUSA works hard to create events where



students can meet and widen their circles. There are plenty of specialised spaces and organisations on campus where you can meet like-minded people, many of them hiding just above the Quad (WomxnSpace, QueerSpace, Hineahuone/Hine, Cultural Space, bFm, Craccum!). There are endless clubs that you can join, even if you have to grind your teeth through some awkward interactions. I also promise that, if you stick at it and don't be discouraged by dropped semi-friendships, you will be able to make friends in lecture theatres. Basically, if you can escape the labyrinth of OGGB, you will be able to find a place on campus. After so long away from the cum smelling trees that line Princes St and the queue at the Mexicali stall, you might find that people are more friendly and welcoming. As we come back together, smiling like lunatics under our Castaway beards, it's essential to find some sense of joy and solidarity on our campus. Make sure to treasure the view from the library and the awkward smiles from your classmates. We've done enough Zoom sessions to know the alternative is worse.



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WOMEN IN MUSIC PT. III HAIM

BRIAN GU

8/10: Good things come in threes

American trio of sisters **HAIM** return with their third album, *Women in Music Pt. III*.

The title immediately confronts the misogyny of the music industry, although you would be remiss to judge that is all the album is. Instead, *WIM (III)* packages a precious set of impassioned and delicate songs, lamenting broken relationships, tested faiths and all that is rotten about life.

Musically, the album is quite diverse. The jazz roots are evident, with saxophone melodies appearing prominently in a few tracks, notably "Los Angeles" and "Summer Girl". Other songs become lively with electrical guitar riffs and features, such as "The Steps" and "FUBT".

At times, the album does falter into the realm of comfort though, and tracks like "Gasoline" contain lyrics that look like they were extracted from a *Red Hot Chili Peppers* album.

However, most enchanting are the vocal performances on the album. Danielle's lead vocals glisten with a layer of deep emotion and vulnerability, indicating these tracks are deeply personal to her and her sisters. Indeed, none more so than "Summer Girl", which carries the emotional burden of the cancer diagnosis of Danielle's boyfriend (who himself is a producer on the album).

While I don't believe there is a substantial amount truly experimental contained within the album, it's nice to hear an artist truly pour their heart and soul into a project, instead of stepping wayward in search of trailblazing ideas.



PARKS AND RECREATION

LACHLAN MITCHELL

I've unintentionally made it my goal for 2020 to catch up with all the Classic White Sitcoms that have escaped my attention across the years - quarantine broke me. I finished *Seinfeld* in the early days of the year, tried and failed to get through *Frasier*, ran through *Community* in about a week and have now just finished *Parks and Recreation*.

It was... trying. Much has been made about how its sister show *The Office* has aged faster than real-time, in part due to how Jim is actually a giant fucking creepy loser and an unrepentantly boring misanthrope, but *Parks and Rec* has yet to face that same collective reckoning - yet. The politics of the show are not really what I'm interested in exploring, so I'll be quick: the slavish adoration of **Joe Biden**, **John McCain** and other failed bootlicker senators that pop up across the later seasons is extremely grating in 2020, especially from an outsider New Zealand context, lol.

Rather, what ages *Parks & Recreation* in a far more accessible way is its seeming inability to care about its cast, Leslie, Ron and April excluded. **Aubrey Plaza**-come-Daria-Morgendorffer is meant to be the pet project of growth across the show's run, and they did well there. But the writers simply did not give a shit about putting any sort of effort elsewhere. Ann is particularly pathetic, an utter waste of space, whose life only got any purpose when Sex Tape With A Teenager actor **Rob Lowe** was written away with her. Tammy 2 was the true star of the show, and the writers couldn't escape from that.



FORENSIC FILES

DANIEL MEECH

Forensic Files has long been considered a legend of the true-crime television scene. I watched it last week, and I can say that it holds this status for a reason. The episodes are short, sweet, and to the point; the narration is excellent; and the show doesn't rely on ad-break cliff-hangers or the purposeful withholding of information. The crimes themselves are great too. Equal parts mysterious and gory, they'll have you thinking about them for weeks.

But *Forensic Files* isn't just a great crime show - it's also a piece of history. From the pulsating synths that underscore the opening sequence, to the cheesy star-wipes and dissolves used to transition between scenes, everything about *Forensic Files* screams 1990s America. It's brilliant. There's something oddly fascinating about seeing real people going about their lives in this by-gone era. An opportunity to peer into the lives of all these people, and wonder - just briefly - what the fuck were people thinking back then?

The cops all sport horn-rimmed glasses, open v-neck tops, and jet-black moustaches the length and width of your average bicycle pump. The kids are all invariably dressed in the same classic 90s attire (faded denim jeans, with a long grey shirt under a short black shirt). And harried businessmen criss-cross the screens holding battered leather briefcases and cell-phones as big as a brick.

If you take one thing away from this review, make it this: *Forensic Files* is the gold-standard of true-crime television. If you're in any way a true-crime fan - even if it's just a passing fascination with grizzly murders - then watch this show. You will not be disappointed.



