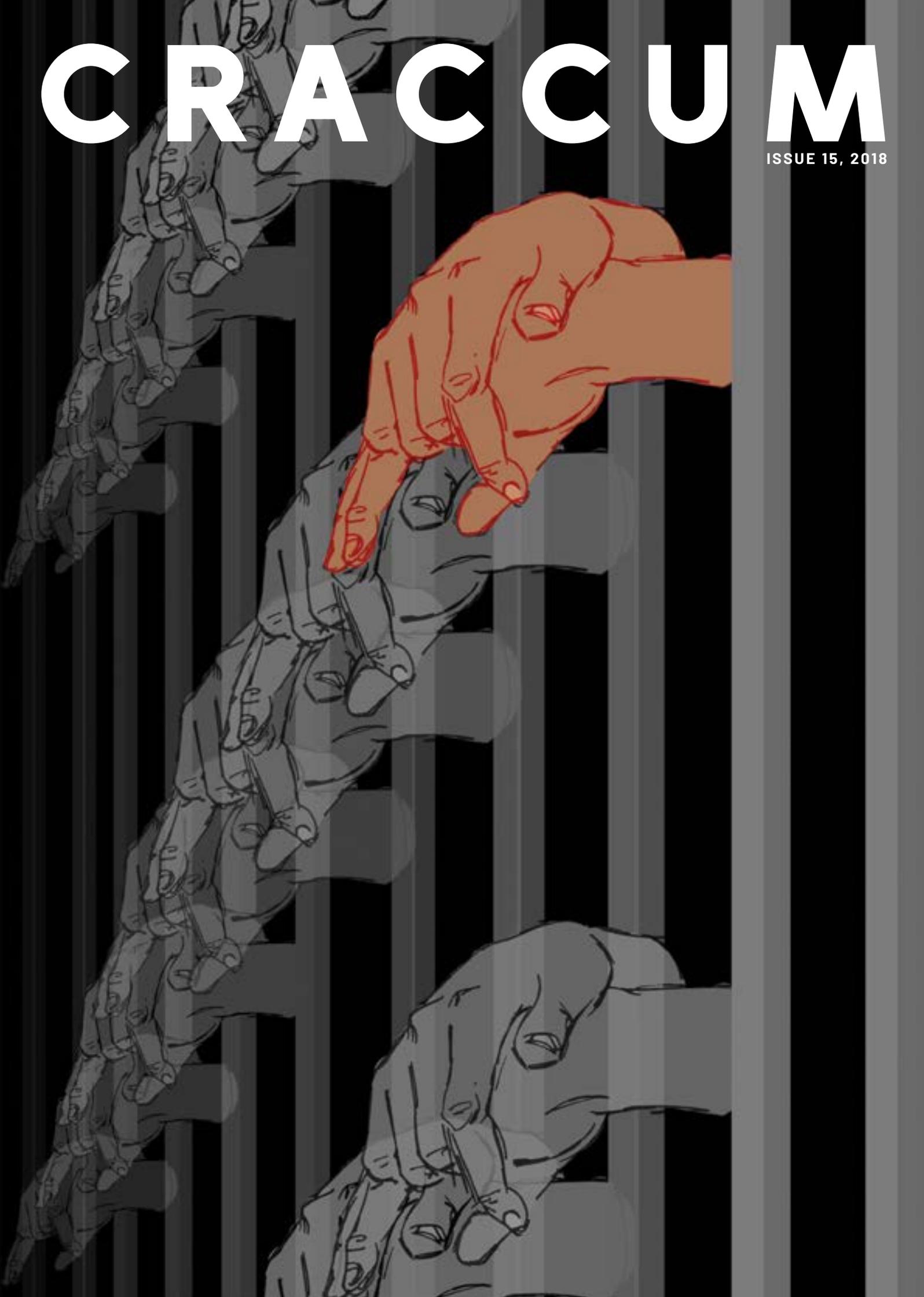


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ISSUE 15, 2018



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IT'S

BREWING

25TH AUGUST 2018



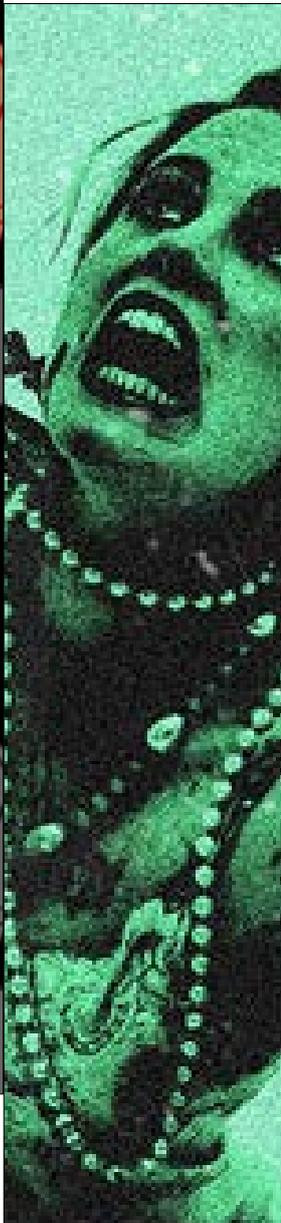
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The Opening Moments Of *Pirates Of The Caribbean: The Curse Of The Black Pearl*, in Bold Technicolor

Presented by **Samantha Gianotti, Caitlin Abley** and **Mark Fullerton**

FADE IN:

EXT. CARIBBEAN SEA - DAY

A gray, impenetrable wall of fog. From somewhere comes the FAINT SOUND of a LITTLE GIRL'S VOICE, singing, slow tempo, almost under her breath.

YOUNG ELIZABETH (O.S.)

Yo, ho, yo, ho, a pirate's life for me
Yo, ho, yo, ho, it's a pirate's life
for me...

Suddenly a massive SHIP emerges from the grey, the Winged Victory maidenhead looming. It's a British dreadnought, the H.M.S. Dauntless. Formidable, frightening, twenty-five gun ports on a side, and rail guns to boot.

EXT. H.M.S. DAUNTLESS - FORECASTLE - DAY

ELIZABETH SWANN, strawberry blond hair, stands at the bow railing, gazing at the seas, still singing --

ELIZABETH

...drink up me hearties, yo, ho...

JOSHAMEE GIBBS, who was born old, skin a dark leather, clutches her shoulder, startling her.

GIBBS

(sotto)

Quiet, missy! Cursed pirates sail
these waters. You want to bring
'em down on us do ya?

Elizabeth stares wide-eyed at him.

NORRINGTON

Mr. Gibbs.

NORRINGTON, a dashing young man, Royal Navy to the core, glares sternly at Gibbs. Standing beside him is GOVERNOR WEATHERBY SWAN, a man of obvious high station, brass buttons on his thick blue jacket. He is Elizabeth's father.

NORRINGTON (CONT'D)

That will do.

GIBBS

She was singing about pirates.
Bad luck to sing about pirates,
with us mired in this unnatural
fog-- mark my words.

NORRINGTON

Consider them marked. On your
way.

GIBBS

'Aye, Captain.

(as he moves off)

Bad luck to have a woman on board,
too. Even a mini'ture one.

He returns to his deck-swabbing duties, surreptitiously takes a quick swig from flask.

ELIZABETH

I think it would be rather
exciting to meet a pirate.

NORRINGTON

Think again, Miss Swan. Vile and
dissolute creatures, the lot of
them. I intend to see to it that
any man who sails under a pirate
flag, or wears a pirates brand,
gets what he deserves: a short
drop and a sudden stop.

Elizabeth doesn't know what 'a short drop and a sudden stop' means. Gibbs helpfully mimes: a man being hung.

SWAN

Captain Norrington... I appreciate
your fervor, but I am concerned about
the effect this subject will have on
my daughter.

NORRINGTON

My apologies, Governor.

ELIZABETH

Actually, I find it all fascinating.

SWAN

And that's what concerns me. Elizabeth,
dear... we will be landing in Port
Royal very soon, and beginning our new
lives. Wouldn't it be wonderful if we
comport ourselves as befits our class
and station?

ELIZABETH

Yes, father.

Chastised, she turns away, to look out over the bow rail.

ELIZABETH (CONT'D)

(to herself)

I still think it would be exciting
to meet a pirate...

*Thanks for having us on one last ride
Enjoy the issue xx*

-- Sabumtha, Caito and Mork ■



Mental Health Pilot Cleared for Take-Off

Government makes good on election promise for 18-25 year olds. **By Samantha Gianotti.**

Last week, it was announced that the government had dedicated \$10.49 million to kickstarting a mental health pilot that would offer free counselling to those between the ages of 18-25.

The news comes in the wake of deeply concerning statistics about mental health among tertiary students, and as a result of the Green Party's promise of free counselling for those 25 and under that formed a key part of their election campaign.

The *New Zealand Herald* reported that the tender for this initiative opened to mental health providers last week, allowing such providers to form a proposal.

"The healthcare provider that wins the tender will be responsible for working closely with the Ministry of Health and local healthcare providers, whether that's the district health board or primary health organisation," said Associate Health Minister Julie Anne Genter.

Genter also stated that the pilot was intended to allow for action to be taken before an individual's situation becomes critical.

"Those young people don't have the money to pay for a private psychologist and the public health system doesn't respond until things have gotten very serious and critical," she said. "When someone is willing to hurt themselves that's when they get intervention so what this programme is aiming to do is to ensure that support is there earlier," Genter continued.

The pilot is considered to provide a safety net for those who are now outside of the education system; while mental health nurses are intended to be employed in schools, this initiative will provide aid for school-leavers who require access to mental health services.

Furthermore, mental health counselling providers at tertiary institutions have struggled under the weight of a growing demand for their services. It was reported by *The Wireless* last year that there had been a huge increase in students seeking counselling services, a trend that was reported in many major universities across New Zealand, with waiting times leaving students in need.

The difficulty in meeting

university students' needs had remained problematic in the past few months, with *Stuff* reporting in June of this year that the Universities New Zealand group believes the situation had become "untenable", as university counselling services were being used as a "substitute for underfunded community mental health [services]." There is potential that free, proactive counselling for those 18-25 may alleviate some of the strain on these services and provide more timely assistance.

The proactive approach envisioned by this pilot is also reflected in AUSA's plan to introduce wellness as a concept in every facet of the university, and their creation of a Wellness Week to allow for open discussions about mental illness and struggles students face to take place, before these struggles become insurmountable.

"It's very pleasing that the government recognises the need for earlier intervention in mental health. Our mental health services cannot continue to only be an ambulance at the bottom of the cliff and it's heartening that the Government recognises this," said AUSA Welfare Vice

President Luke Kibblewhite.

