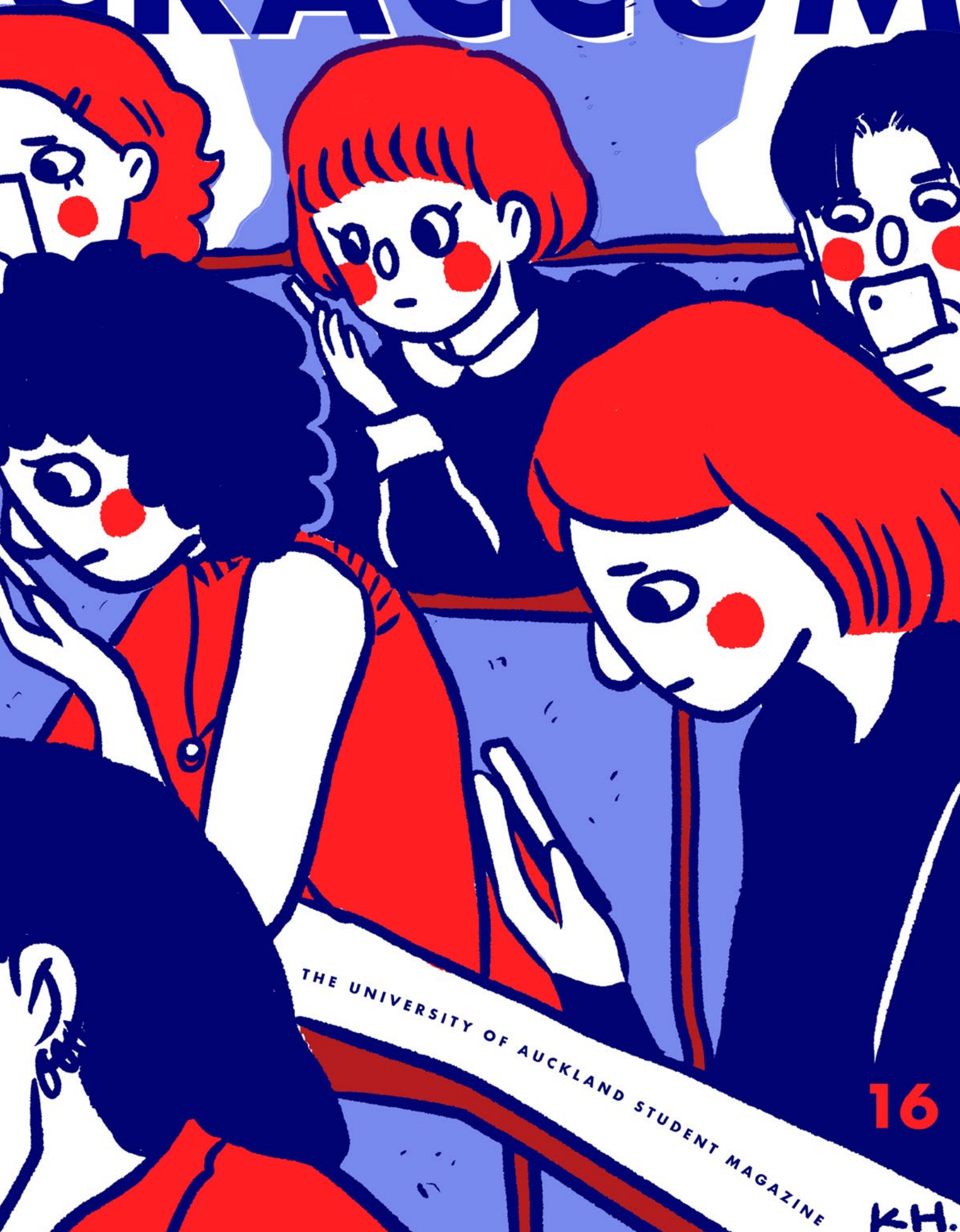


CRACCUM



THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

16

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EDITORIAL 5

NEWS 6

**SHARED TABLE, 12
OPEN MIND**

**RETURNING TO TRAVEL 14
AFTER COVID-19**

REVIEWS 22

**SIX YEARS 30
AN UNDERGRAD**

TALKING TO MYSELF 32

COMICS 36

HOROSCOPES 39

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Arts & Culture

WEEK 8-12 AUGUST

CHECK OUT [FACEBOOK.COM/AUSASTUDENTS](https://facebook.com/AUSASTUDENTS) FOR DETAILS

Craccum: The Man Edition

Craccum is known for a lot of things. Our weekly horoscopes, crossword mishaps, interesting illustrations, and... girly content? We recently got some feedback saying that our magazine is really hard to relate to as a "dude". Perhaps not a surprise, considering our editorial team largely consists of women writers, and we frequently have a lot of women contributors wanting to write or illustrate for the magazine.

But it is news to us that "anything and everything" in our magazine is gendered and specifically feminine. Maybe it is considered feminine because we, women, are the ones writing these articles? After quickly perusing the content that we've published so far this year, probably about a quarter of all of it has been explicitly or somewhat related specifically and exclusively to women's issues and interests. It's almost like most issues and interests are inherently gender-neutral!

But we will admit, it's true—everyone knows that men are the least represented of the genders. Wah, how could we thoughtlessly leave behind this marginalised group of society? Can you guys also hear that? It's the sound of tiny violins. Nah but for real, we know for a fact that many of our readers are, in fact, men, and there's plenty in our pages for all readers. What, you don't like art, news, or music? Sorry, we forgot how girly those things are despite them being male-dominated fields for most of modern history.

Perhaps it's also worth considering that student media has traditionally championed diverse representation. So what if the magazine isn't relatable to you, specifically? Why not read some different content? Scared you'll learn something? Because it turns out being exposed to different viewpoints and interests is—shock—actually beneficial, which happens to be the theme of this week's Feature's section. And isn't broadening our perspectives a

commonly cited reason for going to university in the first place? So, perhaps it's not the worst thing in the world that *Craccum* doesn't cater to one specific population—we're not the New Zealand Herald, after all.

It's difficult to create content that's relatable for everyone—it's probably impossible to do so because there are so many different viewpoints out there. But that's why we encourage you all to come write for us, or talk to us about something that matters to you. As a student publication that relies on contributors to fill the mag, we're appreciative of the contributions we get. If you feel underrepresented, let's change that! Unless you're a straight cis-white dude with a victim complex who wants to talk about that victim complex. Again, turn on NewsTalk ZB or something. There's plenty of other media out there for you already.

XOXO

Arohanui,

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

Letter to the Editor

Hey there,
I was just wondering when the content of the *Craccum* would ever be something that I find worth reading. Like put some sports or fish or some shit. As a dude I feel it is so hard to relate to anything and everything that is involved with the magazine.

— Concerned Marine Science Student

HAVE THOUGHTS YOU WANT TO SHARE WITH US? SEND YOUR OWN LETTERS TO THE EDITOR AT EDITOR@CRACCUM.CO.NZ!



Exposed Intolerance

A critical overview of Hungary's asylum policies



SANDRA KOLB (SHE/HER)

Over six million people have fled Ukraine as the conflict approaches its third month. Such heart-wrenching numbers do not even consider those who have been internally displaced within Ukraine. Such a mass exodus is presenting numbers of refugees Europe has not experienced since World War II. Civilians, taking the brunt of the conflict, seek refuge proactively with fear that the conflict will escalate further. Others, having lost infrastructure and loved ones amidst the conflict, have been forced to flee due to the destruction and ongoing violence near their homes. Either way, the majority of these civilians are heading to the neighbouring European countries of Poland, Slovakia, Hungary, Romania, and Moldova.

In a more positive light, the European Union (EU) has, however, carried out

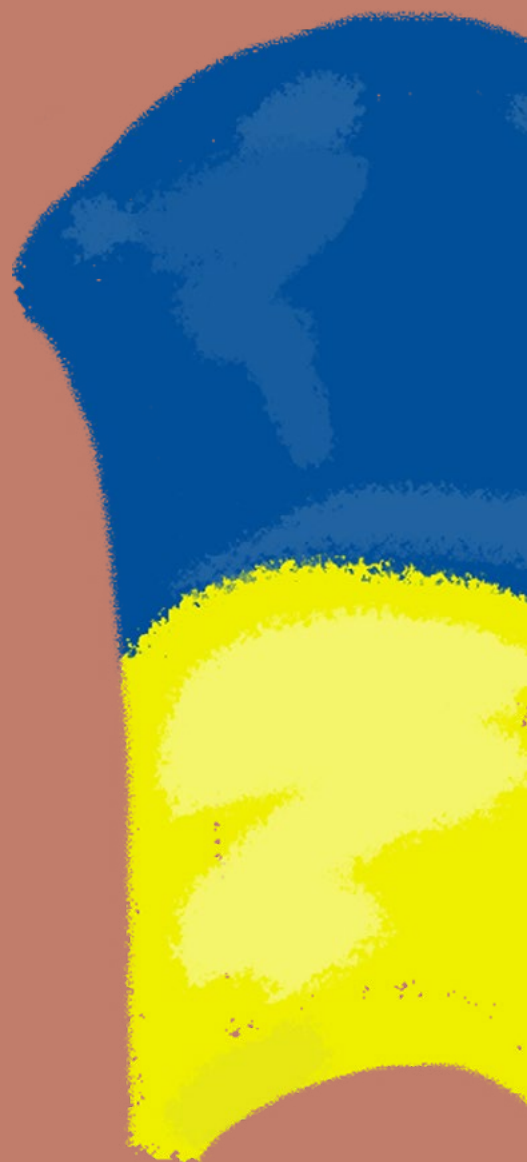
“Europe’s Refugee Crisis,” saw over one million Syrian refugees attempting to enter the EU by crossing the Mediterranean Sea. At that time, the immediate emergency response illuminated restrictive, nationalistic, and anti-immigrant attitudes from the EU and its governments...

a welcoming response, providing immediate and rapid humanitarian assistance—a response much more accepting and tolerant than what it presented in 2015 during “Europe’s Refugee Crisis.” “Europe’s Refugee Crisis,” saw over one million Syrian refugees attempting to enter the EU by crossing the Mediterranean Sea. At that time, the immediate emergency response illuminated restrictive, nationalistic, and anti-immigrant attitudes from the EU and its governments, resulting in significant controversy from the public. The EU’s response was disorganised and non-unified and resulted in various migration policies, some aimed at keeping refugees out and others opening their borders to a limited few. Such a non-unified response resulted in a violation of Europe’s open-border and free cross-border movement policy. It also saw the development of policies that aimed to meet the specific wants and desires of each country within the EU alone, creating complications and leaving refugees in a “legal limbo”.