THREE IDENTICAL STRANGERS, DIR. TIM WARDLE MADELEINE CRUTCHLEY

9/10: *One for the psych majors*

Netflix has become a powerhouse when it comes to the release of their documentary films and series. *FYRE*, *Cheer* and *Tiger King* all successfully grabbed the attention of audiences, their cultural capital valued highly for week long spans. With the success of their own productions, some of the more formative and independent documentaries that had drawn people to the streaming site, including *Blackfish* and *Supersize Me*, had their access dropped.

The latest content dump saw a few new documentaries grace the documentary section, interrupting the consistency of the scarlet N. *Three Identical Strangers* was one of the new additions, with the award winning non-Netflix produced film bringing a heart-warming and heartbreaking story to wider audiences. The documentary launches quickly into an unbelievable and incredible story, explaining the chance reunion of three triplets (who all thought they were singularly adopted children) at the age of 19. The story starts out as an exciting fluff piece, but quickly divulges into a much more complex and dark tale. By involving people so closely tied to the events, including two of the brothers, the filmmakers are able to draw the audience in and generate boundless empathy for these siblings. They linger for long periods of time on the faces of interviewees, allowing viewers to soak in the raw emotional beats of the twisting narrative.

If you liked *FYRE*, or find yourself entirely attached to BuzzFeed Unsolved, you'll really like this. It also allows you to imagine the possibility of meeting your clone, which makes for good distraction in the punishing return to long lectures.



AVATAR: THE LAST AIRBENDER GABBIE DE BARON

10/10: *When the world needed him most, he reappeared on Netflix*

"Why should I watch *Avatar: The Last Airbender*?" is such a stupid question. I'll slap that reverse Uno card: "why shouldn't you watch it?"

The 2005 Nickelodeon Animated series resurfaced over the past month, trending on twitter again. It was intended for kids with its humor and its cartoon-nature. But honestly, rewatching it as an adult **in 2020** seems to pierce through the soul much more; most themes touch on relevant issues that need to be dealt with today.

Firstly, it really draws from a diaspora of Asian and Inuit culture, with its setting and architecture, clothes, names, and even its bending was based on real movements in martial arts. To specify, the Asian culture it borrows from is not mainly East Asian but also from Southeast Asia and South Asia as well.

Secondly: Strong. Female. Characters. Each of them show strength in their own way; from physicality to emotion evolving to leadership. They come in different shapes, sizes, and colors and it's beautiful to see all of them cooperate and coincide despite *and* because of their differences. Considering that the narrative took place during a war, these women did more than aid - and yes, Katara knew how to heal with her bending - but they were in the frontlines of battle and were also the ones who led and helped discuss battle tactics.

Lastly, the show tackles themes and problems such as Feminism, xenophobia, and the main theme: colonization, on the basis of why we should not fear 'the other' and instead allow differences to grow towards unity.



DA 5 BLOODS, DIR. SPIKE LEE GABBIE DE BARON

When I got *Da 5 Bloods* (2020) on my Netflix recommendations, I couldn't help but jump right onto it... then I saw it's almost three hours long. I contemplated diving in head first. Most **Spike Lee** joints require heaps of self-reflection and brain energy but *they're always worth it*. The film tackles the semantics of the African American male identity and American patriotism through the stories of five Black men during the Vietnam war in 1955 to 1975.

Chadwick Boseman is not the only eye-catching visual, the cinematography is too. Lee always includes real life footage to set a period-piece. The movie takes place in the present time but flashbacks to the Bloods' war experience. To indicate that, visuals shift from a very grainy, saturated, analog 4:3 ratio, to a clear, drab, digital 16:9 ratio. Adjacent to the visuals is a heavenly soundtrack that ties in everything: a specific homage to **Marvin Gaye**, with the film revolving around Black culture in the late '60s to '70s.

The screenplay is divine featuring a bilingual script, with a singular voice: mundane in nature but drawn from the roots of the characters' cultures they're built around (the distinct languages are Vietnamese and AAVE, to be exact).

Honestly, it's one big masterpiece from the mind of Spike, but following such an amazing film like *BlackKKKlansman* (2018), it's tough to claim if Lee has elevated from that... but nonetheless, on its own, *Da 5 Bloods* is absolutely celestial and to create a film that's so logically coherent can only be done by a genius.



Heads Will Rowl

LACHLAN MITCHELL

With the dust having momentarily settled, Lachlan Mitchell takes a look at just what happened to J.K Rowling this year.

The fall of J.K Rowling has been rather spectacular to behold over the last few months – while she has been well-known in certain circles for a number of years for her viewpoints on trans women, her overworked publicist had the Herculean labour of putting out the line that the recent tweet she liked was an accident, or she didn't endorse the views of

the blog post she had retweeted, that it was all an accident. Even when December of last year unambiguously betrayed her viewpoints, J.K's refrain was that this consistent pattern was just something we had been reading into, it was not reflective of her true views at all, silly teens.