"Free counselling obviously makes mental health care far more accessible and this investment is to be welcomed."

"As a society we also need to be challenging our culture of not seeking help. This extra investment is to be welcomed but as a society, and particularly as students we need to be working really hard to normalise making use of the mental health resources that are available to us." ■

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

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

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



Money for Nothing: Unitec in Dire Straits

Recent developments confirm that the institute's financial situation has worsened. **By Samantha Gianotti.**

Earlier this year, it was reported that Auckland's Unitec Institute of Technology was in a precarious financial position. *Stuff* reported that Education Minister Chris Hipkins was moving to dissolve the institute's governing council and replace this body with a commissioner to hone in on the institution's financial failings; *Radio New Zealand* also reported that the Tertiary Education Commission had been consulting with "Unitec staff and stakeholders, including iwi and Auckland Council" to determine if the appointment of a commissioner was the correct

move.

This has now gone ahead, following an investigation by an independent financial advisor who found that Unitec was tracking to face a deficit of up to \$100 million within four years. Hipkins nominated Murray Strong to fill the commissioner position, believing that Strong had the ability to set the institute back on track.

"He's already playing a major role in the government's ITP 2020 roadmap project, which will ensure a sustainable and

thriving network of institutions of technology and polytechnics around the country," Hipkins said.

"This should give real confidence to students and staff about Unitec's future."

The *Herald* reported that Strong is also the government-appointed Crown Manager of Tai Poutini Polytechnic, citing his experience with tertiary institutions as crucial to his selection for the role.

These big shifts were occurring

throughout students' study and exam period, and Matalena O'Mara, president of the Unitec student union, said that students were aiming to maintain focus during this important time.

"As the announcement was only made yesterday afternoon, I have not yet received any concerns or complaints," O'Mara stated back at the beginning of July.

Unitec appears to be currently operating under the notion of business as usual, advertising its 2018 Open Day on its website. ■

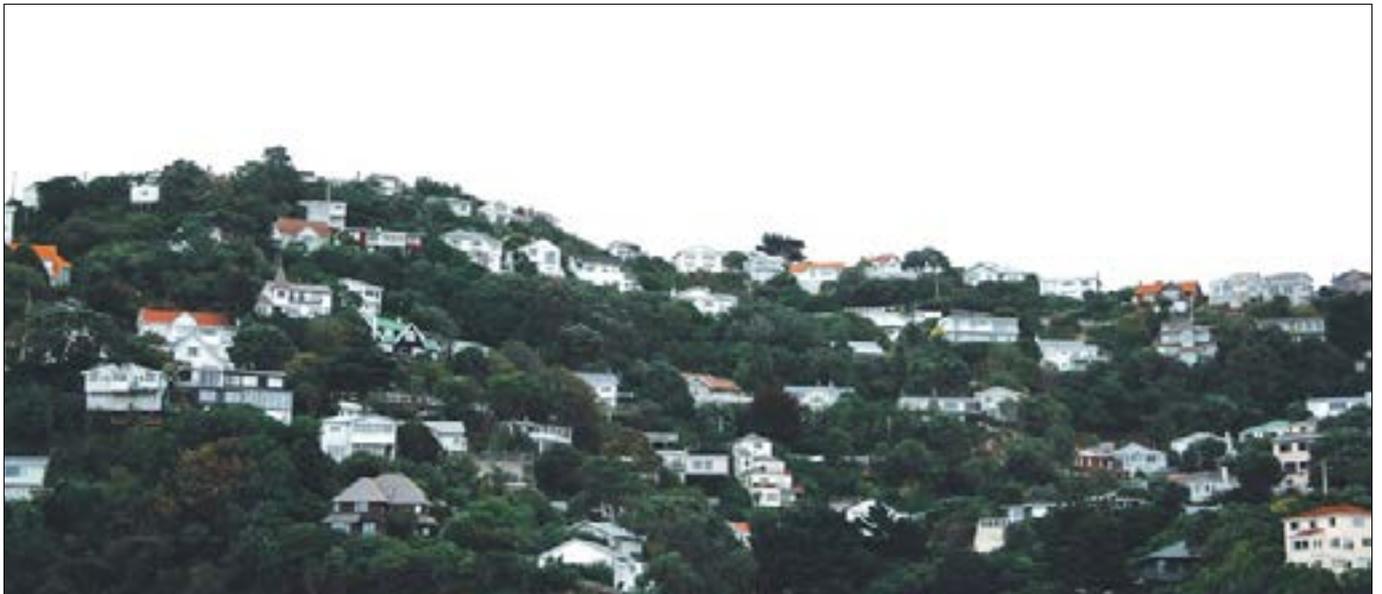
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QUICKCHAT! With Scooter Jackson

Wellington is Shit

What's up with Wellington?

More like Wellingt-off, amirite? The coolest little capital in the world may well just be the shittiest little capital in the world, after two major events on the capital's calendar were cancelled due to mismanagement and generally being shithouse.

Oh dear. What happened?

Well most recently, superstar magician Dynamo had to can his appearance after TSB Arena after the venue (run by Wellington Venues, original huh) failed to properly prepare for his shows. They said they did everything in their power to get the stadium ready, but couldn't.

That sounds like it wasn't really their fault then. Things happen, right?

Wrong. What they didn't do was get proper consent to place weights in the ceiling, a requirement they were told of months in advance.

But don't things like getting consent take

ages?

Normally, but the issue was resolved in time for Dynamo's Tuesday show, so either it didn't take that long and someone fucked up, or TSB Arena was supremely unfortunate in having its consent delayed by 24 extra hours. It's most likely the former, and the promoter is less than impressed, saying that Wellington is incapable of hosting large scale events.

Who is this punk-ass promoter anyway?

A company called TEG.

Ehh, fuck 'em.

They own Ticketek, and brought One Direction and The Rolling Stones to New Zealand and Australia. They're not the kind of company you want to annoy.

So one shitty magician had to postpone a show. That's not too bad.

That's not too bad, but it's not the only one. Ed Sheeran raved and raved about Wellington then refused to play there because the city lacked adequate facilities. Guns N Roses came within about half an hour of cancelling in February 2017 because the wind and rain meant

they couldn't build the stage, and AC/DC got two songs in then took a 40 minute break because the weather was so shit. The USA vs Canada Ice Hockey Classic was also cancelled a few weeks ago, because some fuckball thought it would be a good idea to put a temporary rink in Westpac Stadium, the windiest stadium in the country, and not indoors like they did in Auckland and Queenstown. Spoilers—those two games went ahead. The Wellington game ended up being postponed twice then finally abandoned a day later.

But what actually happened?

The coolant burst and the rink wouldn't freeze and then the walls blew over. Twice.

The walls blew over? Twice?

The walls blew over. Two times.

Damn. So what can Wellington do to repair its reputation?

Don't build walls that fall over, and for fuck's sake, hold events indoors. ■



Supermarket Slashes Sanitary Costs

Countdown cuts down the price to pay for periods. *By Samantha Gianotti.*

Supermarket giant Countdown announced last week that they would be making significant reductions in the cost of their tampons, pads and liners, with some prices being reduced by up to 48%.

The move is aiming to tackle period poverty, which sees those with periods forced to choose between necessary costs like food and utilities, and the cost of sanitary products each month. It has also seen individuals forced to use makeshift pads or to recycle tampons.

Kiri Hannifin, a Countdown spokesperson, encountered the reality of period poverty

while she was working for the Women's Refuge, reports *Radio New Zealand*. Hannifin also discussed how sanitary items are often used as a "tool of violence" in abusive relationships.

"Male abusers were withdrawing sanitary items from their partners and from their daughters as part of the violence so that, not only were there access issues in terms of money, but actually it was a weapon against the women as well," Hannifin explained.

"...They wouldn't be able to go to work and the girls wouldn't be able to go to school as part of his controlling behaviour."

The University of Auckland's Feel Good Period club, which aims to destigmatise discussions around menstruation, was glad to hear of Countdown's initiative.

"We're impressed with [Countdown] taking this step to help women and to decrease period poverty in New Zealand," a representative for the club said. "It's showing that they see sanitary items such as pads and tampons as essential health items, which is important as women shouldn't be having to choose between food or essential health items. We're really happy about the progress that they are making and hope it continues."

Despite this positive change, Labour MP for Manurewa, Louisa Wall, said that the price reduction would not be enough to allow everyone easy access to sanitary items, *Radio New Zealand* reported.

In November of last year, the issue of taxation of sanitary products was discussed as part of a Government working group's review of the New Zealand tax system, however no concrete plans ever formed to stop taxing sanitary products as "luxury items". ■



Notice is hereby given of an

AUSA WINTER GENERAL MEETING

to be held on

WEDNESDAY, 22 AUGUST 2018
at 1.00 pm in Shadows

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

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

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

Association Secretary



The Loudest Tweets Win the Election

Suspected interference in Jakarta's latest election. *By Bailey Verry*

Twitter and Facebook's roles in politics have come under fire again as another election has had its legitimacy questioned. Accounts have surfaced from people claiming to have been part of special social media strategy centres during Jakarta's election for Governor used to not only discredit candidates but attack their race and religious beliefs. The employees say they worked under the incumbent governor Basuki Tjahaja Purnama, a Chinese Christian, trying to counter attacks that attempted to discredit him with Muslim voters by a movement called the 'Muslim Cyber Army' which spreads racist content.

Indonesians refer to them as "buzzer teams" as it is their jobs to create buzz and amplify one political view over another. It is alleged that units made up of 20 people were all required to have five Facebook accounts, five Twitter accounts and one Instagram account. Buzzers were paid to send tweets and get certain topics trending. The more influential the account the more the participant was paid. Team members were advised to use pictures of good looking women in order to gain attention. It is estimated that there were around 80 people involved in

doing this for the campaign, however these teams were only small compared to the thousands of robot accounts (bots) that one research firm says was used by the governor's opponents.