For example, Germany welcomed refugees with open arms, offering to resettle refugees and provide humanitarian emergency relief. On the other hand, Hungary initially refused to provide train services between Austria and Budapest, making it difficult for those seeking asylum to cross further west into Europe. Not long after, the Hungarian government completed the construction of a fence along its border with Serbia as another effort and attempt to stop the movement of people across its borders. In addition, in 2016, the Hungarian government passed a law that legalised pushbacks. Such a policy allowed the country to push asylum seekers back across borders without process, an act in direct violation of non-refoulement. Non-refoulement is a fundamental

Editor’s Note

AS AVID READERS MAY NOTICE, THIS PIECE IS A LITTLE DIFFERENT FROM OUR REGULAR NEWS CONTENT. THAT’S BECAUSE THE PUBLIC POLICY CLUB REACHED OUT TO US ABOUT THEIR 2022 OP-ED COMPETITION, JUDGED BY JESSICA MUTCH MCKAY FROM *ONE NEWS*. STUDENTS WERE ASKED TO WRITE AN OPINION COLUMN ON ANY PUBLIC POLICY TOPIC THEY CARE ABOUT. THE ENTRANTS WERE JUDGED ON THE QUALITY OF THEIR SUBMISSIONS BASED ON HOW COMPELLING AND WELL-SUPPORTED THEIR ARTICLES ARE. THE WINNING ENTRANT’S PRIZE INCLUDED PUBLICATION IN *CRACCUM*! THANKS TO THE TEAM AT PPC; THIS OP-ED IS DEFINITELY FOOD FOR THOUGHT. A FINAL NOTE THAT THE PIECE HAS BEEN SLIGHTLY EDITED TO ALIGN WITH *CRACCUM*’S STYLE GUIDE AND AUDIENCE.



principle of International Customary Law that forbids any country receiving asylum seekers from returning these individuals to a country in which they would be in danger. Hungary’s anti-immigrant policies have been condemned over the years by the EU, the United Nations, and various Human

Rights Organisations. Nevertheless, the government has continued to put these anti-immigrant policies into practice.

When applying a comparative lens to the emergency response behaviour in 2015 to the response assumed by the EU today, the difference is immense. In both circumstances, unprecedented numbers of refugees were attempting to enter Europe, whether by sea or

Hungary, and the country is currently under praise for its recent change in behaviour relative to that in 2015. Whether these Ukrainians are crossing through or applying for temporary protection status within Hungary, the difference in response from that in 2015 to that in the present day raises tremendous concern. The acceptance of Ukrainian refugees today compared to the efforts of the Hungarian

The acceptance of Ukrainian refugees today compared to the efforts of the Hungarian government to prevent Syrian refugees from entering into or through its borders in 2015 suggests deep-rooted levels of intolerance towards specific national, ethnic, religious, or cultural groups.

Hungary highlights a "selectiveness" towards specific groups of refugees and migrants. Various factors might help explain such "selectiveness" and require further, in-depth research. Such factors, however, include but are not limited to perceived levels of education and literacy rates, historical and contemporary country relations, ideological influences, and the potential for repatriation by some groups and not others. Whatever it may be, those fleeing violence and conflict are not at fault and should not be the ones taking the brunt of the conflict.

This article has aimed to provide a brief and thought-provoking overview encouraging readers to question their own degree of acceptance and tolerance towards refugees and migrants. How come a fence was built in September of 2015 but not in March of 2022 when in both circumstances, it was just a search for safety and protection by innocent civilians? Wouldn't we all do the same if our home was crumbled to the ground and all we had left was ourselves?

SANDRA KOLB IS A POSTGRADUATE STUDENT AT THE UNIVERSITY UNDERTAKING A MASTER OF ARTS, MAJORING IN POLITICS AND INTERNATIONAL RELATIONS.

land, trying to escape the ongoing violence and persecution within their country of origin. Entering Europe is an effort to escape the ongoing war in hopes of finding a safe haven until many hope they can soon return home. As of today, over half a million refugees from Ukraine have entered

government to prevent Syrian refugees from entering into or through its borders in 2015 suggests deep-rooted levels of intolerance towards specific national, ethnic, religious, or cultural groups. In other words, the immense difference in humanitarian response and asylum acceptance expressed by

Craccum Editors Resign Amidst Crossword Controversy



NAOMII SEAH (SHE/THEY)

Following issues with the crosswords of *Craccum* in recent weeks, our Co-Editors will now be stepping down. Flora Xie and Naomii Seah will be replaced by Xlora Fie and Saomii Neah effective immediately.

"The dedicated crossword community at the University of Auckland has hounded us into making our resignation," said Naomii, outgoing Co-Editor. "Here at *Craccum*, we take our jobs very seriously. We definitely don't drink on the job or create piss-take ad hoc content, and we are deeply regretful that we have let down our biggest fans and supporters—the crossword enthusiasts.

"We hope to one day earn back our reputation as the number one trusted

source for crosswords at the University of Auckland and beyond."

The editorial team has received multiple verbal and written missives from concerned students regarding the recent crossword issues. Flora, outgoing Co-Editor, can't even leave her house without being berated by the 95bFM staff about errors in the crosswords. "Is this what it's like to be cancelled?" She asks.

"Aye, what the fuck?" Observed one dedicated puzzler. "The only reason I pick up this stupid magazine is to do the crossword in my lecture. Reading the content is for losers."

"Not being able to do the crossword kept me up for several nights," said

another puzzle enthusiast. "Because I was sleep deprived, I fell asleep in my lectures and failed my test, which meant I couldn't graduate.

"I was so devastated I pissed my pants in front of my crush, who then called the police when I took my pants off in front of them to dry off. I was arrested for public indecency and now I'm facing 10 years in jail. *Craccum's* crossword mistakes have RUINED MY LIFE."

Incoming Co-Editor Saomii Neah says, "we will learn from the mistakes of our previous Editors, and we apologise for the hurt caused by the incorrect crosswords. To demonstrate just how sorry we are, this week's crossword on page 37 is now apology themed."

news.

International Week on Campus



CHARLIE PARKER (SHE/HER)

AUSA and AUTSA brought international week to campus from 1–5 August, with a range of events throughout the week celebrating diversity, culture, and international students. The event aligns with the Government's plan to allow international students back in through the borders from 11:59PM on 31 July.

Tuesday's student speaker event called Connect with Us saw four students from AUT and the University of Auckland speak on different perspectives of their heritage and being an international student. First, AUT software engineering and commerce student, Charles, spoke on how technology has helped the

growth of international education. Viha, a Medical Sciences student at the University of Auckland, then spoke about being a third-culture kid. She defined being a third-culture kid as someone who is born into a different culture than their parents, and then they combine their birth culture with their familial culture.

Fourth year Global Studies and Commerce student at the University of Auckland, Rachel, then touched on the struggles of adapting to life in Aotearoa and the emotional experiences she went through. Ending the talk was Sara, a Commerce student at AUT and AUTSA's president, giving a personal anecdote about moving to Aotearoa as

a non-English speaker.

The other main events were the Night Market held at AUT's Hikuwai Plaza on 3 August, which showcased food from a range of different places. 4 August saw Cultural Evening held in the UoA Quad, showcasing dance, musical performances, and student's craftwork. Rounding off the week the Wear your Flag event took place at Shadows, with students representing their countries with a drink and a dance. University of Auckland student, Lily, who has been attending the events says, "All the events I've been to so far have been so fun. Everyone is really welcoming, and it makes me feel proud of my heritage."

Student Nurses Paid in Food Vouchers



CHARLIE PARKER (SHE/HER)

Shortages at Dunedin Hospital has meant student nurses are taking up shifts and have been paid in Countdown Vouchers to do so.

An email sent to Otago Polytechnic Nursing School students on 22 July called for urgent help from third-year students to first years—who are only in their second semester of study.

At least 20 students filled health assistant roles at the hospital on the 23 and 24 July to do patient watches.

One first year student nurse posted a TikTok about her experience, where she said she felt underprepared for the situation as it was her first time working in a hospital environment. New Zealand

Nurses Organisation president Anne Daniels said in an AM interview that the issue isn't the non-regulated health care assistants, but the lack of nurses and health care assistants available in Aotearoa.

On 1 August the Government announced their plan to boost the number of health care workers in Aotearoa. The plan includes financial support for international workers coming into Aotearoa, training more professionals locally, and a recruitment campaign. Minister of Health, Andrew Little, noted that the problems with shortages of workers have been "exacerbated" by COVID-19 and this year's flu season, but these are not new issues. The creation of a single national

health system has meant the issues can now be looked at through a "single point of coordination".

One anonymous nursing student who spoke to RNZ said, "I don't think a \$200 Countdown voucher equates to the work". A student nurse at the University of Auckland, Rachel* reported to *Craccum* a different perspective, that she'd "be stoked with a Countdown voucher, I can't even afford salad anymore. Obviously, it doesn't equate, but I wouldn't be complaining about the opportunity for some extra food money in this economy".

*STUDENT HAS BEEN KEPT ANONYMOUS FOR PRIVACY REASONS

People Vape in New Zealand? Jack Harlow tells Auckland fans to quit vaping



JESSICA HOPKINS (SHE/HER)

When rapper Jack Harlow performed at Auckland's Trusts Arena on 31 July, he was genuinely shocked by the amount of Gen Z vapers in the audience.

"People vape in New Zealand?" Harlow asked. "It's a nasty habit, I hope it's your last night doing it. Cut it out."

The latest research shows a fifth (20%) of students in New Zealand are vaping daily or several times a day, and the majority are vaping with high nicotine doses.

Industry experts are calling for an urgent regulatory change to disposable vapes, which are acting as a gateway for thousands of youth into vaping and

nicotine addiction.

Harlow, who is known for his hits 'WHATS POPPIN' and 'First Class', that went viral on TikTok, may be a huge influence for change in youth vaping culture. Thousands of comments on TikTok supported Harlow's message.

"Anything for you Zaddy," said the person who posted the original TikTok of Harlow giving the crowd a schooling.

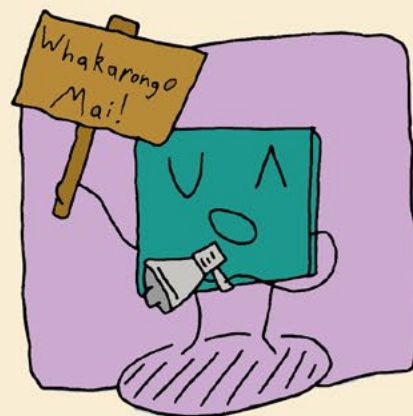
Compared to more expensive refillable vaping products, experts say there are over 600 different types of disposable vapes available, with their fruity flavours making them popular with teens.