But something broke in Notably Per-

manently Online Billionaire J.K Rowling this year. Whether or not it was a physical break-age, like the connective tissue between the hemispheres of the brain, remains to be seen. But she had seen enough, she'd had enough. No longer satisfied with just the quiet confidence in knowing that she has a hateful little secret that only she truly knew the depths of, she chose the first week of the Minnesota riots and the height of the initial COVID-19 panic to relay her great fears of the Dangers of Transgenderism. Mask off. No more lies! Fuck trans women! Stop, woah, back it up now, let me see that TERF tweet! While no publicist and marketing agency can truly control their client - and even so, the perception of being 'cancelled' is an entire career in itself these days - it is hard to imagine that she received encouragement from the business side of her life. So where did the support come from? It's easy to mock her, easy to wholly designate her descent into bigotry for what it is - an abyss that won't stop staring back at her, an inability to let go of one's own inadequacies, and projecting those endless anxieties and fears onto others. But Joanne's distinctly online explosion makes this far more interesting to look at, as it allows a glimpse into those that encourage such actions.

For those of us who aren't exactly on Mr. Culture War's Wild Ride and either don't have an online presence or are simply out of the loop now that the media cycle has moved on, a quick recap. J.K Rowling's overall belief system lies in the idea of trans people, with an insistence on trans women in particular, are pretenders making a claim to the inalterable truth of womanhood - you are born that way, and only through certain innate biological processes (i.e menstruation) can you prove yourself as a woman without question. In short, women are defined solely by their vaginas and associated reproductive functions - if you don't have a fully-functional coochie, die. While troubling - if common amongst her age & class group - and full of horseshit, this ideology was expressed through the veneer of 'discourse', and did not initially start the firestorm. The uproar began when J.K Rowling started sharing classic 'predatory men in dresses in bathrooms with children' myths, as well an entire essay on the equally bonkers claims

over hormone therapy being equivalent to anti-gay conversion therapy, and vicious implications that people with autism do not have the mental capacity to make decisions for themselves, amongst many other claims that have been roundly disproven.

Faced with overwhelming disapproval, she did not bend. O', the humble reed did not give in to the mighty river, standing firm in the face of crushing condemnation. Instead, she merely ramped up the rhetoric. It was not her that was in the wrong, for we were simply misinterpreting her words - the gnashing of fangs was the true oppression. Like the similarly double initialled D.W Griffith over a century prior, she set out to show the true *Intolerance*: not tolerating her! But why has she doubled down in the last few months?

Have you ever heard of Graham Linehan? Pretty famous Irish bloke, created and/or wrote for plenty of turn of the millennium sitcom hits, such as Father Ted and The IT Crowd. Hailed as a transitional figure in British television. But if you've heard of him in the last few years, it will almost certainly be over his transformation into a reactionary gremlin that near-exclusively tweets about transgender people, again with a focus on trans women, and boldly creating such Shitposting Classics like the transgender rights movement is 'something terrible like Nazism', before spending 6 to 8 hours digging the cheese out of his dickhole for ripe consumption. And yet, like Gollum, he was once a man - known for a staunch defense of the NHS, and later on, pro-choice abortion reform, even.

Like Linehan pre-suspension, J.K Rowling is well-known for her constant usage of Twitter, acting as her primary source of information gathering and communication with the public - Pottermore fell to the wayside the moment she discovered the platform in the early 2010s. She is on it 20 something hours a day, and by choice, is surrounded by anti-trans material designed by Twitter's algorithm to facilitate something close to Hate Addiction, like my unwilling exposure to Chrissy Teigen. However, in the wake of the firestorm around her TERF rhetoric, the language of those responding to her was flagged by the algorithm as being hateful and/or aggressive, and was pushed down under the far nicer commentary - the words that expressed enthusiastic support,

and encouraged the crusade against trans people, commentary organised by wider anti-trans movements that saw Rowling as a prize to claim, one that would provide their movement with a modicum of respectability. Rowling became the target of organised 'lovebombing' - the practice of manipulation and capturing one's self-esteem for your own usage, through bombarding the person with excessive adoration and veneration. Within days of her 2020 outbursts, her words increasingly echoed the exact linguistic structure of the organised TERF crowd - even if she had been relatively calm-minded in her thoughts on trans women, it was clear that the sheer contrast in responses had successively tricked her into believing the 'when the world is against you, stand tall' mentality was applicable here.

When you attain a certain level of unimaginable wealth, when your career has plateaued and the highlights are distant objects in the rearview mirror, you become detached from the reason most are forced to wake up in the morning - to make money, and attain the means to survive. Your only economic concerns become about how to further hoard your wealth, and your day-to-day existence becomes about avoiding the ennui of life without a driving purpose. By that point, stagnation does not begin to cover it. Your social views, unchallenged by sycophants and people dependent on your wealth for their lifestyle, become your way of remaining attached to the world - when your own security is assured, the security of others becomes your realm to dissect and reflect on, and ultimately, enforce your will upon. Lovebombing just exacerbates the already broken mentalities of these 'born to rule' losers. In the past, these people would mostly get tuberculosis and die at 48, or dote on their failsons until suffering a stroke trying to grope their 19 year old nurse. But now we have Twitter, and the culture war is enough to stimulate the neurons in an otherwise rotting brain. To be Permanently Online is something available to all; in billionaires like J.K Rowling, the algorithmically-enforced, almost alchemically created, bit-terness is all that I suspect keeps her going.