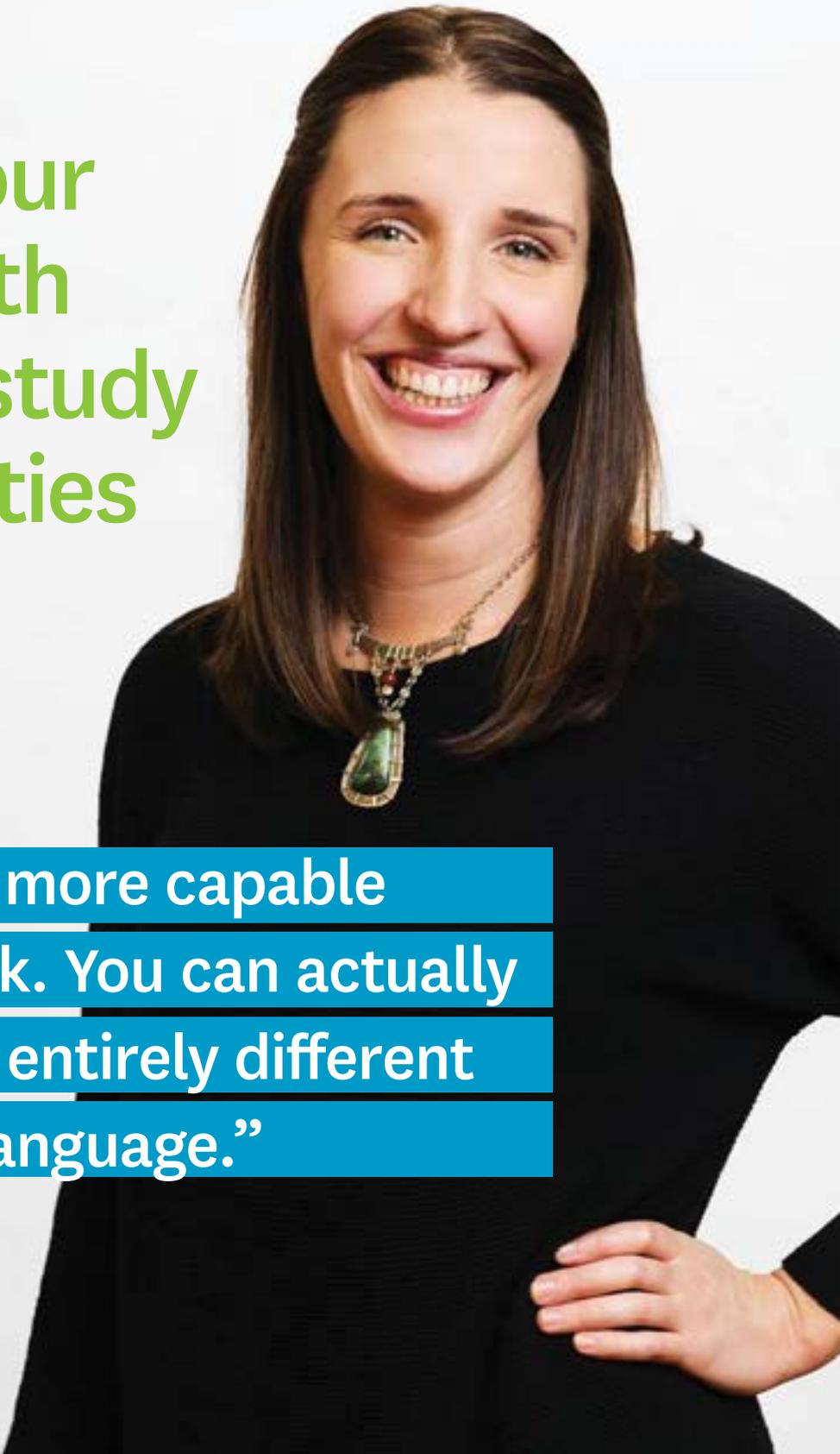
The elections in Indonesia's capital are the latest to face allegations of weaponising social media platforms in order to stir up racial and religious divisions. Many recent elections around the world have seen an increased prominence of Twitter and Facebook in public opinion, with high profile examples being the 2016 United States Presidential Elections and the Brexit vote. Russia has been accused of creating similar units inside the Kremlin in order to spread misinformation or lead discussion in particular direction. This has been evident in the ongoing investigation in Russian meddling in the 2016 Presidential Election in the United States. Twitter has continually revised the number of accounts that have been linked to Russia, 50,000 being bots and almost 4,000 being operated by agents. Twitter says the accounts reached at least 670,000 Americans. Facebook, on the other hand, has estimated that 126 million Americans were exposed to Russian backed

material. Russia has also been accused of creating over 400 fake twitter accounts to push pro-Brexit messages. In both cases, accounts spread fake news that was often xenophobic and anti-Muslim.

Russia is not the only country utilising social media accounts though. Research into false accounts has been carried out in many countries. It is not only Western countries like the UK, the US, Canada and Germany that are experiencing this issue. Southeast Asia in particular is experiencing significant growth of anonymous accounts trying to inform public opinion, with surges being seen in Myanmar, Cambodia, Hong Kong, Thailand and China. Bots in particular have caused problems in Malaysia and Sri Lanka, posting thousands of tweets of propaganda messages daily. In other research, one report has suggested that bots were used in multiple African countries during elections. It suggested that bots shaped almost 25% of the political conversation in Kenya. A US-UK study that social media attacks have the potential to contribute to voter outcomes, although in the case of the Indonesian campaigners, their employer still lost the election which begs the

question as to how effective social media really is in producing desired outcomes.

With Facebook founder and CEO Mark Zuckerberg's congressional hearing in April this year, the world has been wondering how large social media platforms will respond to widespread misuse of platforms. It leads to the ethical question: how much should the companies intervene? Facebook has resolved to more carefully monitor content, but is still hesitant to remove inflammatory content so as not to be seen as censoring. In response to the thousands of bots exposed, Twitter has made ongoing attempts to suspend accounts, with 70 million accounts suspended over a two-month period. While CEO Jack Dorsey has said that he wants to address the "health" of the conversations had on the platform, critics have accused the company of being apathetic by choosing business over the good of society. With the growing nature of social media's influence, concerns over the quality of information spread through the platforms continues without clear solutions put forward by the companies involved. ■



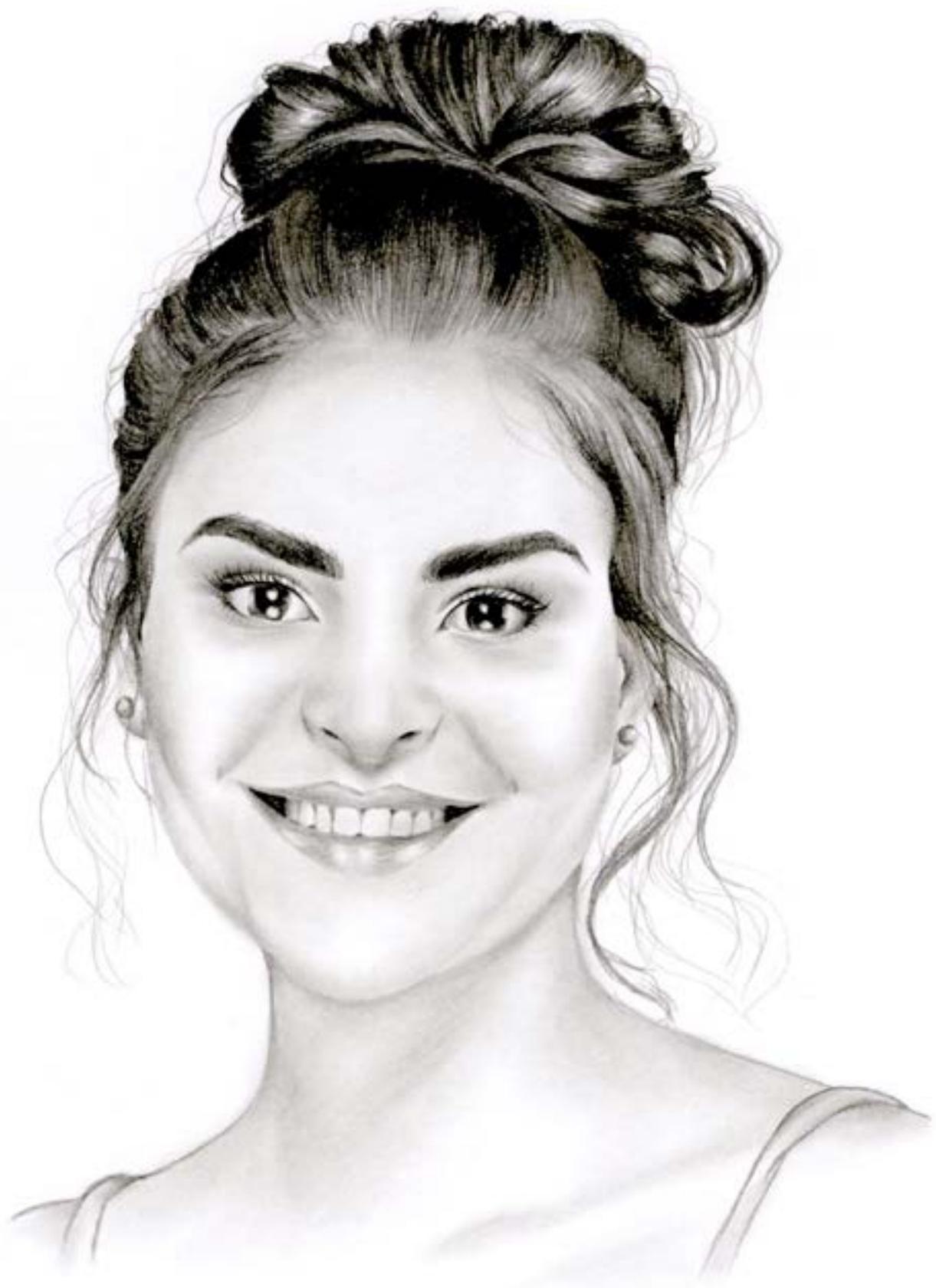
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In Conversation with Miss Auckland Finalist Marie-Therese Pandy

Emelia Masari had the privilege of talking to *Marie-Therese Pandy* on her journey as a Miss Auckland finalist.

Tell me a bit about yourself, what are your passions?

My name is Marie-Therese Pandy. I was born in Zimbabwe and immigrated to New Zealand 16 years ago. I am currently studying a Master of Public Health and I am loving it! My passions include dancing, yoga and being outdoors—hiking, walking, running, and generally doing anything out in the sun.

Tell me more about the Miss Auckland pageant?

The Miss Auckland Pageant is on Saturday August 4th at the Bruce Mason Centre in Takapuna. Miss Auckland is centred around “beauty with a purpose”, which involves putting yourself out there in the community and raising money for Youthline NZ. For me personally, competing in Miss Auckland is more than the superficial beauty on the outside. It is about the drive, the ambition, and the empowerment of all the women competing.

What are the stereotypes usually associated with people that take part in pageants and how are you breaking them?

The usual stereotypes associated with beauty pageants is that the women are good looking and are idolised for their looks and not much else. Miss Auckland tries to bring to the forefront that a main aspect of pageantry is charity. The contestants have to raise money, and contribute something meaningful to the communities they belong to. Secondly, many of the women are bright, well educated and empowered women, who are so much more than their beauty. For example, there are lawyers, finance, and medical professionals who have competed in Miss Auckland over the years.