Nabhik Gupta, a spokesperson for Shosha, the largest vape shop in New Zealand and Australia says we should follow the US who recently banned the sale of some of the most popular disposable vapes, allowing the industry to focus on smoking cessation.

Gupta says disposable vapes start at around \$10, which makes them more affordable to young people.

"In comparison, a refillable vape product, which is used by smokers, would cost around \$50+. Lower cost disposable products are acting as a gateway for thousands of non-smoking youths, exposing them unnecessarily to a nicotine addiction."

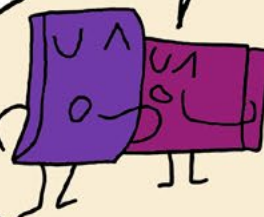
It went straight into savings. But then I bought an accounting textbook for about the same price.



There could have been other targeted measures. For me a big one is public transport. That's a big part of my fee for living. Accommodation support is also an issue. Although it was a good amount of money to help out, I feel like in the long run it's not that beneficial. It's a short term answer to a big issue."



The amount to be honest is so good. But there are some people who don't qualify for it that might be struggling more than I am. If they had a larger eligibility criteria that would be better.

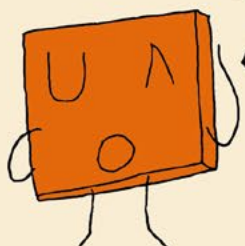


Probably psychedelics.

I honestly think it could have been more targeted. I live at home so my expenses are really low. Part of me was like, it's nice. But at the same time there are other people who need it more than I do.



Whakarongo



MAH



Students' Thoughts on the Cost of Living Payment



JESSICA HOPKINS (SHE/HER)

Many UoA students were among those who received the first of three cost of living payments last week. Announced as part of the Government's 2022 budget in May, the cost of living payment provides short-term support to those earning less than \$70,000 who are not entitled to the winter energy payment. Those eligible will receive \$350 over three instalments. The payment works out to provide an additional \$27 per week over three months.

Whether it may be a single textbook, half a tank of gas, or two and a half days of rent, *Craccum* asked students what they would be spending the extra moolah each month on.

Ronette, Engineering and Commerce

What will you be using the cost of living payment for?

"I already spent it on my electricity bill."

What do you think about the payment as a response to the cost of living crisis?

"Personally for me it's really helpful. I live on my own and have so many bills. The amount they gave was too small. They should have customised it more based on living situation."

Liam, Politics, Sociology and Global Studies

What will you be using the cost of living payment for?

"Most of it went towards rent and basic expenses. Straight away I put 50 bucks on my HOP card."

What do you think about the payment as a response to the cost of living crisis?

"There could have been other targeted measures. For me a big one is public transport. That's a big part of my fee for living. Accommodation support is also an issue. Although it was a good amount of money to help out, I feel like in the long run it's not that beneficial. It's a short term answer to a big issue."

Shiv, Science Stoner

What will you be using the cost of living payment for?

"Probably psychedelics."

What do you think about the payment as a response to the cost of living crisis?

"I think it's a good thing to help people out."

Aman, Property and Commerce

What will you be using the cost of living payment for?

"I put it in my savings."

What do you think about the payment as a response to the cost of living crisis?

"I think it's good but it shouldn't be the same amount for everyone. It should vary based on income. But an extra bit of money isn't bad. Student loans are expensive and if university was more funded that would help with the cost of living. You shouldn't have to stop coming in to uni because it's too expensive."

Harry, Finance Bro

What will you be using the cost of living payment for?

"Investments and the stock market."

What do you think about the payment as a response to the cost of living crisis?

"I don't think it's good. They are giving it to people outside of New Zealand. That doesn't help at all. It should just be people who are paying tax in New Zealand."

Ayyan, Whipped Finance Bro

What will you be using the cost of living payment for?

"Stuff for my girlfriend."

What do you think about the payment as a response to the cost of living crisis?

"I think it's counterproductive. When more money flows into the economy, money supply goes up, and prices go up. It's not going to help with the cost of living."

Neli, Arts and Global Studies

What will you be using the cost of living payment for?

"I put it away in my savings until I need it."

What do you think about the payment as a response to the cost of living crisis?

"The amount to be honest is so good. But there are some people who don't qualify for it that might be struggling more than I am. If they had a larger eligibility criteria that would be better."

Noor, Commerce

What will you be using the cost of living payment for?

"Being a uni student, I feel like it is eventually just going to go to Auckland Transport. I do live at home, so I don't have many costs of my own. But being an older sibling, my sisters will want me to help them out a little bit."

What do you think about the payment as a response to the cost of living crisis?

"Although it's great that our student loan is interest free, you have to consider the books, electronics, and other resources required for online learning such as WiFi. Those are all costs we have to pay. So I think it's good."

Sarah, Law and Commerce

What will you be using the cost of living payment for?

"It went straight into savings. But then I bought an accounting textbook for about the same price."

What do you think about the payment as a response to the cost of living crisis?

"It was a nice surprise getting it. I live at home, and have a part-time job so it wasn't a big difference to me. But I think for those paying rent it will be a big help. So perhaps they shouldn't have given it to me, and given a bit more to those people instead."

Will, Law and Global Studies

What will you be using the cost of living payment for?

"I've just put it in my savings to cover anything that comes up."

What do you think about the payment as a response to the cost of living crisis?

"I honestly think it could have been more targeted. I live at home so my expenses are really low. Part of me was like, it's nice. But at the same time there are other people who need it more than I do."



Shared Table, Open Mind.

A Jew, Christian, Hindu, Bahá'í, and Muslim walk into a synagogue... what happens next might surprise you



ARBEL TENENBAUM (SHE/HER)

"Now more than ever, we need to come together, and what better way to do that than over food."—Shared Table attendee

Looking at the way the world is now, it's hard to imagine calm. But, there is a way forward. On Wednesday 27 July, an interfaith event called The Shared Table was held at the Auckland Hebrew Congregation, one of Auckland's two synagogues, with people of Hindu, Muslim, Jewish, Christian, and Bahá'í faiths.

Great religious and cultural diversity is rarely so concentrated in a single space in Aotearoa. UoA Chaplain, Tim Pratt, summarised the importance of these events, saying that by experiencing a different faith, people learned more about their beliefs and their similarities

with the other groups around them. Jill Shaw, a Massey University Chaplain, similarly commented, "How beautiful [it is] to sit together and realise how much we have in common."

Jill Shaw, a Massey University Chaplain, similarly commented, "How beautiful [it is] to sit together and realise how much we have in common."

We can't ignore how religious intolerance has negatively impacted many people throughout history. Before

dinner, guests toured the synagogue, beginning at a sculpture symbolising the Holocaust, which saw the persecution and genocide of Jewish, Roma, Gay people, Communists, people with disabilities, and people of other faiths that tried to help these victims.

Previously, Shared Table events were held at the University's McLauren Chapel, and last week was the first time the group gathered at the synagogue. Organisers hoped it would feel welcoming to those who might not always feel comfortable in other holy spaces. "The world often feels so divided despite progressing towards a more secular mindset," one attendee said, "It's refreshing to meet with people of different faiths and understand them more personally than

what can be found through Google or hearsay."

Social media, and media in general, play a massive part in how we build walls of prejudice and bias around ourselves. Breaking down these barriers begins with a conversation. The Shared Table is an opportunity for people of different faiths to get to know one another—if you want to understand someone, you actually have to talk to them!

One person said, "[It] was so beautiful having open, curious, and supportive conversations." Another said, "It was a great chance to network, extend friendships, and become acquainted with people from diverse faith and cultural backgrounds, which is so essential to inclusively develop a culture of peace, harmony, unity, social cohesion, and solidarity across society." Conversation topics ranged from our faiths to the new *Ms Marvel* show.

It didn't matter what we spoke about, but rather that we spoke. The act of having a conversation opens more doors than we realise. Conversation leads to connection, leading to understanding and cooperation. Opening up and sharing a bit about ourselves will ultimately do good for the world. We implore you to try it, it may be nerve-racking, but we find even awkwardness can lead to a conversation.

The University of Auckland has very few prayer spaces on campus. The main one is the MacLauren Chapel (which, by the way, is also open during the day and is a really nice place to study). But we can really do more to show people of faith that UoA is a welcoming space. In fact, we can start with giving Muslim students a proper prayer space at Grafton. From personal experience, the prayer space at the Grafton campus is a closet shared with the club's lockers. Furthermore, where are the clearly labelled halal and kosher options at the Quad or Munchy Mart?

We must give space for students to find themselves, physically and spiritually. The compulsory club executive training rarely covers faith-based discrimination—something extremely

concerning with the rise of faith-based hate like antisemitism. Under the Māori model Te Whare Tapa Wha, spiritual health is the roof of the whare—an essential aspect of health. If we apply this model to student wellbeing, we see that, for students to feel safe, we must take spiritual health into account.

I could write about interfaith dialogue all day, but the fact is, I'm not the only one who sees benefit in shared tables. Butler University researchers, Bevan et al (2021), shows that participating in interfaith events helps people be more empathetic. Whether it's health, law, politics, or research, we must cooperate to live life fully, without discrimination and fear. Bevan et al

We must give space for students to find themselves, physically and spiritually. The compulsory club executive training rarely covers faith-based discrimination—something extremely concerning with the rise of faith-based hate like antisemitism

(2021) noted that interfaith dialogue makes a person a better listener and communicator and more likely to embrace a growth mindset.¹ Shahela, UoA's one and only Muslim Chaplain, said, "There is so much in common that we share, and yet our differences add colour and depth to the picture." An attendee also thought that "Interfaith dialogue and collaboration is so important. Religion and faith are a major part of many people's lives [...] learning about religion is about people and our history. Now more than ever, we need to come together, and what better way to do that than over food."

As students, we are paving the way for the future of our society. It is up to us to be welcoming, embracing, and understanding. Shared Table events help to satisfy the world's need for connectedness. Now more than ever, we need to engage and understand each other effectively. This is why future Shared Tables will take place at other places of worship. In the works at the moment is a "Shared Table Advisory Group" and a future trip to a Mosque or Temple. The Shared Table is for everyone, you don't have to be religious or even belong to a religion to come (we have had atheists attend). The Shared Table aims to build bridges rather than walls between us, and as such, it is counterproductive to exclude people. The only requirement for attending is an open mind and a willingness to make friends.