Well, that and having enough money to laser-carve a pussy hat effigy into the moon. That helps too.

It's Back: The New Zealand International Film Festival

THOMAS GIBLIN

THOMAS GIBLIN, *OUR FILM AFICIONADO, ROUNDS UP SOME OF THE FILMS WE SHOULD BE SEEING AT THIS YEAR'S FESTIVAL.*

Another year has rolled around and with it the renamed Whānau Mārama: New Zealand International Film Festival returns although in a different format. Instead of crowding cinemas around the country, viewers will be able to watch the programmed films from the comfort of their own homes via nziff.co.nz. Although a different viewing experience than what we expected, fortunately, there are supplementary screenings for those with an itch to see films on the big screen.

With seventy-nine feature films and seven collections of short films choosing what to see can be overwhelming, especially for those with limited time and money, so here are my suggestions of what films to see.

Bloody Nose, Empty Pockets

Turner Ross and Bill Ross IV return to the NZIFF after their 2015 feature *Western* with a tender portrait of lost souls in a Las Vegas dive bar. An experiment in nonfiction filmmaking, it is described as an "absorbing portrait of drinking life" of those who find solace with the regulars who are patrons of The Roaring 20s. It demands viewing for its humanity is evident from the trailer alone and looks to be a gentle reminder to treasure the places we consider home.

*If you like the sound of this, consider watching **All These Sleepless Nights** or **Chronicle of a Summer**!*

Ema

Pablo Larrin's *Ema* is a film that demands to be seen on the big screen. I've watched it on the small screen, and it doesn't do it justice. Pulsating with shades of red, green and purple while set to Nicolas Jaar's ethereal score it is a film that must be experienced. It might also just be my favourite film of 2020.

*If you like the sound of this, consider watching **Climax** or **Suspiria** (1997 or 2018)!*

Instinct

Esteemed actress Halina Reijn turned writer-director in her feature debut looks to have given new life to the phrase 'Cat and Mouse'. Carice van Houten stars as the therapist whose attraction to a sex offender patient blurs the line between ethics and personal desire. Gorerously lensed by Jasper Wolf *Instinct* is set to be a film that provokes discussion and is not afraid to explore our deepest darkest secrets.

*If you like the sound of this, consider watching **The Guilty**, **Zodiac** or **Rope**!*

Last and First Men

The posthumous debut feature by Icelandic composer Jóhann Jóhannsson looks to be a remarkable piece of Sci-Fi from one of our generations greatest composers. Narrated by the otherworldly Tilda Swinton, it draws inspiration from Olaf Stapledon's 1930's novel of the same name. It tells the story of humanity from the current day to two billion years from now all in gorgeous 16mm black-and-white making *Last and First Men* a must-see.

*If you like the sound of this, consider watching **Brazil** or **Columbus**!*

The Long Walk

Mattie Do, Lao's first and only female filmmaker, makes her third feature with a genre-blending film about an old man and a ghost who helps him travel through time. Described as "Mysterious, meditative and lingering" *The Long Walk* is a film that will hopefully be one that will stay with you long after its end both due to its complexity and its ethereal themes.

*If you like the sound of this, consider watching **A Ghost Story** or **Dragon Inn**!*

Paradise Drifters

Dutch director Mees Peijnenburg who is tipped as one to watch teams up with Jasper Wolf for his feature film debut. Peijnenburg by all accounts in *Paradise Drifters* has created an energetic and raw film about a group of dutch youths delivering an unspecified object to Marseille. In doing so, he highlights many of the societal ills facing Europe today in stunning fashion.

*If you like the sound of this, consider watching **La Haine** and **Spring Breakers**!*

To Live to Sing

Chinese-Canadian filmmaker, Johnny Ma, in his second feature film, captures a rapidly modernizing China and its effects on a Sichuan Opera troupe. Featuring larger than life characters and fantastical imagery it looks to be bittersweet endeavour but one that will ultimately open our hearts.

*If you like the sound of this, consider watching **Still Life** or **Up**!*

Wendy

A fantastical reimagining of Peter Pan and Wendy in Neverland by the director of the Oscar-nominated *Beasts of the Southern Wild* Benh Zeitlin looks to be an experience for all ages. Given high praise by filmmaker Sean Baker (*Tangerine*, *Florida Project*) who calls it his "film of the year" *Wendy* is set to be a film that will light up your imagination as if you were a kid again.

*If you like the sound of this, consider watching **My Life as a Courgette** or **My Neighbor Totoro**!*

Yummy

The tagline of this film is 'Facelifts, Boobs, and Zombies' that alone should sell the film to you.