How has certain aspects of your life shaped you to make you a better role model?

Immigrating from Zimbabwe to New Zealand has shaped me in many ways to be a better role model for other immigrants from low income countries. Zimbabwe is usually associated with corruption and lack of opportunity. However, I have not let that define me. I have had to work hard and make the most of all the opportunities given to me, because I know how many women do not have access to these same opportunities. Hopefully, through everything I have achieved (a degree, an internship, and competing in Miss Auckland), other migrants and refugees can see that anything is possible as long as you have dedication and ambition.

What have you learnt during your journey as a finalist in Miss Auckland, and what has been the most interesting part?

I have learnt how to put myself out there and how to approach people. It is not easy seeking sponsorship and asking people for money or products to donate. As a naturally introverted person this has been really challenging in the past, but through Miss Auckland I have gained valuable experience, as you have no choice but to approach people and ask. The most interesting part has been that when you put yourself out there and ask—people generally say yes. I have a corporate sponsor covering all my competing costs, my dress was sponsored, and I have two raffles where companies have generously donated.

What do you hope people take-away from your journey?

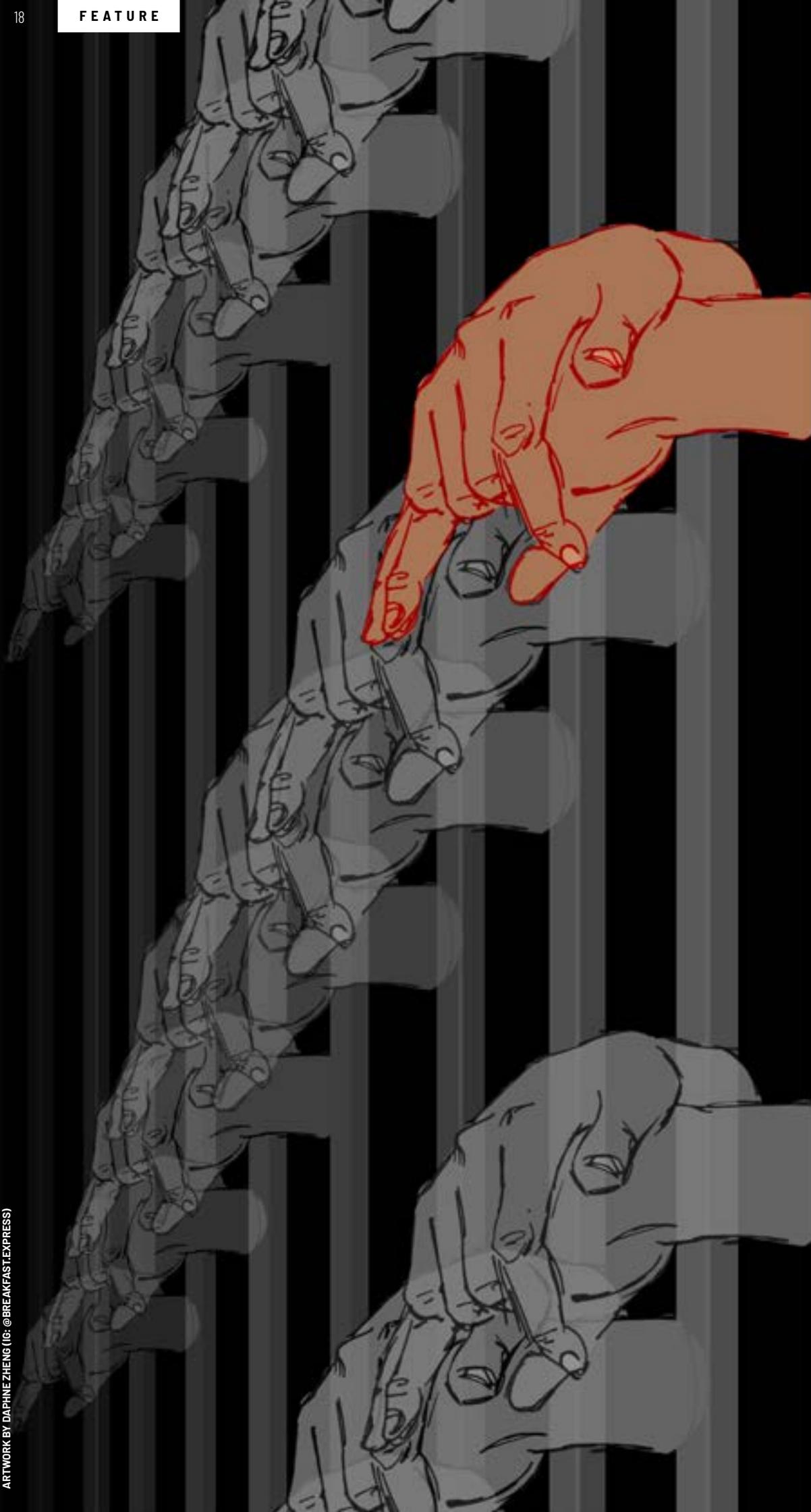
You just need to take the leap and put yourself out there, you have nothing to lose and everything to gain. If it scares you that is good, because you don't know what will come out of it. I never thought I would be sponsored by a worldwide fitness company, or emailing CEOs of national health organisations and organising events.

If you could have any superpower you want, what would it be and why?

To be able to fly. Majority of my family all immigrated out of Zimbabwe to all parts of the world. It would be amazing to see my family more than once every 5-10 years. And how great would it be to avoid all the traffic in Auckland?!

Is there anything else you would like to share?

Firstly, I would like to say a huge thank you to my family and everyone supporting me from all parts of the world, it's been truly amazing. Secondly, a huge shout out to my sponsor Josef Rakich Fitness and NZ Bridal and Ball for providing my evening gown. If you would like to follow me on my journey, follow my official Facebook page: "Marie-Therese Pandy — Miss Auckland 2018 Finalist". ■



Key Issues in Indigenous Sentencing: New Zealand vs Australia

In Part 2 of this series **Ling Ye** analyses indigenous sentencing approaches, considering Australia's implementation of Indigenous Sentencing Courts compared to New Zealand's restorative justice approach

Australia has the most advanced and developed Indigenous sentencing courts in its legal system; Indigenous sentencing courts operate in all states except Tasmania. Similar to the New Zealand Marae Youth Courts, the Indigenous sentencing courts are not an alternative to the dominant legal system. Instead, they use Australian criminal laws and procedures to sentence indigenous offenders in a culturally appropriate forum, with an emphasis on allowing Elders and Respected Persons to participate. The offender must be indigenous, while 'anyone' is free to choose to use the Marae Youth Courts in New Zealand. In both jurisdictions, the offender cannot hide behind their legal representative, but must interact with the judge. Most Indigenous sentencing courts use a 'circle court model' in which participants sit in a circle, with the judge and offender at eye level, with a greater participation from Elders and victims. The aims of the Indigenous sentencing courts are more culturally focused than the New Zealand Marae Youth Courts. The common thread from all jurisdictions is that this process aims to be a sentencing court for the Indigenous people, to improve race relations, reduce Indigenous overrepresentation, and to be more inclusive of the Indigenous community.

The High Court of Australia in *R v Fernando* was instrumental in laying down sentencing principles that help guide Indigenous offenders. The case holds that consideration of one's Indigenous background, and potential factors such as poverty and alcoholism, are relevant in the mitigation of one's culpability in committing an offence. In particular, *Fernando* emphasizes that it is not about mitigating one's sentence, but that these factors can shed light on the offender's circumstances. New Zealand courts could learn from the Australian jurisdiction and, if a relevant case arises, consider adopting similar principles in Indigenous sentencing. This will also clear public misconceptions on 'special treatment' given to Māori during sentencing by emphasizing that one's Indigenous background can be key to understanding the circumstances of the offender when committing the offence.

Another difference between the two jurisdictions is that Indigenous sentencing courts are different to the restorative justice approach New Zealand implements in their Youth Courts. Indigenous sentencing courts have broader aims as the relationship building is between 'white justice' and the Indigenous people.

Conversely, FGC has a narrower focus between the offender, victim and the community. Indigenous sentencing courts also have broader legal aspirations to decrease alienation that Indigenous people feel in mainstream courts by solidifying greater trust between Indigenous communities and court staff. On the other hand, restorative justice's micro-level attention to offender-victim relations cannot solve the macro scale of determinants leading to Indigenous overrepresentation. Indigenous sentencing courts may have the potential to transform and change entire race relations between a dominant system and the Indigenous community.

Even though Australian Indigenous sentencing courts are the most established and are more culturally focused, they are not perfect. Although some reports suggest that the courts have reduced recidivism, many evaluation reports had to use anecdotal evidence or interviews, which may be skewed towards the positive. However, the lack of concrete evidence on recidivism should not be sufficient to disregard the Indigenous courts' effort in ensuring a positive response from all participants in the process.

The Bigger Picture

Such in-depth critiques of indigenous sentencing between the two jurisdictions are not enough to see the bigger picture – whether these approaches can improve the legacy of colonialism upon the indigenous people. Two main issues arise.

Firstly, merely incorporating cultural protocols deprives the authenticity of Indigenous practice. Secondly, both New Zealand Youth Courts and the Australian Indigenous Sentencing Courts remain subservient to the dominant legal system.

Jackson argues that marae justice is arguably just another Crown-imposed process. By using the marae as a place for youth justice, it can degrade the mana and the broader purpose of the marae in Māori culture. It should not be seen as an 'isolated venue' for the backdrop of justice.

Similarly, in Australia, there are concerns that legislation-controlled Indigenous sentencing courts are another way for them to be led by the colonizers, reducing indigenous autonomy in experimenting with ways of improving the system. Window dressing is another term criminologists use to describe indigenous sentencing. A restricted autonomy gives society the illusion that responses are implemented to address indigenous issues, while simultaneously retaining hegemony in maintaining the status quo.

The startling implication of Indigenous sentencing courts being just another process under state control, or as Khylee Quince puts it, the 'browning' of the legal system, is that it ignores fundamental indigenous rights. Durie argues that Maori-specific responses hinder actual progress in its passivity. The FGC and Youth Courts do not meet recognition of the Te Tiriti o Waitangi, especially rights granted under Article Two for Maori to retain tino rangatiratanga over their taonga. Such attempts also draw attention away from the root causes of the issue, especially macro-level issues that colonialism has shaped upon the indigenous people, such as poverty, low educational achievements, and unemployment. Indeed, it is concerning that any real changes are only happening at the very end of criminal justice after an Indigenous person pleads guilty to an offence. However, acknowledgment is given that such broad scale issues cannot be solved by the presence of Indigenous sentencing courts alone.