Of course, more needs to be done—don't even get me started on the prayer spaces at the Epsom and Southern campuses. However, I firmly believe in what I said at the beginning of that night: "the path to a peaceful future began when you walked through the door into this building". As a final message, I would like to leave you with a quote from Tim Pratt: "Some of our upbringings guide us towards our future; it represents part of our story, our identity as a person", let the beauty of your individuality be enjoyed by those around you.

Lastly, I would like to thank the Astor Foundation for funding and organising the Shared Table events. Thank the AHC Board for letting us into their space and to David Goodman, Elisheva, and Noam Fogel for guiding us through it. Thank you to Sapeer Mahon, and Nathan Levy for their invaluable assistance with this article and to our attendants.

If you are interested in attending the following Shared Table or joining our Student Advisory Committee, please email gael@astorfoundation.co.nz

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Jetstar✧

Flight: JQ 242

Name: CRACCUM/THE UNIVERSITY OF
AUCKLANDDepart: 1445 Christchurch
Arrive: 1605 Auckland

Jetstar✧

JQ 242
AKL

CRACCUM



Returning to Travel After COVID-19

What you need to know about chasing that OE with Corona (still) in the air



BRIAN GU (HE/HIM)

For many months now, it has been clear that we will be living with COVID-19 going forward. The events that have transpired over the past few years have changed all our life plans irrevocably. With all the conscious effort we've taken to reduce the spread of COVID and keep others safe, it is hard to picture going back to how we did things before COVID came on to the scene. I want to take you back to 2020. A time when Australians turned our sky orange, and LeSnak and Mars Pods were still around. Ah, those were good times. Like many fellow students,

travelling overseas was one of the top items on my bucket list, and I decided to pursue this through an overseas exchange in Singapore. I had all but left until COVID grinded everything to a halt.

In the two-and-a-half years since, the idea of being able to travel again seemed impossible, with COVID looming large and the border situation volatile. That's why, as a PhD student now, when the opportunity for a conference in Bordeaux, France arose, I wasn't very hopeful. And once the questions started to roll through—what happens if I get sick, does insurance cover COVID or any resultant complications, am I likely to catch it overseas?—that feeling sunk even deeper.

Ultimately, once all things are dutifully considered, many of us just want to be out there travelling the world. I wholeheartedly agree with that sentiment, because the best time to travel is while you're a student—your commitments are low and your itinerary

Relaxing border restrictions have made it the easiest it has been to head overseas since the start of the pandemic.

is ambitious. That's why I decided to jet out to my conference, and travel the UK, France, and Italy with my partner while I was at it. By a stroke of luck, we managed to remain healthy and have a fantastic time.

Perhaps you, as a reader, may feel the same desire to travel as I did. Relaxing border restrictions have made it the easiest it has been to head overseas since the start of the pandemic. Many students are thereby finding now to be their opportunity to visit the world. But if you haven't taken that leap yet, you are probably wondering—is now the



time to travel again? While ultimately, you need to weigh up for yourself if the risks are worth it, I wanted to share with you some opinions regarding that question, including my own.

Caelan recently returned home to Hong Kong, transiting through Singapore. He speaks of his experience as being “mostly normal”. “Most countries are following a similar path to New Zealand,” he tells me, “with most even being more relaxed.” “Mask wearing is still a must in Asian countries, but if you can put up with it, life is fairly normal.”

Features Editor Grace’s trip was closer to home, heading to Canberra, Australia for a conference. She comments on the attitude towards COVID being “extremely lax.” “Masks were optional except on public transport and at the conference I attended in July. However, this was hardly enforced.”

For me, COVID didn’t really affect any part of the trip. In fact, the attitude towards COVID was markedly more relaxed in Europe also. I observed no mask policing while we were there, except on public transport in Italy, which served a reminder of our

attitudes towards COVID at home. The maskless crowds, particularly in the Underground and museums, are certainly a complete 180 from that.

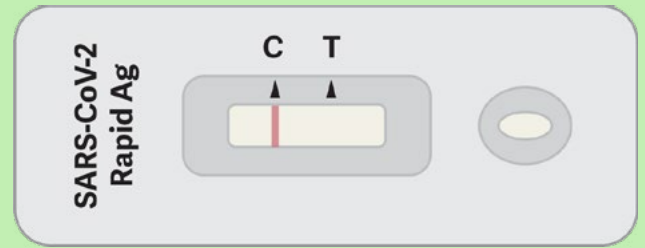
So, is it safe to travel? This is probably your personal choice, and there is no right answer. Sensible planning for the worst case would lead you to asking some difficult questions. Do I know where to access help while I’m away, particularly if my health takes a turn for the worse? Do I have a support network in place?

As much as we would want to ride luck, there is no guarantee you won’t be at risk of catching COVID while travelling. At my conference, people in our research group did catch COVID. One tested positive upon returning, while another devastatingly tested positive upon arrival, which meant their entire experience was being confined to a hotel room. This is the situation we all dread, but unfortunately nothing can be done, and I know this person took the utmost care possible.

With everyone heading outbound, you should also be aware there is a surge in demand for travel, amid ongoing staff shortages. This means one of the common headaches presently seems to be flights, with cancellations rampant. Grace unfortunately did experience this, when “what was supposed to be a six-hour trip took 15 hours” due to multiple delays and cancellations across connections. Her takeaway lesson was “if you are travelling at the moment, expect delays and maybe look at other ways to travel domestically in places like Australia, such as by train.”

Of course, as bad as the situation is made out to be, not everyone will experience it. Caelan says, “through Singapore, there weren’t any problems caused by the surge in demand that is currently seen in Europe.” Personally, I did not witness this, but I did hear others in my group facing major airport delays.

If you are wanting to travel, then I encourage you to go for it. As I experienced, the world is open to visitors, and at no point did I feel

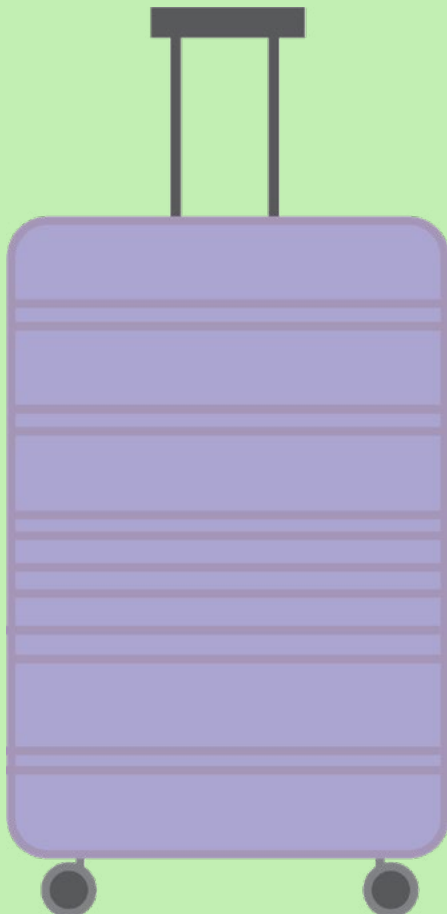


that COVID dampened the tourist experience I received. You won’t be the only one with questions about how to navigate planning a trip during COVID. Trust me—when I started, I really thought it would be impossible!

Caelan’s advice is to “have a plan if there are disruptions like airport delays or testing positive for COVID.” He emphasises the necessity to “do your research about the country you’re travelling to,” and check documentation, vaccine, and testing requirements. Despite this, he feels “it is a good time to travel the world again.” Grace also suggests to “expect delays when travelling and look for alternative transport options other than flying to avoid all the airport queues or check-in online if you can.” Also, she reminds you not to leave that pesky traveller declaration form to the last minute.

Although COVID has made it difficult, it is not impossible to seek out your overseas experience if you feel it is safe to do so. Broadening your global perspective was afforded to our students in the past, so the opportunity is there for you too. Enjoy and safe travels!

If you are wanting to travel, then I encourage you to go for it. As I experienced, the world is open to visitors, and at no point did I feel that COVID dampened the tourist experience I received.





Social Media Marketing with a Side of Competitive Fishing

A Volunteer Services Abroad participant on their experiences in Samoa



GRACE BURTON MCKEICH (SHE/HER)

In 2019, Lauren, a University of Auckland grad, set off on the adventure of a lifetime. After successfully being matched with a Volunteer Services Abroad (VSA) assignment, Lauren travelled to Samoa for 10 months where she worked with local communities in need of her unique skill set. She kindly shared her experience in an interview with *Craccum*.

What did your volunteer assignment involve?

Initially, when I received the contract, it was written down as a tourism assistant for the Savai'i Samoa Tourism Association. Once I got there, that really quickly morphed into more of a marketing and design coordinator role for them. A couple of the things I worked on within that was firstly leading design and content creation for them to market the island as a tourism destination. That involved working on social media from an awareness point of view. I helped them to develop innovative and sustainable marketing strategies to better promote the island, which had just never been in place before. And then also, this was kind of out of scope and off the initial job description, but after being on the island for a couple of months, I realised that there was a big need for when I left. Who would continue the work that I was doing? It can't

be just on the association that I was working for, it had to also fall on the shoulders of all the tourism providers on the island. So that, you know, kind of holds them accountable to market themselves. So, I helped design and run a couple of social media marketing training programs around the island to develop the marketing skills of the local operators.

What was it like living on the island?

It was stunning. However, it was far more difficult than I thought it would have been. Having travelled previously and backpacked by myself, I didn't think that homesickness was going to be a thing, but it definitely was. In saying that, it's all about mentality, you know. You're the only person who can dictate your experience on the island or wherever you're placed. So, you are in charge of going out and creating the best experience that you possibly can.



For me a total highlight was just forging all of the friendships and relationships with people in my village, at my work, and on other islands. They're people who I just would have never been exposed to previously. I still keep in contact with a lot of them today.

Why did you decide to apply for a volunteer assignment?

So, I had ended up going backpacking for a couple of months and then swapped my degree from marketing to industrial design. It meant that I was about six months behind my peers. Two of my friends had studied Development Studies and they had applied for the VSA volunteer program. They got placed in Timor Leste. I was lucky enough to go visit them for about two weeks in my final year of uni, and yeah, seeing their experience and the adventure that they were getting to go on—a quite meaningful, impactful adventure [was motivating]. They also urged me to apply. But initially I thought that it was only for people who studied Development Studies, or, you know, very similar degrees. I got in contact with VSA and they said that it's not just for Development Studies students—if there's something that is suitable to your skillset, and there's someone who has, you know, requested those needs, [VSA] would never rule anyone out. So yeah, it was after that where I ended up applying and got placed in Samoa the following year.

What impact do you think you had on the people there and the Savai'i Samoa Tourism Association?

I guess the impact kind of relates to seeing the teachings that I left them with—the social media marketing training and stuff continuing to be used now. It's quite awesome to say that, you know, you've taught someone a skill that they may not have had before.