*If you like the sound of this, consider watching **The Evil Dead** or **Bad Taste**!*

LOCAL MUSIC REVIEW

Acid Haus Music is more acid than House music, firmly seated within a hard tekno base featuring the iconic 303 acid synth. The track begins by asking "What do you know about acid house music?" Sampled from a 1988 BBC report, acid house music is stated to be a "sinister and evil cult which lures young people into drug taking." And they're not wrong.

A hard tekk banger, this track demands a dimly lit basement and a powerful sound system, a sparse crowd and performance enhancing drugs. It fills rooms, the kick traversing solid vessels and moving walls of air, whilst the acid synth pulses and mutates hypnotically, pushing and pulling the sound. The track flows and evolves, as elements come and go, accentuating peaks and troughs. Crashes and clangs create space, with atmospheric synths filling the gaps, balancing heaviness with dusty ambivalence. Crisp, choppy hi-hats provide middle ground, bolstered by occasional snare rolls and claps. Distant, distorted sampled shouts combine with the main sample to ground the electric experience, contrasting texturally against the other elements. The resulting track beckons like an anglerfish lure attracting its prey, reminiscent of that time you walked past Charlie Baxter's at 3am and almost went inside, the experience forever leaving you pondering what could have been.

The lead single from Heat Rocker Records' fifteenth release, Acid Haus Music maintains a long streak of fantastic releases within the New Zealand electronic and tekno scene. Accompanied on its side by a massive track titled 130 Waters by Kea-nu Raves which featured a heavier acid synth and a darker mood, the two create a stacked and varied tekno based A side. The B side features a ballroom remix of Acid Haus Music by Amamelia for all your assorted dance needs, providing kicks on

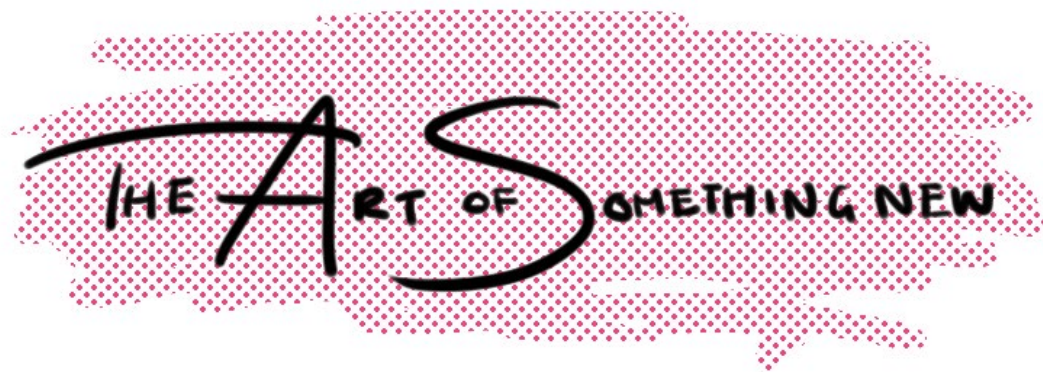
offbeats with a couple of breaks sprinkled in for a change of pace and style. The last track on this side is a percussive, cyber-punk-y acid tekno remix of 130 Waters produced by Fray Mysterio. Presenting many moods and motions, it starts with a percussive intro which becomes electro, and is then driven by a continuously revolving bassline as the track converges into a heavy acid tekno track. Major Blade Runner vibes run throughout as the track conjures derelict skyscrapers, abandoned roads and neon billboards, providing a soundtrack to a possibly near future. I've listened to this record, titled CH-3(03), more times than I can count at this point and will definitely be DJing these tracks once the opportunity arises - the entire release maintains amazing energy, intensity and heaviness, and I look forward to all of these artist's future releases.

All of these tracks feel at home below St Kevin's arcade within Whammy backroom, although if you find yourself unable to hear them there, I strongly recommend listening to these tracks off the kitchen TV soundbar that happens to have a subwoofer. If your flat does not have this arrangement regular headphones will suffice, as will a 1992 Toyota Corolla.

The 95bFM Top Ten



1	Acting Out k m t p (NZ)
2	ESP (Telepathy) Same Name Confusion (NZ)
3	Mystery Shopper A Blunt Jester (NZ)
4	The Silence is Deafening Hospital Sports (NZ)
5	Tiny Revolutions Vanessa Worm (NZ)
6	MDon't Go Away The Beths (NZ)
7	Shut Up! JessB (NZ)
8	Are You Down? [Remix] Jayda G
9	Tyrants [Demo] Popstrangers (NZ)
10	Reacher Hummucide (NZ)



Try Roller Skating

LOUISE BARNES

Suggestions for when you just don't know what to do.

Take a moment to think about the eighties. These years were at the height of a mass cultural movement which surged following the introduction of Disco throughout the seventies. People were thriving through self-expression, cue the bold colours and big hair, but also exploring what life had to offer. Consequently, this included the revival of the skating scene. Personally, I love what the era represents, however, I always thought roller skating looked odd. It differs from that of a bike or a scooter in the sense of casual and automatic detachment; instead, it becomes a part of you.