“Indigenous sentencing courts are not ‘special treatment’ for Māori, but instead seek to balance the imbalanced power relations imposed upon them through colonisation.”

“The common thread from all jurisdictions is that this process aims to be a sentencing court for the Indigenous people, to improve race relations, reduce Indigenous overrepresentation, and to be more inclusive of the Indigenous community.”

Conclusion: Looking Forward

New Zealand still has a long way to go in establishing culturally focused Indigenous sentencing courts. In 2000, an adult pilot court was established that incorporated restorative justice in the adult court process, but its effectiveness has not been researched extensively. As of right now, Family Group Conferences are primarily focused on youth and restorative justice, which cannot cater to Maori who are culturally disconnected from their identity. If New Zealand does implement Indigenous sentencing courts, restorative justice values may need to be modified to a ‘transformative justice’ approach. This focuses on the transformation of the offender to target and improve their risk factors for offending. Wider societal issues related to the offender are addressed, instead of solely on an individual or community focus. In light of the evaluations of Australian Indigenous sentencing courts, further consideration also needs to be given to how both recidivism and the rehabilitation of the indigenous offender can be achieved, and not just one or the other. The presence of Indig-

enous sentencing courts alone is not enough to solve the intergenerational marginalization that contributes to indigenous overrepresentation.

Furthermore, there should be a coordinated effort for all sectors of the justice system in targeted programmes, from policing to sentencing. Simultaneously, both governments need to stop putting the safety net at the bottom of the cliff and implement effective policies that improve macro level problems that are at the root of Indigenous overrepresentation. If the solution should come from indigenous people themselves, then indigenous people must feel connected to their cultural identity in order for culturally focused schemes to work. This is only possible if their socioeconomic positions are advanced.

Indigenous sentencing courts are not ‘special treatment’ for Māori, but instead seek to balance the imbalanced power relations imposed upon them through colonisation. We need to realize that policies that reduce Indigenous offending are beneficial to everyone involved. ■



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

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

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

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

2018 International Students' Officer (By-Election)

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

AUSA Returning Officer



Elon Musk: Big Money, Big Ego

Lachlan Mitchell rails against the inflated ego of Elon Musk, a self-professed saviour of all of humanity's pressing issues

He seems to be the man of the hour, the discussion that never leaves the news. Elon Musk, vanguard of the future! Public discussions seem to centre around him being an example of how we're entering a new technological age, unbridled by the limitations of government or financial limitations. With his reach and apparent goodwill, he promises to make the crises of the day disappear before your eyes. To many people, the promise of Elon Musk is benevolence personified. A saviour of the contemporary era. But his motivations are, unsurprisingly of any Silicon Valley entrepreneur, far less generous.

He is a billionaire of impossibly large wealth, mostly built from his formative role in Paypal and subsequent investments over the years, including in SpaceX and Tesla, with which he is increasingly associated. They are Musk's flagship properties—he is as much them as they are him. At both companies, he is CEO and architect of their products. He is also their main backer and their corporate mascot, something very rarely seen outside of the Silicon Valley bubble. His billions are now directly linked to the fortunes of these two companies. But this is where things get interesting.

Without getting too into the economic know-how that I admit

confuses me, Tesla—and to a lesser degree SpaceX—function the way they do (unprofitably but pushing ahead at full speed) due to the way they structure their debt. I will focus primarily on Tesla here, because the company is the one that lives and dies by this structure. Tesla struggles extremely hard to find financing outside of Musk, government subsidies and the rare venture capitalist. So, Tesla and Musk plunge themselves into debt in order to prop up the company. With such extreme debt and great scepticism about their capacity to repay, this has the effect of making their bonds literally worthless. However, the key thing here is that their debt is special—it is convertible debt, which means it is transferable into equity (desirable value), if their stock prices reach a certain threshold. This is much more desirable than cold cash because it means that instead of a cash payout, Tesla will be seen as not only viable to invest in, but profitable for successive governments to continue giving subsidies to, with their interest in removing fossil fuels from the roads. However, this has a time limit. March 2019 is the first instance in which these bonds will mature and become viable. If Tesla's stock does not reach the threshold by this time, which is about 350 USD a share, both Tesla and Musk's fortunes will be in grave danger and the possibility of bankruptcy will become more than a looming threat.

As Tesla's CEO and public face, it is directly up to Elon Musk to ensure that Tesla is successful in their aforementioned goal. As a public figure of international notoriety, he is the driving force behind what makes the company interesting to the world over. As a Silicon Valley tech billionaire with grandiose ambitions and the arrogance to match, he appeals to many sides—the oil and car corporates who realise that a shift towards electric technology is the only way their respective companies will survive the public crucifixion following peak oil; to neoliberal governments who want to pay lip service to environmentalism while not backtracking on their corporate backers; to many tech figures who believe in the ability of the hyper-rich to best save the great unwashed from themselves, and finally, to young, misguided and foolish libertarians who believe in Musk as a figure that can unite the apparent blessings of capitalism with environmental interests without the limitations of government, despite Musk relying heavily on government backing to remotely succeed. As such, he is the perfect figure to lead Tesla's desperate charge for security.

Within the last few months, there has been an exponential increase in Musk's social output, and more notably, an increase in the declarations of goodwill on his end. This stretches from solving the world's transport issues, from his grandiose Hyperloop to his mainstay (Tesla), to his now-nefarious associations with the Thai Cave Rescue of the last couple of weeks. He's even promised to fix Flint entirely, intentionally choosing a problem that has been a notable failure of two presidential administra-

“Within the last few months, there has been an exponential increase in Musk's social output, and more notably, an increase in the declarations of goodwill on his end.”

“To many people, the promise of Elon Musk is benevolence personified. A saviour of the contemporary era. But his motivations are, unsurprisingly of any Silicon Valley entrepreneur, far less generous.”

tions in order to emphasise the appeal of private industry, and therefore, Tesla. He is crafting an image of someone who is truly dedicated to solving the world's problems, both on a macro and micro scale. He believes in the power of private enterprise, and only private enterprise, to serve humanity. All this is what he would also like you to think, an image he has crafted and come to rely on. But he has now come to lean so heavily on the myth of his own making that anything less than that draws fire and outrage.

This is obvious in his recent social media exchanges; ranging from the basic denial of the journalistic capabilities of those who question his increasingly frenzied tweets; to his rewriting of socialist theory to assuage his insecurities about being a billionaire that relies on worker exploitation to 'do good'; to his repugnant tweets pushing the idea that one of the heroic cave divers was a paedophile, because the guy questioned Musk's relevance to the rescue and his motive in making very public acts of goodwill. Which as we can see, are more to do with rescuing Tesla from itself and reminding himself that he can save people. Which makes me question his rabid fans, of which there are many. Those who have an excuse for every action. How many of them are aligned with the utopian idea of relieving the world of the burdens of energy, or finding untold wonders amongst the stars? How many of them are simply entranced by the possibility of being the man on top, free from moral consequence in search of the greater good? It is worrying.

He is not any closer to a saviour than any other billionaire exploiter—he is just deluded enough to think otherwise. ■

PULLED A FEW STRINGS LATELY?

We have.



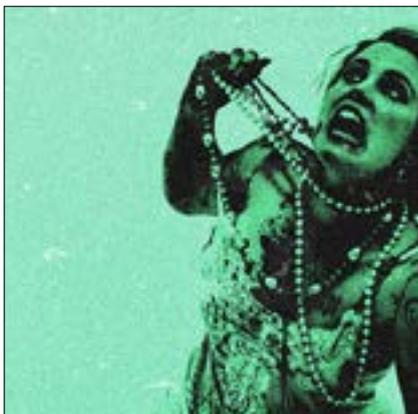
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Michael Hurst's 'The Changeling'

THEATRE REVIEW BY LAURA COLE



A modern revival of an age-old tale of lust, murder and deception, Hurst's rendition of the Jacobean tragedy hones in on the story of Beatrice who orders her servant to kill her fiancé. The story is a classic cautionary tale of female sexual desire descending into sin and deception.

Although the script has been altered from the 17th century original, modern twists come from the performance itself. The immersive set means that the actors weave throughout it, and so the play is performed from across the room. It is lighting or the addition of sound effects that shifts scenes, so the timelines bleed into one another as the actors move around the dark, or stay put, observing other events take place. The play blurs the lines between who is an actor, a prop, or an audience member. Instead of being set during the English Renaissance, the actors smoke and drink in their tailored suits, form-fitting dresses and fur shawls straight from *Mad Men*. Byweaving together segments of the original 17th-century script, the play seems to comment on how folklore-based beliefs surrounding female purity and the institutional control of women's bodies are not history.

In his director's commentary, Hurst describes Beatrice as a strong woman who owns her own story. Beatrice is reactive and headstrong, but it's hard to have agency in a world where you have no power. Instead, Beatrice's story seems to be that of someone desperate to control her own life, her own body, even her own death. This could be overreaching—the stylistic choices could all be aesthetic. Regardless, the statue of the Virgin Mary who looms over the play was in my mind a pointed remark. Is this the only way Beatrice can win? The acting was powerful, the show was smooth and cohesive, and the show looked classy as heck. ■



Pale Waves at the Tuning Fork

GIG REVIEW BY CHRIS WONG



UK goth pop outfit and The 1975's Dirty Hit label mates Pale Waves made their New Zealand debut at the Tuning Fork last Saturday, fulfilling the wishes of many of their NZ fans who had been dying to see the band since their emergence last year. Local act Daffodils warmed up the crowd with their brand of upbeat indie pop, getting the audience going, with many others filtering in during their set.

Starting off with their infectious hit "Television Romance", Pale Waves had the crowd singing along from the start, as frontwoman Heather Baron Gracie danced her way through the set of songs like a possessed puppet on strings with the rest of the band painting a brilliant canvas of sound of dazzling 80's pop devotion. Rolling onto "Heavenly" and "Kiss", Pale Waves showed off their signature usage of shimmering guitars, gigantic Cure-esque synths as well as an overabundant use of the words "honey" and "heavenly". The more emotional, slower and melodramatic "My Obsession" broke up the flow, sounding much more alive and unrestrained in its live incarnation, before the band returned to their trademark uptempo faux-goth bops.

Playing through the recently released "Noises" and fan favourites "The Tide" and "New Year's Eve", and closing off the set with "There's a Honey", the band had the crowd full of energy and singing every word before departing. Their setlist also included a pair of unreleased tracks, with the instant earworm "Eighteen" telling a tale of young love, while the slow-building "She" conveyed an episode of heartbreak.