What do you think is the most important thing you learned?

I think it's that you are the only person that can dictate your experience. That was a really good learning for me, because we're so used to taking what other people say, and taking that at face value. But if you continuously do that, well, then you're not experiencing things for yourself. You're experiencing stuff through another person.

What's a memory from your experience that you'll never forget?

I ended up going to a fishing competition. It was on the other side of the island and I was just meant to report it. But then [the competition organisers] invited me to come out on one of the boats and take images. I ended up catching a marlin and winning an award. That made the paper—which was pretty funny. It was a laugh and I was like, oh, you know, that's what you get for saying yes.

What sort of people do you think should volunteer?

I think anyone who would like to have an adventure and someone who has a passion for being involved in something bigger than them. I think they don't necessarily have to be resilient. That's something that you learn over time. If the thought of doing something like this scares you, that's great. It means that you feel something for it. I was never, you know, a super A-student at university or anything like that. But I had drive and ambition, and, you know, empathy and care and a lot of other "paper" traits. Those are the things that make you a really valuable employee or volunteer.

What are some of the ways that VSA supports their volunteers?

So, they support you from a financial point of view—they pay you what they

call an allowance, which is non taxable. You get paid a monthly allowance which depends on the location that you're in. [They also cover] any medical expenses before and after you arrive.

From a non-financial point of view, they have therapists and stuff like that available for you to call whenever because it is really testing at times. It's nice knowing that you've got that, especially if there are no other volunteers around. You also always have an on-the-ground VSA coordinator. Sometimes they're from the country, sometimes they're a kiwi who has been sent across.

What would you say to students considering volunteering with VSA?

I think it'll feel scary once you arrive, and [then] be exciting, and then it will be scary. But it will be one of the most rewarding experiences that you ever do. Don't be afraid to forge those connections and don't shy away from the local way of life in favour of the expat version. Dictate your own experiences; don't take someone else's [experiences as] face value. Try it out [for yourself], and you might have a different opinion.



Centring People, Not Politics, in the Homelessness Crisis

Discussions of homelessness with the people who are usually asked last



SARA MCKOY (SHE/HER)

Homelessness in Auckland is in an appalling state. Most of us, on our walk to and from uni, are reminded of the issue daily. Perhaps the scene is so normal you don't even glance in their direction. Or perhaps you offer an empathetic smile or some spare change. These are common reactions that we all have. When I first moved to Auckland three years ago, I was shocked by the scale of the problem. Yet I've been told by friends on numerous occasions, "don't give them your money, they'll just spend it on drugs." It's a common sentiment that illuminates a deep-rooted social stigma; one that has embedded itself in

a political disinterest in addressing the real causes of homelessness.

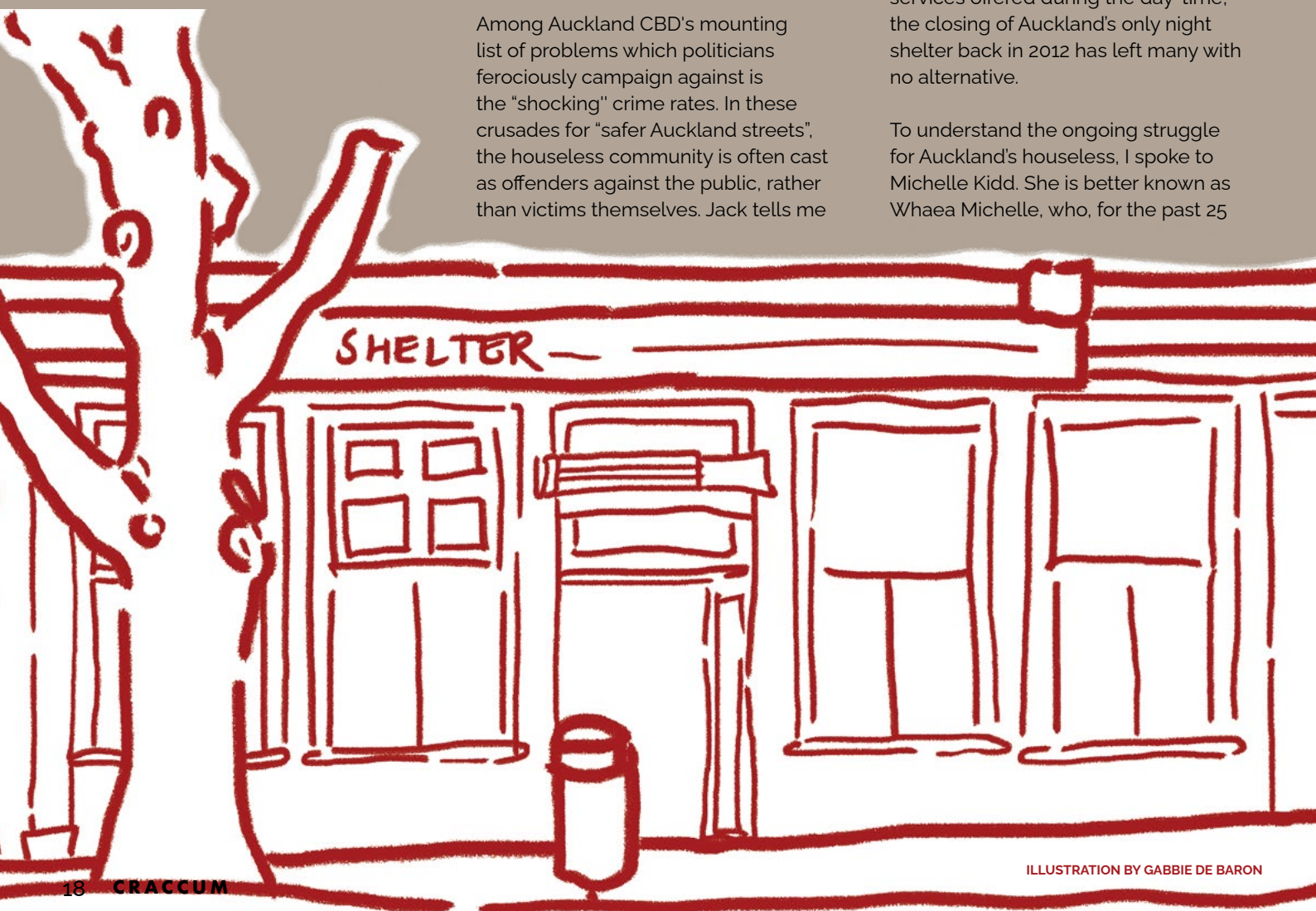
Whilst it is sufficient for this article that homelessness is an issue which deserves public attention, my foremost inspiration for writing this piece was my interactions with a homeless man named Jack who sits by my local Countdown. When I sat with him to hear his story, his eyes brimmed with tears. "I first came out here when I was nine years old", he begins, and what follows is a story of how an unjust and insensitive system has, in countless ways, prevented him from improving his position in life.

Among Auckland CBD's mounting list of problems which politicians ferociously campaign against is the "shocking" crime rates. In these crusades for "safer Auckland streets", the houseless community is often cast as offenders against the public, rather than victims themselves. Jack tells me

of the violence he's experienced—he's been assaulted and has witnessed his friends be assaulted by strangers multiple times. "I've seen so many of my brothers and sisters die out here on the streets, it's not nice. But life goes on".

Safety is perhaps the most paramount issue for rough sleepers in Auckland who, unless they can secure one of limited emergency or transitional housing spaces (such as those offered by HousingFirst and Auckland City Mission's HomeGround), are left to fend for themselves against the dangers of the streets. Whilst there are support services offered during the day-time, the closing of Auckland's only night shelter back in 2012 has left many with no alternative.

To understand the ongoing struggle for Auckland's houseless, I spoke to Michelle Kidd. She is better known as Whaea Michelle, who, for the past 25



years, has been serving the unhoused community, including supporting houseless defendants in court and tirelessly campaigning for a new night shelter. She too has witnessed what a lack of safety means for the unhoused, including barbaric assaults and lives lost. But her campaign for the night shelter has been blocked repeatedly by political representatives. Michelle says that she and other advocates for the houseless have faced "every barrier imaginable".

The process has made Michelle particularly bitter towards the politicians who are supposed to be the ones addressing the issue. Michelle firmly believes that "politicians will not solve this problem", following her own experience directly calling politicians such as Jacinda Ardern to action, to no avail.

Aside from calling on political leadership, the general consensus of those I spoke to was that the most valuable results are achieved by volunteers; however, these individuals just simply aren't supported. The safety net for Auckland's rough sleepers for at least the last decade has been, for the most part, weaved together by community-based action and grassroots networks worn thin by an under-supply of government resources, time, money, or interest.

Whilst their effort clearly hasn't made a noticeable impact within Auckland's CBD, the government's aim to 'prevent and reduce homelessness' manifests itself in the Homelessness Action Plan. The plan acknowledges that the inaccessibility of social services, resources, and support for the unhoused are necessary to reduce homelessness.

Marama Davidson, co-leader of the Greens Party and Associate Minister for Housing, who I spoke to about the government's homelessness response, believes this plan is "a good start"; however, she urges that more work needs to be done. Davidson highlighted the need for 'wrap-around support' including "More mental health support in [New-Zealand's] homelessness and emergency housing response."

COVID-19 has had adverse effects on many of the homelessness initiatives. At the beginning of the pandemic, the New-Zealand government made headlines for managing to place all rough sleepers in emergency housing. However, since then, the houseless have returned to the streets, seemingly in larger numbers than before.* During my conversation with Jack, another unhoused man remarked, "Covid showed them what they could've done ages ago, because all of a sudden emergency housing was available like that, there was no reason to be homeless... Covid was kind of like a catalyst." Even though emergency housing provided some relief to the

Many houseless individuals who struggle with severe mental illness, such as PTSD, find crowded, temporary housing options unsuitable and dehumanising, one proclaiming he'd "rather live on the streets", where there is a community of people who actually care about each other.

unhoused during the height of the pandemic, Davidson stresses that "emergency housing is not a long-term solution". Many houseless individuals who struggle with severe mental illness, such as PTSD, find crowded, temporary housing options unsuitable and dehumanising, one proclaiming he'd "rather live on the streets", where there is a community of people who actually care about each other.

Institutional racism is another major factor that exacerbates the struggles of unhoused Māori, who are overrepresented in the houseless population country-wide. One man reported that racial prejudice has compounded the level of difficulty of

interacting with governmental support services for him and his peers.