This leads to trust. Not only of your own ability but also the trust of your choice of skates. Roller skates are deemed the classic disco with two-by-two wheels that are highly aesthetic, great for the 'gram and easier for those who are challenged by balance. Roller blades, otherwise known as inline skates, are the alternative. Personally, I find these easier to control with their streamline quality, but despite preference, it is what you can do with them that really counts.

Here are some ways to try them out:

Mission Bay

Recently, I took to Mission Bay to test my second-hand skates and take advantage of the wide footpath and the view of Rangitoto. What surprised me the most was the sheer amount of people who had exactly the same

idea, which meant I wasn't alone. This is free if you have your own skates, otherwise stop off at Fergs Kayaks to hire them as well as bikes in order to include everyone. Additionally, Mission Bay is a prime spot for E-scooters such as Beam and Flamingo, so feel free to just cruise along on one of those.

Skateland

Now this is a location I can associate all my early skating days to. It may seem childish while they play pop music to skate limbos, amateur races and other games. But from memory, it is on level with ice skating for an exciting time out that is different from all your usual activities. Based in Mt Wellington, it has a very cheap entry fare of \$9 where you can BYO skates, otherwise it is only an additional \$3 for skate hire.

Nelson St Cycleway

This is for those who consider themselves more advanced in the skating department. While I have not had the pleasure of doing this myself (yet), it would be awesome to roll through the recognisable pink cycle bridge in town with friends or just with some music. This requires the use of your own skates but will be worth it with the glow of the city lights and the illuminating pink aura to block out the rest of the world.

These suggestions are not to the pain of embarrassing you if you find yourself on the ground after a few attempts, but rather the joy of trying it and enjoying the inevitable process guaranteed to bring you a few laughs.

WHO ASKED YOU?

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

What should I do to overcome the failure to distinguish Whittakers' 72% Dark Ghana and 50% Dark Block, even after the lockdown, when I had one block of each every week. Yes, 250g each every week.

First of all, mad respect. Second of all, I think you might need to go to the hospital.

How do I find a hotdog?

Look into your heart; it's been inside you all along.

I am seriously so thrilled that this was an actual question someone thought of, wrote down, and believed in enough to submit. It really tells me that I'm doing something very right. Where is my Pulitzer already?

What is a sense of humour?

The thing I use to distract from the aching void where my soul should be.

CRACCUM'S CRACKIN' TIP: BACK TO SCHOOL EDITION

There's nothing worse than that first day back alarm that cuts through your dream about Chris Evans and a fishing line (don't ask). Here are five ways to make sure you don't miss that all-important first lecture; how will you pass if you don't see your new lecturer's introductory slides about their dog?

1. Sign up for a sunrise yoga class. That way, you'll wake up at 5:00am every morning to think “fuck, no WAY am I going to that bullshit” and play on your phone until it's time to get up.
2. Rig an intricate trap that will set your house on fire if you don't disable it by 7:00am. The terror should carry you through.
3. Drop out. Boom, no early classes. Problem solved.
4. Hire a trombone player to place the end of his instrument beside your ear and play a vigorous A Flat at 6:30 every morning.
5. Try crack. Usually makes people pretty energetic.



Navigating Stereotype Processes

FLORA XIE

Stereotypes can be both good and bad. However, they all ultimately serve to maintain inequality. Negative stereotypes are particularly damaging when it's focused on a particular social group, and as you'll see, these stereotypes impact the way we live our lives regardless of whether we buy into them or not.

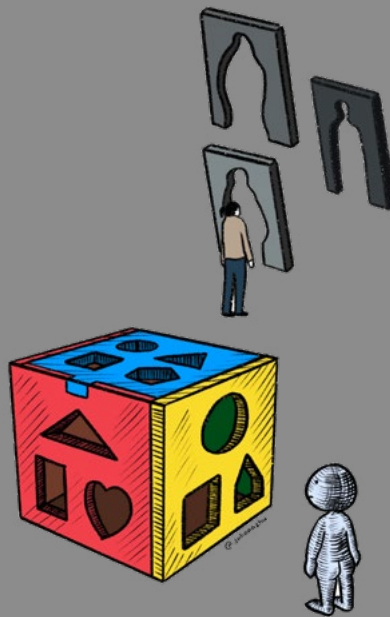
Patricia Devine, among other researchers, demonstrated that knowledge about stereotypes is universal. Endorsement of these stereotypes comes after learning about them as we grow older and start to form our own opinions. However, the stereotypes that people learn early in their lives will activate just as strongly for people who don't endorse the stereotype, as the people who do endorse it. For example, when you think about a romantic relationship, even if you don't identify as being heterosexual, you're still likely to picture a man and a woman in a relationship.

Simply knowing about the stereotype can influence how you behave, even if you don't endorse the stereotype. This is because once the stereotype is activated in your mind, unless you consciously monitor stereotype activations and reject it, the information may influence the other thoughts that pop into your mind after.

It's also been found that there is a universal 2-stage stereotyping process. The first stage is the automatic processes, which happens unintentionally, without us being aware. They require very little effort to activate, and are uncontrollable. Simply seeing someone from a typically stereotyped social group is enough to activate automatic stereotypes, and the more associations you make between the group and the stereotype, the more accessible this stereotype becomes in the future.