Although Pale Waves without a doubt satisfied their core fan base and put on a fun show with the set running by quickly, the band should focus on tightening up their songwriting and showing us what else they have to offer in order to not be written off as pale imitators of The 1975. ■



Ant Man and the Wasp

FILM REVIEW BY DARIO DAVIDSON



The most ANTICIPATED sequel of the year, HAHahaha. The best string of unnecessary synonyms to describe this film? Huge, bloated, ungainly, obese and colossal. It is almost the opposite of the first film. The story takes place in between *Captain America: Civil War* and *Infinity War*, with the Sultan of Sarcasm—Paul Rudd—returning to play the title character. Rudd is, unsurprisingly excellent, as both an actor and a script-writer, he basically holds this movie up alone. As a die-hard fan of his since the *40 Year Old Virgin* days, I couldn't help but love every Ruddy minute of Paul's screen-time. But that's about the entirety of the movie's appeal.

The (sort-of?) villains vary between being wildly inconsistent to blundering into walls. The score sounds like it was made on Garageband by somebody's cousin who is "real mean at making beats", with no real attempt to make it unique or even interesting. This movie feels like it had money to burn, with huge sets, unnecessary stunts and actions scenes. We are even blessed with TWO marvel universe debutants, with the enormous talents of Laurence Fishburne AND (the only Catwoman that matters) Michelle Pfeiffer, taking supporting roles. Even they, however, are burdened with some lazy and inconsistent writing that leaves their characters stuck in the mud. Do they succeed in their quests? Do they survive the third-act climax? Do rhetorical questions work as well in a written format? The ultimate answer is unfortunately, nobody really cares all that much.

In summary, if you are a Marvel nerd (check) and/or you love Paul Rudd (check check), you'll probably enjoy this movie. ■



Chauka, Please Tell Us The Time

FILM REVIEW BY MARY GWENDOLON



Chauka, Please Tell Us The Time is a documentary filmed entirely on an iPhone by Behrouz Boochani who is currently being detained in the Manus Island detention centre by the Australian government.

Boochani is a Kurdish journalist who fled his home country of Iran because of persecution by terrorists for his work on Kurdish magazine *Werya*, but was detained by the Australian government when he attempted to seek asylum in the extensive plains of their country. He has written a number of articles for major newspapers while imprisoned on Manus for the last five years, and has a book set to release this August.

The documentary follows Boochani talking to friends in the detention centre about their experiences, as well as following an Australian journalist visiting Manus, through whom the audience learns about the perspective of Manus locals about the detention centre. In regards to the title, a Chauka is both the official bird of Manus, a local treasure found only on the island; and the name given to the inhumane solitary confinement prison within the Manus detention centre which the interviewees in the film all focus on. A particularly heart-breaking narrative thread is the repeated scenes of one of Boochani's friends making his weekly phone call to his family back home who don't understand that he's not yet been allowed into Australia.

The film is very upsetting and very informative. I was expecting it to be quite dark and it wasn't. I was expecting it to be lower definition and it wasn't. It's a really powerful film even before you think about the fact that it was filmed in short bursts on a secret phone inside an island prison and then sent in short bursts to Arash Kamali Sarvestani in the Netherlands to edit together. I can guarantee you it'll be a lot less effort for you to watch this film than it was for Sarvestani and Boochani to put together, and supporting it will increase visibility of the plight of refugees on Manus. ■



Isle of Dogs

FILM REVIEW BY ANDREW FERMOR



Yet another installment in the filmography of the belovedly quirky Wes Anderson has failed to disappoint. By this time our (generally meaning the arts-inclined university populous, whom Wes' films seem both most angled towards and cultishly received by) expectation has become that upon leaving an Anderson film, several dozen smiles, giggles and joyous wide-eyed moments will have been acquired, purely from the delight of his unique brand of film making. *Isle of Dogs* may have outperformed even *Moonrise Kingdom* in this ambiguous yet fitting criterion.

Telling the story of ... actually, forget the story. Basically: dogs expelled from future Japan, floating trash heap inhabited, kid comes to save dog, moral growth demonstrated, and importance of family reinforced. Yadda yadda. I don't enjoy this director's work for its storyline. Be confident that the plotline is heart-warming enough, but also that breath-taking narrative is absent here; this film's genius is all style.

The characteristic most attention-grabbing is its stop-motion production. Having previously attempted the technique in his recreation of Roald Dahl's *Fantastic Mr. Fox*, Anderson ditches that earlier installment's awkward, forced feeling, leaving us a flowing, expansive epic that at points is downright spectacular. The clinically recreated motion and expressions of dogs, and in their lesser role humans, is exceptional and can be better appreciated by watching Fox Searchlight's series of 'ISLE OF DOGS | Making Of:' videos on YouTube. The first instance of wind rustling the dogs' fur genuinely chilled my spine.

Partnered with Anderson's near-iconic film-making style packed with tracking shots and fast cuts (both oh-so-well utilised within the literally boundless setting granted by stop-motion production), as well as symmetry and repeated colour palettes, the film is nothing short of a visual delight.

Anderson's frequent workmates Bill Murray and Edward Norton return behind the mics as Boss and Rex, two of my favourite actors who both pack character into their performances, as well as Scarlett Johansson who hasn't produced an acting performance I've enjoyed since *Lost in Translation*, but whose raspy tones perfectly suit her mysterious and charming character Nutmeg. This colourful cast deliver consistently clever lines in a performance fitting of the film's visuals.

The film is topped off with Japanese motifs, my favorite of which are the trio who open and close the 1h 45' playing traditional Taiko drums. Clever story-telling methods also find their place in *Isle of Dogs*, such as several cartoon sequences, an American exchange student's narration and English-translated doggy talk ("all barks translated to English" flashes on the screen early on). These additions add interest, however an interesting piece by Nam Woon Kim in *Craccum* Issue 11 shines light upon the presence of possible anti-People of Colour ideology throughout the film to which these storytelling methods are party; issues I will choose to have no further comment upon.

To summarise the film in one word: Picturesquisite. ■

On The Art Of Deduction



Mary Gwendolon expounds on the riches of Guy Ritchie's Sherlock Holmes adaptations

If you're a fan of the Guy Ritchie directed, Robert Downey Jr and Jude Law populated *Sherlock Holmes* movies, then you will no doubt have noticed that the third one hasn't come out for a very long time. Indeed, the first *Sherlock Holmes* movie came out all the way back in 2009, just a year after the first *Iron Man* movie came out and made RDJ hot shit again. Crazy. The second movie *Sherlock Holmes: A Game*

of Shadows came out promptly in 2011, yapping on the tails of the first movie; but fans of the franchise have just been sitting around slowly going mouldy from the build-up of tear residue on our faces since that time.

That was, until the 8th of May this year, that fateful day we all remember so well... there was a high of 19 and a low of 13 in Tāmaki Makaurau, it was still semester one (the better semester, as some call it), and on Campbell Island (the ninth largest island in Aotearoa) scientists recorded the tallest ever wave in the Southern Hemisphere. Oh and also a definite release date for the as-yet untitled third *Sherlock Holmes* movie was announced. Nbd.

While the movie won't be coming out until Christmas 2020 (why God why etc.), we can still celebrate actually knowing that the movie will eventually come out at all, and what better way to do so than by thinking about what makes the *Sherlock Holmes* movies the best *Sherlock Holmes* content around.

The slow-motion commentated action sequences

Now you probably don't know me, but if you do know me then you will know that I have a massive poster for the first *Sherlock Holmes* movie in my bedroom that I purchased from the Event Cinemas stand at the ASB Polyfest in 2010. Friends, I am a big fan. Even if you do know me, you may not know however that when I first heard about the movie *Sherlock Holmes* I was fully, vehemently opposed. Sherlock Holmes in an action movie? Doing a bunch of fighting? Played by that guy who was the villain in *The Shaggy Dog*? No thank-you I said! Friends, I was wrong. Sherlock Holmes is meant to be an action hero and the way they do it in these movies is so perfectly just exactly how a crazy detective lunatic would fight. Calculating people's weaknesses based on super-fast super-sexy deductions in slow motion and then executing your fight plan very quickly and effectively? Hell yeah my dudes! Now that's how an old-timey British detective would fight! Realistic!



Rachel McAdams being amaaazing as Irene Adler

I mean it's Rachel McAdams so what do you expect, really.

Holmes not being a colossal asshole

Robert Downey Jr's *Sherlock Holmes* is kind of like a smart but incompetent little doofus a lot of the time in these movies. He's not towering over anybody, getting all lofty and throwing around words like 'sociopath' which no self-respecting psychologists have used for decades *looks casually at the BBC*. No, this Holmes needs Watson and Irene Adler and his various other acquaintances' help and is generally much more of a team player than many other Holmeses have been throughout the years. Because these movies don't include the Sherlock Holmes/John Watson meet-cute origin story, they get to avoid any potential Young Sherlock Holmes level anti-Watson sentiment and just engage in some light homoerotically charged banter, which is really much more pleasant for the viewers.

"Where are you going, Stanley?!"

One of the most inexplicable parts of *Sherlock Holmes: A Game of Shadows* is when Holmes' brother Mycroft (Steven Fry) is



just ... naked... in his home, for no apparent reason. One of the most hilarious parts of *Sherlock Holmes: A Game of Shadows* is the combination of naked Steven Fry and naked Steven Fry's blind old butler Stanley who keeps wandering across the scene trying to bring Mr Fry his tea and not managing to find him.

Mary's goth outfit in the first movie

In the first movie, Holmes and Watson are briefly thrown into jail and Watson gets bailed out by his loving fiancé Mary. We really haven't seen very much of Mary so far in the movie before this point, and we definitely haven't seen enough to explain or understand why she shows up to prison SUDDENLY LOOKING LIKE A SUPER-GOTH. She shows up wearing this goth-ass black hooded cloak that is absolutely magnificent, absolutely inexplicable, and something no other *Sherlock Holmes* property has come close to in unexpected wardrobe delights as far as I am concerned.

THE SOUNDTRACK

If you haven't heard the soundtracks to these movies yet, just know you have a small part of your soul that can never be fulfilled until you do so. Please listen to it right now, not for me but for you.

Moriarty singing the fish song to Holmes

I've put quite a few details about the movies into this piece already, which is understandable I think, I'll give myself some slack a little bit, but I really don't want to give the whole game away. So, considering that, I won't tell you all the details but just know that Holmes and his nemesis Moriarty have a showdown that involves Moriarty singing fish-based operatic music to Holmes. 'Nuff said.