Another important factor in addressing homelessness effectively and equitably is public perception of the issue. On a positive note, Marama Davidson feels that the narrative surrounding homelessness is slowly changing. As the cost of living becomes one of the leading issues affecting all New Zealanders, Davidson hopes that the general public will assume less often that unhoused people themselves are 'to blame' for their own situation. She particularly emphasised the importance of supporting young people experiencing homelessness, who are faced with adverse challenges. When the public does not victim-blame, the government is more likely to address the system-level problems that lead to homelessness.

In support of such changes, Whaea Michelle believes the stigma surrounding homelessness is deeply unfair. Looking around her office at the photos of her many unhoused friends, Whaea Michelle told me, "Homeless people have within them a depth of spirit that I find rarely in others... they gift you a love that they don't expect to receive anything from." Her plea to the public was to "get to know them... that's why we were given two ears and one mouth, to sit and listen with people."

When I asked Jack how the public could support him, his earnest response was: "I don't want your money. I don't care about your money. Just talk to me; have a conversation. That's the kind of thing that makes my day." He said, "We might be sitting on the ground, but we have the most beautiful hearts. People don't realise that." I think these people deserve our generosity the absolute most. As conscious social actors, it's vital that we support unhoused communities however we can. Have a conversation, donate money or food, volunteer your time. It is worth it. And it will go a long way in restoring a sense of community in Auckland, one that has been lost in the struggle to reunite human beings with their basic human rights.

*THIS IS AN EYEWITNESS OBSERVATION ONLY AS STATISTICS ON HOMELESSNESS ARE OUT OF DATE.

Mörena! Oh wow,
cool notebook cover!



Thanks! The proceeds
went to supporting UoA
student artists!

Good on ya!

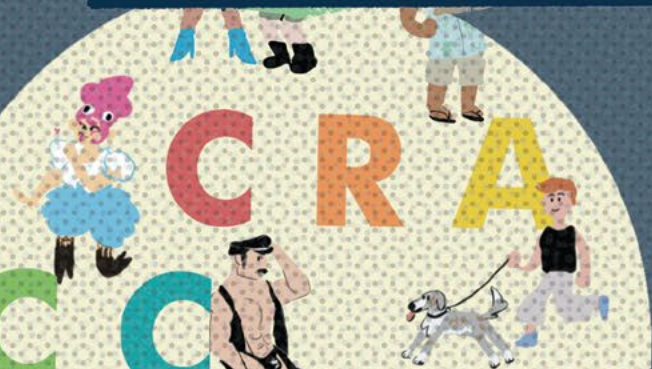


Nice Craccum stickers
on your guitar case!



Cheers, they're
water proof
too!

I want
one!

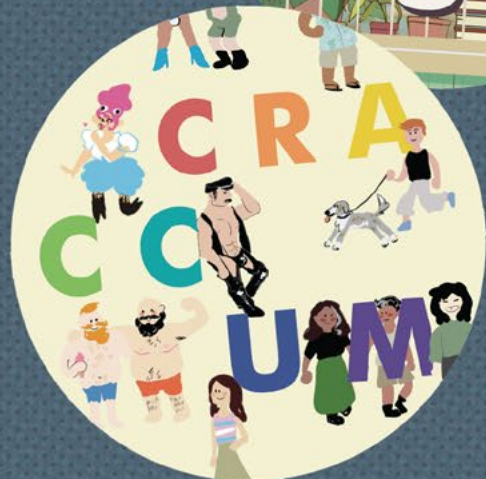




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EXHIBITION

Give Her A Break! She's Petty & Vile & Ugly

GABBIE DE BARON



MIKAYLA JOURNÉE (SHE/HER)

Before I even walked up to the window my stomach was churned. In front of us library-goers was a cacophony of internal made external. Whether the work is autobiographical to the artist or not is unclear, but what is clearly a personal story—a story of trauma and heartbreak—spews across the wall and floor of Window Gallery, in this work by **Gabbie De Baron**. It would be too easy to describe the plethora of scrawls and screen captures as obsession and hysteria, but my visceral reaction came from this painfully familiar territory. The all-consuming, all-distracting space of heartbreak.

This work is a mess—both in form and subject. It's visually metaphoric for the internal sphere. "I hate u, I wish u kissed my ass!" painted in violet nail polish on the floor, "twat" embroidered onto pillow slip, a spilled tin of wooden beads that have fallen into

the titleage words "petty", "vile", and "ugly". Printed phone notes expose a deeply private stream of experience, alongside a intentionally and more slowly made poster made of red paper cutouts, reading: "I hate my own mind, she tells me I'm ♥unloveable♥." A hot pink handbag, bejewelled with "crazy" sits next to an empty bottle of Grapetiser, suggesting both youth and naivete. The work is screaming of the in-between space of youth and adulthood, and I'm here for it. I'm here for this hot mess, I hear it, I feel it.

Amongst the literal and conceptual mess, there is an extended handwritten scroll running down the centre of the wall. It grounds the installation and acts as a focal point to grab onto, amidst the bombardment. It speaks of body sovereignty, of invasive and disruptive contraceptive methods that women endure, of a woman's lived experience in relation and in contradiction to her partners'. The pain of it all. Highly responsive to contemporaneous political events regarding women's rights to bodily autonomy, this work is poignantly timed, but eternally relevant. "Fuck this! I'm done being railed and then being expected to take the pill next morning.... They cum and they go.... I will never let a man say anything about my body because he will never know strength, the way I do."

This defiance, catharsis, and self possession, is inspiring. This scroll of personal-political text holds its space, but so much of the rest is often in juxtaposition to this. The rest reveals an utter loss of self, a



person entirely dispossessed of their body, lost in the knocks and blows and fog of heartbreak. I'm eternally in awe of artists who manifest what we non-artists so often experience but are unable to articulate, unable to make sense of. This work immediately brought me into conversation with an older self I haven't known for a long time—but revealed how close to the surface such experiences will always be.



GABBIE DE BARON'S *GIVE HER A BREAK! SHE'S PETTY & VILE & UGLY...* IS ON DISPLAY IN THE WINDOW GALLERY AT THE UNIVERSITY OF AUCKLAND LIBRARY UNTIL 10 AUGUST. GABBIE DE BARON IS A POSTGRADUATE STUDENT AT ELAM. HER WORK IS INFORMED BY LITERATURE, FASHION, AND TEXT-BASED MEDIA. MIKAYLA JOURNÉE IS A PHD CANDIDATE IN ART HISTORY, RESEARCHING SOCIAL PRACTICE ART AND PLACEMAKING IN AOTEAROA.





ALBUM

RENAISSANCE

BEYONCÉ



GABBIE DE BARON
(SHE/HER)

This album makes me want to pop my gabussy! *RENAISSANCE* is **Beyoncé's** seventh studio album. After she released *Lemonade*, you would've thought she'd plateaued... this record just proves *why* she is *Queen Bey*.

Even if 'BREAK MY SOUL' is her leading single, I would say it isn't the strongest track. This is claimed on the basis of how other songs emphasise her vibrato, complexity of lyrics, and the rhythm plus production, like in 'PLASTIC OFF THE SOFA' and 'CHURCH GIRL'. These tracks are my personal fave because they mix her *B'Day*, *4*, and *Lemonade* eras whilst understanding her newfound complexity and themes of self-discovery. A lot of reviews explain the album as an ode to Black Queer celebration, as 'SUMMER RENAISSANCE' nods its beats to **Donna Summer's** 'I Feel Love', which is known as an anthem within the LGBTQIA+ community.

But also let's talk about how damn sexy AND slay this album makes you feel. This album is just so alluring, not just because the lyrics scream 'sex!', but also how they embody self-love in a way where confidence really is key. Especially living in a capitalist world, it's important to have that individualism, and to celebrate our existence. Thanks kween.

100/10, broke the mf scale, 'THIQUE' is the shit.



TV

THE BEAR

CR. CHRISTOPHER STORER



MADELEINE CRUTCHLEY
(SHE/HER)

If you're looking to feel anxious, claustrophobic, horny, and wholesome, then *The Bear* is the show for you. In Hulu's newest hit, a chef from the world of fine dining returns home to run his family's messy Italian beef sandwich shop, in the wake of his brother's unexpected death. Throughout the series, as the dysfunctional kitchen starts to find a groove and the chefs begin to lean on each other, there are tear jerking, intimate moments among a chosen family.

The chemistry among the ensemble cast feels so natural and each character is distinct. **Jeremy Allen White** is fantastic in *The Bear*. He plays Carmy, the anxious and talented returning chef, and there's a convincing confidence in his movements around the kitchen, as well as a crippling anxiety as he struggles to understand his brother's fate. **Ayo Edebiri** and **Liza Colón-Zayas** are also major standouts as Sydney and Tina. They play with tensions and small moments so creatively, and they're missed when they're not on screen. The editing is also exciting, sometimes jarring, sometimes slow and careful, and the kitchen really feels alive (as if you're also working on the line). Now renewed for a season two, *The Bear* will be under pressure to serve up something quality.

Not a great watch if you're looking to escape the stress of hospo. Otherwise, it's excellent.



1. I Never Knew
SKILAA

2. Steam Fish
Stinky Jim +
Nazamba

3. Come Apart
Fazerdaze

4. Hoons
Dartz

5. Expert In A
Dying Field
The Beths

6. Kick Back
Kamahumble

7. White Leather
Again
Ben Woods

8. Resting Bitch
Face
annika &
Crystal Chen

9. Kreepin'
Brandn Shiraz,
DUSTY &
GHOS

10. Arrow [Edit]
Recitals



Visible Evidence, Photographs 1965–1975

Max Oettli's Historic Photographic Storytelling



MADELEINE CRUTCHLEY (SHE/HER)

Throughout the 1960s and 70s, Tāmaki Makaurau was a city undergoing massive change. In 1966 the Auckland Airport was officially opened and the city became home to 19% of the Māori population as migration to urban centres peaked. Protests against New Zealand's involvement in the Vietnam War were held in Albert Park (1969), and in front of Town Hall (1971). The Harbour Bridge expanded to have four whole lanes in '68 and '69; and beloved Hector, the Hobson Street Farmers Cockatoo, died in 1977.

During this period, photographer Max Oettli was often wandering the streets of Auckland's urban centre at night, clutching his 35mm film camera. In *Visible Evidence, Photographs 1965–1975*, he captures this time in the city, as it swelled and changed. This practice might seem familiar to us now,

as we stumble around Karangahape Road taking blurry snaps on phones, or digital/film cameras, but back then, Oettli's use of the camera wasn't widespread.

By documenting his everyday life, and not focusing on landscape or portraits or any other subject specifically, Oettli blurred the lines between public and private. He created a unique visual diary that captured both wider urban history and intimate, personal moments.