The second stage, controlled processes, are the complete opposite to automatic processes: they are intentional, require awareness and a lot of effort, and are con-

trollable. Awareness of the stereotypes is automatic, but the negative thoughts about certain social groups can be stopped by your control processes.



For example, most recently with Covid-19, it's likely that people associated Asian individuals wearing masks with the virus – that would be your automatic process kicking in. So, the more prejudiced you are, the more you will associate that social group with that stereotype. But, your more reasonable side will probably tell you that no, not all Asian people have the virus and it's not right to make that assumption – that's your controlled process.

People who are less prejudiced will use their controlled processes to stop making

this association. However, before you can use your control processes, you need to have enough time and cognitive capacity for your conscious reaction to develop and stop your automatic processes. That means things like feeling stressed, or your attention being divided can cause your control processes to be disrupted and lead you to use stereotypes. You also need to feel motivated enough to actively suppress your automatic responses.

Ultimately, the difference between someone who is highly prejudiced and someone who is less prejudiced, is the amount of effort they put in to control their automatic activation of stereotypes. Everyone is inherently prejudiced because of what we've been learning and seeing from a young age, but this is something we can try to control and unlearn over time.

You're probably wondering now: how can I act and think in a less prejudiced manner? It's important to note that it's inevitable that you will, at some point, find yourself thinking stereotypical thoughts. However, when you do start thinking those thoughts, pause for a second and breathe. Realise that what you're thinking has been ingrained into you, and that stereotypes, for the most part, lead to unfair and uninformed judgements.

So the next time you come across someone spewing stereotypical commentary, before you start getting aggressive with them because you think they're an inherently bad person, consider the possibility that they may just be relying on their automatic processes because there's a distraction in their lives right now.

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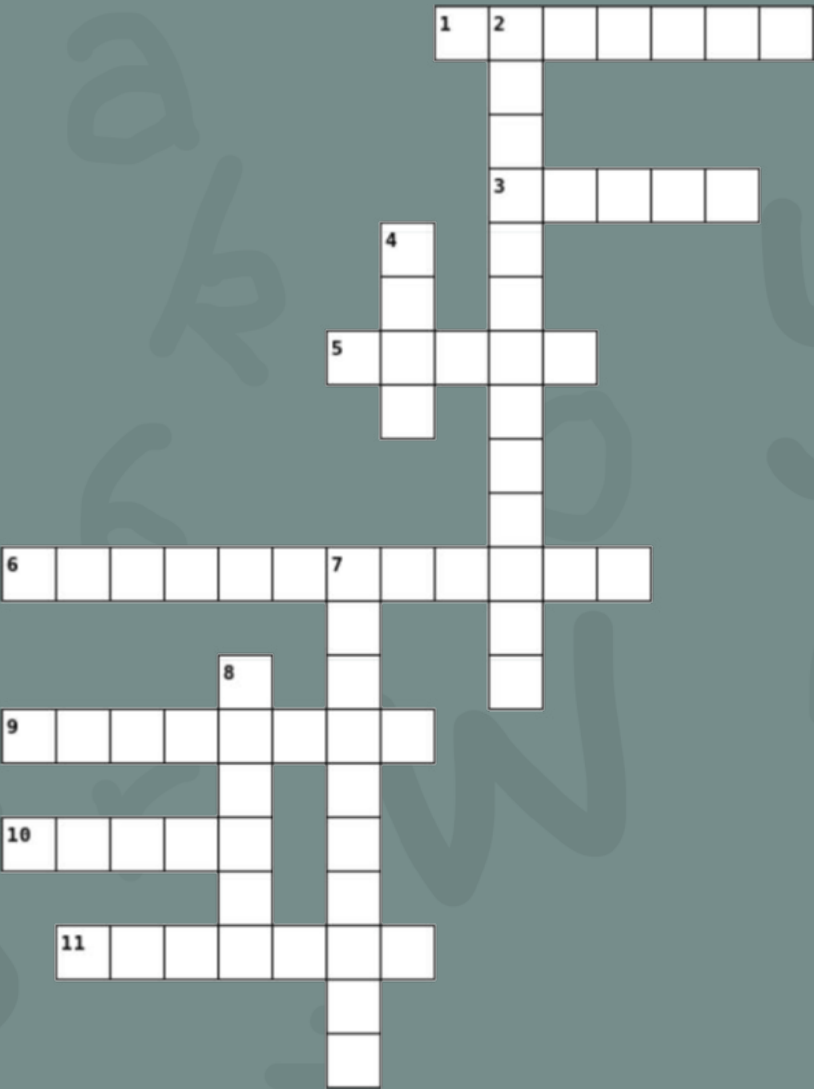
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Across

- 1. Where uninspired students go to sleep.
- 3. A structured argument written for academic purposes.
- 5. Best jot that homework down here else you'll forget it.
- 6. Look out! That outgoing stranger next to you might trythis!
- 9. Craccum is written by _____, for the ____.
- 10. A letter with an arithmetic sign next to it - if you've done really well, it's a plus!
- 11. This team sport is also often referred to as 'ultimate'.