It's really, really, really gay

If you watch the special features of the second movie you can literally see Jude Law and Robert Downey Jr kissing. If you watch either or both of the movies you will see fond looks, lingering hands, pouty faces, waltzing, ridiculous tantrums and many other signs that these two boys love each other very much. If that's not worth the price of renting the movie I don't know what is!



Hopefully you're feeling all pumped up now! Can't wait to see you Christmas Day 2020. ■



An Interview with the Cast of *Sightings*

Esme O'Rafferty has a chat with **Ebony Andrew** and **Melanie Thachankary** from the cast of *Sightings* about their experiences making the play and its inspirations

So, I've read a little bit about the play, and it seems quite feminist.

Ebony: I wouldn't say that's it's feminist, but we are all females—the cast are female, the directors—and we actually had three writers and they're all female as well. So anyone who's had a mum, or knows a woman, can relate to it, but it's not a girly play.

Melanie: Yeah, it's not about "girl power". It's all just life. It just follows a day that these girls have had, how they choose to deal with situations that they've been presented with, and just how you tackle life.

So is it sort of a "day in the life", then? How does it work?

M: I would hope that it isn't a day in the life...

E: It's a night.

M: One girl in particular has been through quite a hefty crisis... and it's basically about how these girls comfort their friends and share with their friends and see the power of sharing stories and storytelling.

E: It's like the events that make you up, kind of thing—like "don't let this define me".

So how the idea for this play come about?

M: It's probably important to say the company we work with [Massive Theatre Company] only deal with new work, so they don't do any work that's already out there. Traditionally they come from a background where the cast will create the work based around our personal experiences and what we've been through in life. Recently they're going through a shift where we're starting to get writers to write the stuff for us, but that's still coming from a new place and from our experiences.

E: Yeah, we're 100% involved in that process. They gave us the idea of what they were going for, we shared our stories for about an hour and a half each, then the writers went away for two months, constantly asking us questions.

Would you guys say that you've learned anything from your characters?

E: Definitely, yeah. For me, my character is this kind of tough girl who's quite feminist, her mum has passed away—she's dealt with a lot of stuff, and her friends haven't, so she's a different level of maturity and deepness.

M: Woke.

E: Yeah, woke. I wasn't very involved with politics, or the wider world—I didn't really think about it that much. I'm super into

it now. I love it. I've learnt that's it's okay to be involved at this age.

M: I've learnt heaps from mine as well. She's lived a really long, hefty, full, loving alive life with all sorts of ups and downs, loss and love and all that stuff, and she doesn't let anything faze her. When she's in a moment she'll embrace it, but equally she will come out it knowing that's 10 times better and has learnt so much and is ready to tackle the next thing in life. It's hard sometimes, to make the decision to come out of a shitty situation better than you were.

Is there anything in particular you want people to know about *Sightings* before they see it?

E: The show isn't cliché or cringey. It's real. We feel every moment.

M: It's real and it's raw and it's raw in the sense that you're seeing people really go through [emotions]. Although there is a moment where we confront a situation that is common for females, that's not the focus of the show.

E: I feel like we want guys to come and watch it more than girls, you know? That would be awesome for guys to come and see it. ■

Sightings is being performed at Queen Street's Q Theatre from 24-28 July, Whangarei's Forum North theatre from August 1-2 and at Glen Eden Playhouse as part of the Going West Festival on September 7.



ECCENTRIC LIFE ADVICE

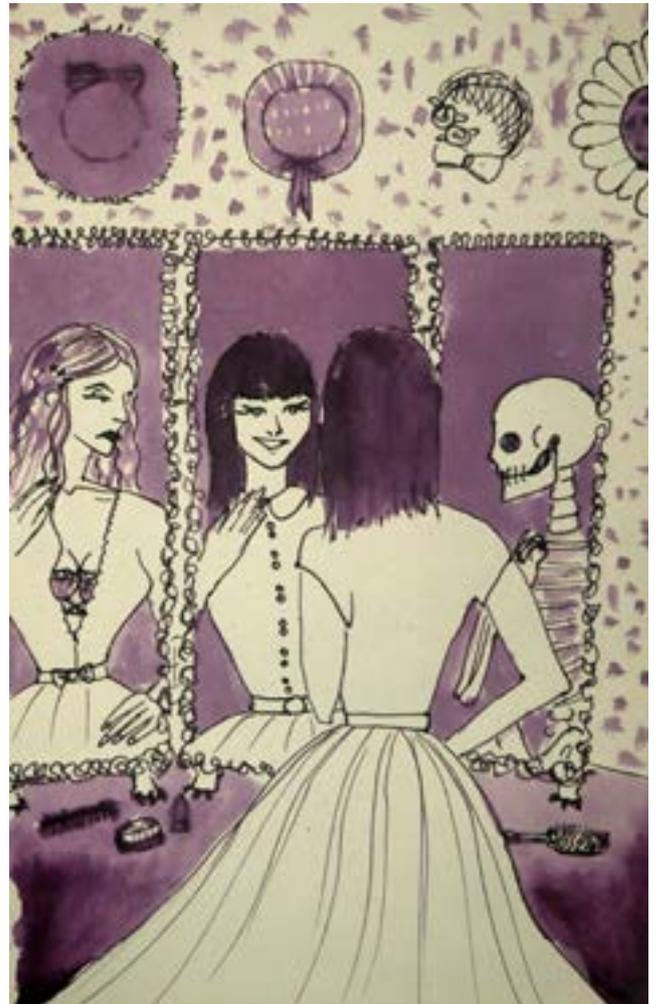
15. How to Improve Your Self-Image

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

Your self-image is probably one of the trickiest things you will find yourself dealing with and, unlike some issues, is unlikely to be something you deal with once in your life, or even in your day. There are myriad reasons you may have a negative self-image and I will not be able to help you with some of those. If your self-image is a recurring source of strife for you, please remember you deserve healthcare from professionals and not from a columnist with a lovely piece of vellum in Arts.

Taking care of your external self and modifying it to reflect your conceptual self are not acts of vanity. Your aesthetic wellbeing is just as important as your physical and mental wellbeing. Changing the way you look to suit yourself can be a complicated process, especially if you are unsure where to start, but I recommend small, reversible changes in the beginning. Do your hair a different way! Try on some lipstick! Wear a shirt in your favourite colour! If you don't like the change as much as you thought you would, it is easy enough to take a shower and be back to where you started. There will be many people who tell you there are rules and restrictions to the way one should present themselves. I am here to wave around my aforementioned piece of vellum and say the rules keep changing and are made up by people who want to control others. Style comes when your ideal internal perception of yourself matches your external presentation.

Please also bear in mind you are not obliged to please anyone with the way you look as long as you are happy. Remember that you do not have to explain your aesthetic choices. Remember you are not obligated to respond to others opinions on the way you look. It doesn't matter if they think they are complimenting you, it is only a compliment if it makes you feel better. ■



HOLLYWOOD

Kanto in the Wind



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

I still enjoy *Pokémon*. I'm going to leave the e unaccented out of laziness, but if you read this column and see the acute é sprinkled throughout the name, just know that I have failed to control my conditioning and Nintendo's Pavlovian whip cracking has won out against my feeble mind. But yes, I enjoy the franchise thoroughly and still count it high amongst my gaming interests, or even as one of my favourite activities in my spare time. It's cute! It's fun! I cackle every time I name my rival NUTSACK, capital letters uniformly enforced! Truly, joy untold.

But still, this is a game made with children in mind. Which, unlike many... troubled members of the fanbase, doesn't bother me. It's not our space and while there are many, many adults who partake in the games, I am in no way foolish enough to think that the base game itself is meant for people of my age range. With that in mind, it becomes somewhat of a chore to play the games normally—not for lack of interest, but because the simplicity does tire over time. I don't give the tiniest fuck about competitive battling because I want to actually enjoy the things I play. That, and I feel like competitive battling has rules similar to the Jedi taking on Younglings: you gotta get in early, or fear leads to anger, anger leads to hate, so on and so forth. But a few years ago, I stumbled upon one great idea which makes the experience much more interesting for anyone who may wish to try the games in a new light, rookie or veteran alike.

Enter the Nuzlocke.

It's a simple self-enforced game mechanic which comes down to three main rules, further rules depending entirely on you and what *Pokémon* game you choose to play. You can only catch one per new area, you have to name your new catches and if they faint, they're fucking dead. While you can certainly cheat and heal their fatal wounds, it's not the same. Dumpling, your Jigglypuff? A walking corpse. Close her eyes, for she doesn't see out of them anymore. The sights above are wasted on her decaying body. Depending on whether she lived a virtuous existence during her mortal lifetime, Dumpling could be entering the gates of Paradiso or suffering eternal torment in the flames of Inferno. It's up to you, really.

Better not let her fucking die.

But the real joy of such a mechanic isn't the crippling fear of losing a loved one, it's the unparalleled blessing of gaining that loved one in the first place! What this mechanic does is simple—it demands that the player treat their team with care in order to

keep them alive! It does away with the disposability inherent in *Pokémon* and gives you the opportunity to take these little pixels on an adventure, with all the realities of adventuring present within. You gain a sense of pride knowing that little Mudkip has outlived what the region has thrown at him, and undergone a horrific metamorphosis into the tank that he is today. But more than that, the Nuzlocke allows you to care for Pokémon that you never thought you would care for, because you are bound to whatever Pokémon you first come across. Who the fuck cares about Swalot? Do you even know what that is? But I learned to care for one. I learned all too well the beauty and the joy that a Swalot could bring into my world. She was so much more than a blob of deadly poisonous gelatinous tissue, she was a true friend. Tragically, Flan was struck down in her prime, frozen to death by a cruel trainer who would never know what purity he struck from the earth. It was said that Elton John regretted tying "Candle in the Wind" to Marilyn and Diana when the news reached his ears. There are many stories like this, many people who have come to know a pixel they never thought they would know, only to have their beating hearts torn from their chest by a simple critical hit. It's a tough journey.

I have known great joys, but I have known more loss than any Lars von Trier movie. I've raised a child from nothing into a mighty beast, a seedling into a blossoming flower of unparalleled vibrancy. All to die from my own ignorance, or, as has been triumphantly declared in the halls of Hell, the chaotic explosion from a wandering Geodude. But the journey is worth it. Oh, it is always worth it. To see my Snorlax (ironically named Fun Size) trample the corpses of a thousand lesser beings is worth the potential horror of having to bury him under a lone tree on a desolate hill. Desolate because he killed everything there for EXP, but I digress. It is worth the sheer joy of finally making it through the Elite Four, having been with these friends since the beginning. No, having been with your family since the beginning.