In terms of that wider Tāmaki history, *Visible Evidence* has a few photographs that capture protests and demonstrations against the Vietnam War. 'Māori Family at New Zealand Soldiers Return from Vietnam', taken in 1973, is particularly striking. The woman in the centre frame stares intensely down the barrel of the camera, as

others in the frame look urgently into the distance. Oettli was out protesting against the war when he took this photo and says that it was a "tense situation where I did nothing to ease the tension, with a family presumably watching a relative march by as part of the returned New Zealand contingent in the Vietnam War." It's an image that's uncomfortable to look at, and amplifies the complications and tensions of the time—as well as Oettli's place in it.

'Troops return (2)' captures a younger boy throwing his hand up in the air at the same event, with two women standing behind him looking distressed. It's unclear exactly what the boy is calling out for, or signalling with his movement, but, shot in a low angle, he looks strong and immovable against the solid building in the background.

'Anti-Vietnam War Demonstration (1)'

captures a similar event from the year before. Oettli presumably stands within the crowd he captures, and the frame is crammed with the faces of protestors showing mixed emotions. However, the man standing centre is stoic, and this mood radiates strongly from the image.

A more abstract history of the city also starts to come together in the collection. Oettli has wandered to find quiet, nighttime locations of Auckland's infrastructure, capturing high school rugby sheds, a timber mill, the Tip Top bread factory that was once in Kingsland, and a brightly lit, yet empty, Freeman's Bay. One of the most recognisable shots for students might be 'Night Out, 5am Grafton', as Oettli snaps a photo from the Wellesley Street bridge. The lights flare and the image gives the impression of motion, and it's likely that the feeling of lightness and disorientation is one felt by many driving under Symonds St.

The absence of people in these shots, and the darkness of the frames, encourages you to lean in a little closer, and examine the infrastructure that may or may not still exist. It makes for an intriguing portrait of Auckland City, both familiar and alien.

The other stand out pieces from the exhibition tend to capture quieter, more intimate moments on the streets. 'Silver Star (2)' is a striking example, as



MAX OETTLI NIGHT OUT, 5AM GRAFTON, 1972 GELATIN SILVER PRINT 516 X 630MM AUCKLAND ART GALLERY TOI O TĀMAKI, GIFT OF THE ARTIST 2019

the camera quietly observes a man standing on a train platform, bidding a goodbye to a woman who looks out the window of the carriage as it pulls away. It's mysterious, romantic, and almost feels intrusive on their dramatic farewell.

'Bus Queue, After 10pm' is another quiet, yet exciting moment. Oettli frames a queue for the bus from behind, so that the passengers' faces are obscured. There's one couple in the queue cuddling, perhaps on their way home from a date or K'Rd boogie, and they contrast all the other singles

standing in line. It's tender and funny, and, again, dramatic.

Often, Oettli shoots through glass—like that train window in 'Silver Star (2)'. He captures people through the windows of cafés, fish shops, retail stores, even the glass of a museum case. In his observational approach, it's like he's window shopping, watching human behaviour as if he's a permanent visitor to a large zoo. The quietness with which he takes some of these images is liberating, giving the viewer a sense of curiosity, allowing us to view the city through his eyes.

These observational frames, and immersive shots give us a peek into a time and place from a unique perspective. While Oettli captures a period that feels very far away—with the long gone parts of Auckland and the unassuming subjects donning wide 70s ties and handlebar moustaches—the observational, personal, and wandering gaze of his camera feels familiar.

Now, with people constantly documenting their own lives in Tāmaki Makaurau, plenty of personal and public histories are being recorded. Max Oettli's work is exciting, 50 years on, because it shows us how to amplify these special moments constantly happening around us.



MAX OETTLI BUS QUEUE, AFTER 10PM 1971 GELATIN SILVER PRINT 403 X 503MM AUCKLAND ART GALLERY TOI O TĀMAKI, GIFT OF MAX OETTLI, THROUGH THE AUCKLAND ART GALLERY FOUNDATION, 2018

MAX OETTLI: VISIBLE EVIDENCE, PHOTOGRAPHS 1965–1975 WILL BE ON DISPLAY AT THE AUCKLAND ART GALLERY UNTIL 18 SEPTEMBER.



ScatterGun: After The Death of Rūaumoko

Ana Chaya Scotney's one-woman play is an Earth-shattering experience



ARELA JIANG (HE/HIM)

Powerful. Fragile. Wistful. Defiant. Ana Chaya Scotney (Tūhoe) is all these things and more in *ScatterGun: After The Death of Rūaumoko*. Ana dons a dozen faces to explore the frayed threads of whakapapa, diaspora, and the meaning of ūkaipō (origin) as ties that bind tangata. Transforming from character to character, transporting between times and places, Ana is an unbound force on stage.

ScatterGun is the moniker of the main character Agnes, a millennial Māori woman with Tūhoe whakapapa, living in 'The City'. We join ScatterGun on a night in her life at her brother Rūaumoko's five-year memorial gathering. But this setting, a family gathering at the Viaduct, is only the grounding scene for the play. As we delve deeper into the night we maneuver between her external and internal experience, traversing the mythic and the real until it is unclear where these boundaries start and end. Whaikōrero (speech), tautohetohe (debate), and epic poetry inspire the piece with Ana transitioning seamlessly through monologues, karakia, rants and even a rap at one point.

Our entrance to the play is in the metaphysical realm. Ana, poised and enigmatic, darts glances around the audience that feel intimate yet daring,

before taking the stage with raised arms. Crawling, crouching, leaping, Ana transforms the empty stage into a cosmic playground; her ritualistic motions have a child-at-play energy. With each emphatic "BOOSH" Ana vocalises, there's a sense of revelry in her movements as the empty stage erupts with the appearance of tectonic activity.

As we delve deeper into the night we maneuver between her external and internal experience, traversing the mythic and the real until it is unclear where these boundaries start and end.

She is Rūaumoko, ātua of natural disasters, volcanoes and seasonal change, responsible for the movement beneath Papatūānuku's interior. "At the time of Papatūānuku and Ranginui's separation, he was still in utero", Ana explained, "He's the personification of

unrealised potential". His mythology feeds into the aspirations behind *ScatterGun* as having a "remedial quality"; regeneration and restoration are foundational themes for the piece. Despite being a disruptive agent, Ana believes that what underlies Rūaumoko's kaupapa to "create new land, to create volcanic and tectonic variation" was "to create understanding, to bring things closer". It was these ideas which inspired Ana as the "bigger metaphoric language inside these more intellectual or philosophical concepts around place and belonging, economics, race, class."

What it means to be Māori at this moment in time and place is a question that reoccurs throughout the play, but is left open for further exploration. Shortly into the play, Ana imitates a pouwhenua, staring down the audience with a pukana. This is our first introduction to ScatterGun, their mokopuna, as Ana-as-pouwhenua talks them up; ScatterGun seems like the baddest out there. As the play progresses, we see ScatterGun reveal more of her anxieties. We witness her grapple with her cultural identity and the disconnecting effect of the Urban setting, dipping in and out of memories of whānau back in Te Urewera. These are tender moments: an uncle recalling traditional practices of their



iwi trading on the awa before the introduction of meth ripped apart tribal bonds; an aunt recalling a moment of connection with the whenua as she touches the ground then caresses her pregnant stomach in an invocation of Papatūānuku and Rūaumoko. So when we are brought back to the present at the Viaduct, there's something unsettling seeing ScatterGun surrounded by the Remuera WASPs swarming the function. We feel her longing for ūkaipō grow as the night goes on, as ScatterGun realises her growing disconnect from her ancestral homeland and becomes painfully aware of her disconnect with her present family.

As part of research for the play, Ana and her fellow show creator Eleanor Bishop travelled to Te Urewera, where both Ana and the character ScatterGun hail from. Over 10 days, they interviewed whānau across Tūhoe nation and Pōneke, seeking to understand the meaning of ūkaipō and the various ways individuals interpreted it. What they uncovered were deeper

We feel her longing for ūkaipō grow as the night goes on, as ScatterGun realises her growing disconnect from her ancestral homeland and becomes painfully aware of her disconnect with her present family.

questions around "home" for someone in the indigenous diaspora. For Ana, this was "wanting to understand more about your home, and what home means personally, what does it mean to other people?" "Where does that relationship to place get interrupted or impeached upon by the rudiments of modernity, time and class" was something Ana wanted to interrogate, which she mused that "it does make you existentially question your place inside here, being here now".

The character of ScatterGun is based only partially on Ana herself—both of mixed ancestry, both knowing what it's like to live in two worlds. ScatterGun is more a representation for the experiences of indigenous peoples in urban settings and what that means for one's identity. Ana, having lived in Te Whanganui-a-Tara and Tāmaki Makaurau at different points in life as well as Te Urewera, sought to unpack the meaning of 'The City'. "The City for me is actually a power source because there's so many of us who are in that liminal space", Ana, "learning from people about their origin stories and being of other diaspora—I love it". Rather, the way 'The City' has been historically defined by "laissez faire voices dominating the channels about who we are, who we should be and where we're going" is what Ana believes, "makes you feel like you're in deficit all the time: you're not enough of one thing, you're not enough of another."

One of the key questions the play poses is "what are you accountable to?". Accountability is something that Ana thinks is "something that becomes more ambiguous in 'The City', being inside of a juggernaut." "It's survivalist" being in the Big Smoke, and yet "you get to define yourself", which Ana finds "can be so isolating, especially coming from those parts of Aotearoa with such an embedded sense of community". This issue of accountability bubbles to the surface in a moment of conflict between ScatterGun and an old flame, 'Old Mate', post-hookup. He's genuinely offended when ScatterGun asks him what he's accountable for. The self-aware white, cis, straight Old Mate, feels disconnected from a sense of cultural identity and envious of

It was Ana's wit and charm following her in every character that allowed the play to be unpredictable; existential one second and then a weed joke in the next.

ScatterGun's. He concedes capitalism as his 'culture' but not by his choice—really, he's not accountable to anything. At the fight's climax, ScatterGun demands Old Mate leave, to which he retorts "I'm not going anywhere! This is my house, ScatterGun." It's a blink or you'll miss it bit of irony—a clever call back to ScatterGun's Viaduct conversations about housing prices for stolen land. Who are white people accountable to—their oppressor's guilt? What is anybody accountable to?

The play may have been promoted as a "philosophical tapestry" but don't let that fool you. The heavy moments were lightened by cheeky quips, and jokes scattered throughout the play kept it from careening into seriousness. It was Ana's wit and charm following her in every character that allowed the play to be unpredictable; existential one second and then a weed joke in the next. You got the sense that even in *ScatterGun's* most solemn lamentations, the play didn't take itself so seriously that it was unwilling to take the piss out of erudite discourse on politics, colonisation, and society.