Down

- 2. Following a conversation without alerting of your presence.
- 4. Some students attend this with their mates and a beer. others sit this for their grades - I wouldn't advise you do both.
- 7. What Smiggle is known for selling
- 8. We're heading back to high school for this clue! What do Americans call a break between two periods?

Difficulty: Extra Hard

Time Trial Challenge: Can you beat the lifestyle editor's time of 44 mins 34 seconds?

BONUS Time Trial Challenge: Can you beat Co-Editor Cameron's time of 5 hours and 3 minutes.

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HOROSCOPES

LIKE A PHOENIX RISING FROM THE ASHES, OR LIKE SIMON BRIDGES RISING FROM THE BACK BENCHES, GLORIA HOLE HAS RETURNED TO SPREAD THE GOSS ON WHAT YOUR WEEK HAS IN STORE FOR YOU.

ARIES



This week, you'll craft the perfect original joke. It'll come out of nowhere - you'll be chatting about a mundane topic with your friends, and then suddenly, you'll inject your quick wit to liven the situation. Your lucky number is 2, because I haven't mentioned the second option of course - that you'll forget the joke on the spot. Now which will you let it be?

TAURUS



An outgoing and cheerful person will attempt to spark conversation with you this week. Shut them down by all means necessary. Your lucky number this week is 13, a number just as miserable as you are.

GEMINI



This week, you will come to terms with the devastation of being replaced. To mask the emotional pain, you will find yourself increasing your social media presence. If it makes you feel any better, your lucky number this week is 53, which is the number of days after which the new guy will be gone anyways.

CANCER



This week, you will be rewarded your fifteen minutes of fame on television. You learn from the stars you will appear on Fair Go - or did they say Motorway Patrol? Your lucky number this week is 100 - I'd be looking out for that on your speedometer if I were you.

LEO



This week, you will be hit by a flying object. The stars recommend that you try to avoid standing still. Your lucky number this week is 3, the number of times you should have checked over your shoulder since the start of this sentence - keep up that hyperawareness for the rest of the week.

VIRGO



If your One & Only does things in the exact order you've divinely pre-ordained three weeks in advance, you might just realise your dream of finding the feeling that Fleetwood Mac's "Everywhere" summons within you. Or you might not, because when do things ever really go your way. Embrace your inner Taylor Swift because your lucky number this week is 22.

LIBRA



You will remain hot, sexy, cultured and utterly dead behind the eyes. Take what you will from that. Your lucky number for this week is 87, the number of Tinder likes you've accrued on your newest account. However, you remain fearful of actually looking at who these people might be, because if the people who like you are ugly, then can you really stand being you?

SCORPIO



This week, you will OK a boomer, and it will send their life into a devastating spiral - who knew you had such power? Whoever said "words will never hurt me" has obviously never succumbed to a triple word score in *Scrabble*. Your lucky number this week is 10, which, for a bit of trivia, is the number of points the word BOOMER rewards in the game.

SAGITTARIUS



This week, you will receive a handshake from a man named Steve. Please be delicate with Steve - he's had a rough week. Your lucky number is 0, the cost it takes to spread a little bit of love.

CAPRICORN



Don't doubt yourself with some childish idea of 'empathy'. You're right, he IS dog shit. Your lucky number is 10, the number of letters it takes to spell 'thank u, next'.

AQUARIUS



Nice one. This week, you've gone and pissed off the stars. Your lucky number is irrational.

PISCES



This week, you will be left frustrated by someone's inability to carry out your demands. The stars tell you to exercise patience, but if that fails, then screw it - just get them fired. Your lucky number this week is 14, which is the number of days' notice they have coming. But do you really want to be known as the ruthless office bitch?

the people to blame.

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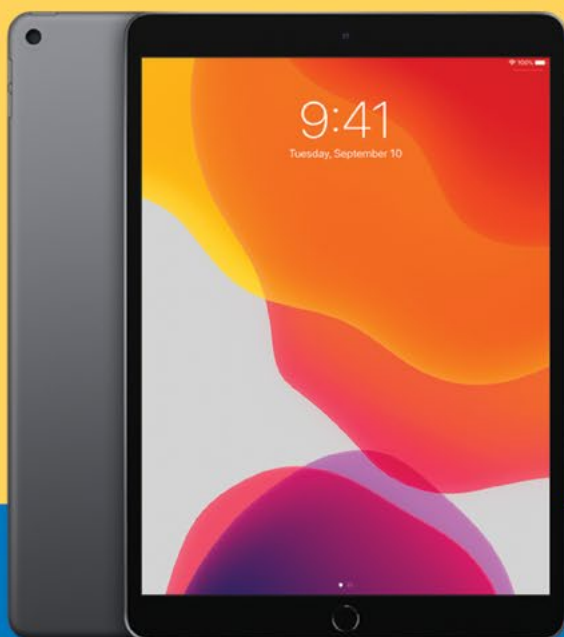
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