The greatness of the Nuzlocke challenge is that it takes a franchise that has, until recently, defied the idea of updating the game mechanics beyond the simplest of aesthetic concerns—and gives it a heart. More specifically, it gives you YOUR heart. We may not all find a Flan in our respective playthroughs, but I encourage you to try.

Their candle may not burn out long before their legend ever will. ■

ROAD TO #FITSP0

Transition to #igmodel



Each week our resident hedonist **Saia Halatanu** explores the unfamiliar world of health and wellness for your entertainment and his own longevity.

At the beginning of the year, I set out on a journey to drop some of my more noticable vices in an attempt to improve my health and overall well-being. In classic new-years-resolution style, it ended in a dark and dejected failure. Who would've thought? (Everyone.)

Well, this semester I'm back and ready—as Aaliyah said—to 'try again.' Moreover, I'm going for—as Ty Dolla \$ign said—'something new'.

While stumbling along my road to instagram-inspired #fitspo last semester, I began to notice how often I'd come across posts and accounts of those with an ambition for beauty and modelling. I'm not sure I should have been all that surprised, it is Instagram after all, and the worlds of #fitspo and #modelling are not only very similar but seem to overlap quite heavily. What I was surprised to have felt, however, was an extreme curiosity regarding these model types. Questions began to form in mind. Who are they? Why do they do what they do? What does it take to be a model? Can anyone do it? The further I slithered into this insta-hole, the more my curiosity grew. I began to compare my own looks with those of people on screen. Of course, in most cases this is not something that is all that advisable. We've all been told by mum that we're perfect just the way we are and have also heard some motivational speech that we should not conform to the unrealistic beauty standards set by society but... well, I really want to find out what it does take to attempt to conform to these standards, whether these standards are in fact all that unrealistic and whether there is more to modelling than being really, really, really, ridiculously good looking. And so, just like all other rash and ill-judged ventures in my life, I decided that I'd like to try and become a famous instagram model.

A quick Google search returned a curious definition of an Instagram model: "An Instagram Model is a shallow desperate female that doesn't have the ambition necessary to become anything valuable so she adheres to a label with little or no real meaning." Now up to this point in my life I had never really thought that I'd achieved or become anything of note. It seemed, after reading this however that, aside from the female part, I was in fact already an Instagram model.

A little more research revealed the following: "they actually have no talent tbh [sic] they cake themselves up and live there [sic] life thru [sic] social media. Always posting pics [sic] and showing ppl [sic] there [sic] life went [sic] in fact they have no real skills or personality, they complain that ppl [sic] treat them as object [sic] when that's all they are. You present your self [sic] as nothing but a piece of meat to look at so don't get mad when ppl [sic] call you that when you have nothing else to offer." As I read this I realised I knew many other Instagram models, too.

More digging through piles of useless and superfluous internet

ramblings and it became clear that in order to reach my #igmodel destination I would have to go back up a few of the darker avenues of my road to #fitspo that I was glad to leave behind. Apparently, you have to be "physically fit" to be a model. Pffft.

It was clear that I needed to go back to the gym. Fuck. I knew what this meant.

Saying sorry and begging for forgiveness is not something I do often, even when I should. I usually avoid situations in which the chance to issue an apology might come up. In this case it was unavoidable. If I wanted to live the life of an #igmodel then I had to be physically attractive, in order to be physically attractive I needed to hit the gym and in order to be doing this efficiently I knew I needed to go back to my mentors from last semester, Zahi and Emma, who I'd both abandoned and disappointed when things got difficult on my road to #fitspo.

Entering the gym I was nervous. It smelled of sweat. I'm still unsure if it that was the gym or me. Probably both. However, my first attempt at approaching them to offer an apology was thwarted when neither Zahi or Emma were available. I came away relieved that I didn't have to be subject to their disapproving eyes yet still uneasy that I had this hanging over my head. All these emotions had me confused and so I did only what felt comfortable.

According to the AUSA website, Shadows, "commonly known as 'Shadz', out [sic] student bar is your go-to-place to have a drink and a yarn." A drink, I certainly needed and after a little dose of liquid courage I wanted to try apologising again. Unfortunately, both were still unavailable and the choice to go back to shadows was made for me. After the weekend, I would try again.

Zahi's surprised look, as I appeared before him, quickly gave way to a faceful of "what the fuck happened to you?" and my attempt to apologise, even on my knees was met with a look that could only be described as unimpressed. I'd have to earn his help. Emma, however, was much more forgiving and after getting the 'sorrrys' out of the way asked about my diet and how I'd been. "So how have you been eating?" Before I could lie to her, the many logos of the many delicious places I'd been indulging at flashed before my eyes. "Yeah, nah, pretty shit to be honest" I replied. "Well, that's okay we can start again. When are you gonna start?"

"Today" I said with absolute dedication to my road to being an #igmodel. ■

You can follow the journey on Instagram by following @saiahalatanu_official and find out about how it comes together behind the scenes @bts_saiahalatanu_official



Beyond the Glass Ceiling

Nandita Bhatnagar discusses the history of women in STEM fields, and the glass ceilings they've had to break to make the progress we have today.

It's old news that being a woman in a STEM (Science, Technology, Engineering, and Mathematics) subject is hard. We face more challenges and more rejection than most of our male peers will ever know, alongside being paid less (the Gender Pay Gap is real!) simply for being female. A 2017 study conducted within the United States by the Office of the Chief Economist (OCE) found that despite a relatively equal number of male and female graduates per annum, female STEM graduates made up only approximately 30% of total STEM graduates, the remaining 70% being male. Yet while it's not easy being a woman in a STEM subject—that isn't stopping us. Generations of women before us have made great strides towards eliminating the gender barrier, a tradition we continue today, seen by the increasing number of women each year entering STEM fields.

The University of Auckland boasts incorporating the highest percentage of female engineering students within Australasia, with 25% of the cohort being made up of women. It's a huge step forward for us, yet sometimes—despite this incredible achievement—it's easy to feel out of place, even isolated, in an environment still so heavily dominated by men. That being said, the University provides great support services to handle the imbalance, including social organisations like Women in Engineering (WEN), and female-only streams for select first year classes, making it easier to help women achieve their ambitions within the field of engineering, whilst remaining in a more supportive environment.

Yet years before WEN and an exceptional 25%, one student shifted norms like no other before her, becoming the first female to ever be admitted to her engineering college in India, the first in her family to travel to the United States where she went on to be the first woman to graduate with a Masters in Mechanical Engineering from her University, and the first woman in history to be hired to work for Ford Motor Company. Fittingly, early last month *Time* magazine featured her in its “*Time* Firsts: Women who are changing the world” project, placing her alongside legendary women like Hillary Clinton, Oprah Winfrey, and Serena Williams. Her name is Damyanti Gupta, and she is an icon for STEM women today, a beacon of inspiration for us to learn from.

When Gupta was five, her wealthy family was forced to flee and leave behind all their possessions amidst rioting following the separation of India and Pakistan after India finally gained independence from British rule. Stealing away on cargo ships in the middle of the night, they moved to Mumbai where they lived as refugees for the following decade. Despite the struggle, from a young age Gupta's mother Gopibai Hingorani made a promise to her daughter, that regardless of the cost, Gupta would have a good education and save their family from their newfound poverty. And indeed she did.

As a child, she became inspired by the words of India's Prime Minister Jawaharlal Nehru, who after India's freedom spoke of the importance of India having engineers to rebuild their country. And so at nineteen, Gupta became the first woman to ever enrol in her engineering college, and a few years later and with the last of her parent's savings, the first in her family to move to the United States to complete her education, where at Oklahoma State University, she became the first female student to graduate with a Masters in Mechanical Engineering. Gupta had indeed been breaking boundaries her whole life, and she didn't stop there. Growing up with a dream to work for the Ford Motor Company, when she finally sat across from her interviewer he said, “You're applying for an engineering job, but we have no females here,” to which Gupta replied, “Unless you hire me, you'll never have any.”

Despite having to travel over a mile each way to use the bathrooms—due to a lack of women's bathrooms at Ford—she stayed. Despite her employers being unable to pronounce her name, she persisted. Despite the multiple struggles to get to where she stands today, Gupta remains an inspiration, a symbol of everlasting courage to girls dreaming of changing the norm. From humble beginnings she rose to the top, eventually bringing her whole family (including a very proud mother) to the United States and supporting them all. Gupta has broken boundaries for women in STEM subjects, knowingly or unknowingly leaving behind a legacy, inspiring today's young girls to pursue education in the sciences and continue to break the glass ceiling even further. ■



Five Tips to Start Semester Two Right

Yay you survived to Semester Two! The joy of learning starts anew! We here at AUSA have been around this place for centuries so reckon we know a thing or two about starting the semester off right, hopefully our years of experience can help you begin with a bang.

Organise your life

No one likes messy people so organise your life before things get too crazy. Find your lecture theatres, buy your books, clean your room! We know it makes us sound like your mum but promise us kids your life will be much easier when you aren't knee deep in UberEats bags and dirty clothes.

Go to Shadings

As you may well know, us here at AUSA love a cheeky shads trip. In fact, we think it is a great way to ease back into your new semester. Its got all you need; Wi-Fi, \$2 toasties and sparkling conversation. So before assignments and exams can drag you away from its warm embrace- give it a visit.

Do your readings

Another boring one we know but honestly its so easy to do yet will destroy you later if you don't. Not doing readings or work after class basically means you are getting into a pile of debt to not do the thing you are at Uni to do. If that isn't incentive enough, doing your readings will save you from looking like a complete fool in your tutorials.

If you are struggling ask for help

Uni life is no walk in the park, and we have all been in a scenario where we needed help either with course work, money, health or housing. The start of semester is a great time to remind you of the help that's available. AUSA has grants, advocacy services and food parcels available to all

students so if you stuck go to <http://www.ausa.org.nz/support/>

If you are needing help with mental health please head up to Health and Counselling! Its free and they can help you out with whatever is going on.

Have Fun

Yeah the world is chaotic and you are stressed etc but like Uni can be a whole heap of fun, we promise. Join a club, go to shads with the lads, come to an AUSA event or even just sit outside and marvel at the beauty of Tamaki Makaurau. Whatever you are doing this Sem make sure some of it is fun.

Good luck everyone!
xoxo AUSA

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Kīwaha o te wiki
saying of the week:



TUHIA KI TŌ RAE!

ENGLISH • REMEMBER THAT!

Example:

Student 1: Hey bro, did you hear?

Student 2: Hear what?

Student 1: Māori Day is this Wednesday.

Tuhia ki tō rae!

Remember that!

Student 2: I'll be there.

the people to blame.

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