In Ana's own words, the play "calls out bullshit that I don't like in the world". Yet with outstretched arms and an open heart, she invites us to share a moment that is surreal, wild, and moving. As the creative team is hard at work to recreate the play as a film, keep your eyes on *ScatterGun*. It's a true privilege to feel such manaakitanga and aroha from a performance.

SCATTERGUN: AFTER THE DEATH OF RŪAUMOKO WAS DEVELOPED BY ANA CHAYA SCOTNEY WITH ELEANOR BISHOP AND DIRECTED BY STELLA REID AND ELEANOR BISHOP. THE SHOW PREMIERED IN MARCH 2022 AT NZ FRINGE, AND RAN FROM 28-30 JULY AT BASEMENT THEATRE. SCATTERGUN WILL PLAY AT THE SYDNEY FRINGE FESTIVAL.





HAU Festival: *HINE-TE-RĒHIA*



OMNI ARONA NGĀPUHI, NGĀTI WAI, AITUTAKI (HE/HIM)

Basement Theatre kicked off its HAU Festival this past week. A two-week event made up of new original indigenous, Pasifika and LGBTQI+ stories, with its first act *HINE-TE-RĒHIA*, a devised bilingual theatre experience with singing, dance, haka, and authentic storytelling through monologue and poetry, performed by an all-female BIPOC cast.

Basement Theatre makes for a more intimate environment than one would usually have with a show. The BIPOC cast shines, both individually and as a group. Collectively, they create a distinct dialogue through the mediums in which they tell their story.

HINE-TE-RĒHIA is exactly what it says it is, a unique theatre experience. The show, in partnership with the Tuatara collective, has developed the Rātā initiative, a pioneering practice that supports mental health during shows for artists and audiences. Professional mental health support is provided to all the artists involved and is also present at each event for the audience to engage with post-show.

The show itself is unique and hovers on the threshold between these many worlds. It is intensely personal, multicultural, multifaceted, and unapologetically feminine. The show touches on abortion rights, femininity,

and having to exist in a world that has tried to control women for centuries. The cast each monologue on important but distinct issues that are specific yet culturally intersectional. This is interpellated with a great solo and group performances. The play's deepest moments of connection and emotional intimacy are with those that discuss the historical injustices that women have had to injure. It is horrifying, traumatic, and deeply personal.

The show's highlights were the cast's rendition of Crowded House's 'Don't Dream It's Over' and the haka to end the show. Other bright spots include the divergent and contemporary use of hip-hop and tradition Pasifika siva. These performances allowed the cast to display their talent and mana. The radical play evokes a heady mishmash of endearing cultural forms of femininity. The actors craft an array of colourful and profound characters which emphasise their subject matter with aplomb. Sexuality and culture in the show are reclaimed and utilised for self-empowerment.

The design of the play is carefully structured, with every object of the 2D plane adding character, atmosphere, and nuance to the show. A glowing-eyed statue created an eerie troposphere that was haunting

and calming. The utilisation and use of lights to create a dramatic scene was also well done.

Overall, the show was vivid, chilling, explosive, and captured the contemporary BIPOC experience of rangatahi in a New Zealand and oceanic context. Hopefully, Week Two of the festival can capture this same experience.

Week Two

Week Two of the HAU Festival brings us KAA, singer songwriter Pati's anticipated showcase of original music exploring Pasifika women, their bodies, and their identity. Pati has previously opened for The Beths in 2020 and performed at the Auckland Arts Festival in 2021, while also winning an award for Best Pacific Music video for 'The Boy Who Cried Women'.

The third and final piece of HAU Festival gels together an splendid line-up of singers who will perform at a one-night-only Garage Party. A free event, Garage Party will be an old-school jam session with live performances and a sing-along. Featuring Liana Frangipani, Kārena Hunter and Brooke Ora (Ora. Vida.Life), Pati and the phenomenal Daughters of Ally, Jessie and Georgina Matthews.

Six Years An Undergrad



LI BARLOWE | @LIBARLOWE

When I am 18 I am running very fast
This university is not the ends of the earth
I am studying tequila, I am critically assessing other people's tongues,
I am stress-testing the lies of the sexual revolution

When I am 19 I surf a slippery slope
This university wants an active activism
I am studying immorality, I am political scandal burgeoning,
I am veering dangerously on course

When I am 20 I give and give and give
This university frowns kindly down at her listless child
I am studying hands, ones that hold and choke
I am a pile of pulsing fish-guts

When I am 21 I hear the term 'digital feudalism'
This university makes me worry
I am studying panic attacks, I am writing an autoethnography,
I am becoming the problem

When I am 22 the world ends. Predictably, inevitably
This university wraps it all up in theory-bows
I am studying the future-void, I am the no-truth,
I am the oracle-cave, sad and sober at the circus

When I am 23 I go home
This university pushes me into the fog-words. I wounded-hound limp deep-dark-down
I am studying the post-colonial body, I am living haunted frameworks
I am looking in a mirror and pinching my ghost-thighs

When I am 24 I am made solid
This university puts her palm on mine when I tend towards extremes
I am the something wicked come, the me of the nth degree
I am shortly sharply graduating

At four am in our darkened flat in Dublin, I submit an online exam. My undergrad is over. The sun rises to the sound of my partner's gentle snoring. I stare at Inspira, feeling like cotton candy in the rain. How did this happen? This anti-climax, this staircase-towards-empty-air, this lonely little finish line ending my marathon?

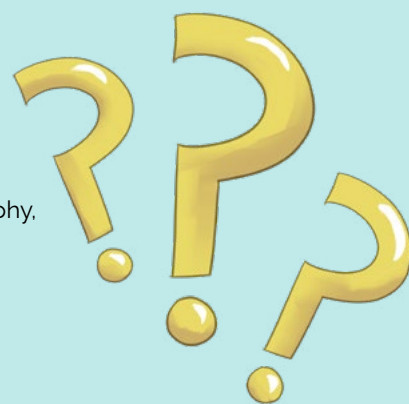
By numbers, I stretched the "three-year degree" to double its purported size; nearly six years out of high school, two different universities, and an embarrassing tally of declared (and then redacted) majors. There was more than one panicked gap year in the middle of it, more than one building knocked out from under me as the University rejigged the City Campus.

At times it felt like the administration was intentionally stamping out study spaces for BA students, squashing their overly-opinionated bug infestation. I almost wish I'd held back from finishing just a little longer, waited to see the gutted shell buildings on Symonds St get refilled with rooms again.

In the uncertain dawn, it's a cold comfort to know I'm not alone as a late-grad. When I think about the friends I made in undergrad, I realise that most of my peers have actually, for various ~reasons~ (the pandemic/their finances/mental health/odd work opportunities/weird flatting situations), taken their sweet time too. We've all been the cousin, stubbornly avoiding the subject of grad dates at

family get-togethers. For most of us, a longer degree was not a meandering leisurely stroll, but a series of sporadic sprints—papers lined up around lives that are, for larger structural reasons, incompatible with straightforward academic success. As the Greens' recent inquiry announcement reflects, student well-being in Aotearoa is careening off a cliff.

The crippling cost-of-living in Auckland meant many of us took semesters out to save, or hustled hard and dropped to part-time. The pandemic hit student-income industries where they hurt too, closing the hospo-and-retail backbone that traditionally bankrolls a ramen and Shadows beer diet. A number of us took time out caring for kids /



parents / grandparents / partners / roommates—another example of how existing inequity can hinder academic opportunity. When I look around at who lagged behind in their degrees and why, the young women in my cohort have essentially become a micro-study for the feminised burden of care.

Essentially, there's a whole heap of privilege in getting to university at all, and that extends to getting through it quickly too. It takes incredibly stable support systems to prioritise your studies over paying rent, or your mental health. The reality is that the people who flunk a semester, or take time away, are also usually the people who can least afford to do so, and would benefit most from the jump in life prospects that higher education can provide.

Like many students, my degree dream was coated over with a fine unshakeable layer of scepticism during the pandemic, as our tutorials Zoomified and our politics radicalised. In my worst moments, my papers were just fences I needed to hurdle, ones I watched grow higher and higher in the dark lockdown months. In the best semesters (i.e., when I wasn't also working / locked down / caring for siblings), I found an intellectual hunger I couldn't satiate, a childlike curiosity and joy in learning that had me burrowing into the library, and bugging my professors through their office hours.

Sometimes I felt like my lecturers were wizened fishermen in post-nuclear waters, watching our generation flop around like three-headed-fish on the deck, scratching their beards with



concern at our apathy and our rage, our lack-lustre work-ethic, our crippling climate fear, our disdain and distrust for our leaders, elders, and institutions. One of my favourite professors once said he was "continuously impressed by our impassioned conviction that we're the only young people who'd ever been hard-done-by". When I started my degree, I had that healthy fear of teaching staff, re-writing emails, being anxious to sound polite. I'm now a 'sent from my iPhone' gal (hint: true respect is not conveyed through over-thought punctuation).

It's been a strange mixed-bag of a BA. The final paper I took for my English major was titled 'The Modern Novel', a course that featured only a single book written by a woman and not one female protagonist in its whole curriculum. I've since done the maths; less than a quarter of what I read for my English major was written by female authors. With a perverse irony, it seems that my mostly female peers are racking up

debt for a major that writes women out of literary history.

On the flip side, in my time at Auckland, the University grew in ways that made me proud to be a student here—a new name in Te Reo Māori, world-leading science communication throughout the pandemic, and research projects feeding back into the community across Tāmaki Makaurau. One of my Communications professors wrapped up every single one of his intro lectures with the usual reminder that he'd prefer us to attend in-person, but made the point to explicitly include breastfeeding mothers and their babies in the welcome. As someone whose own mother was stuck breastfeeding in a dingy toilet through her degree here, this was a lovely full circle.

Brain-draining away, I look out at what's becoming a rainy day on the other side of the world. Dublin is just as expensive as Auckland; Irish students riot about rent and fees, stuck shivering, beholden to apathetic landlords. I worry that the world's major cities are becoming inhospitable to student life, that the global gains in access to higher education are being ripped away from future students. I've been very privileged in my path towards graduating, and wayward circumstances meant it still required 200% of the effort and time I'd expected.

I remember being 18, thighs burning up Grafton Road, the OGGB gleaming ominously ahead of me; I'm now on Grafton Street in Dublin, 24 and a hemisphere away, when I get the email I can graduate.



Talking to Myself

It will come to you, when it does—
not tonight perhaps, nor tomorrow,
the day after that, nor in a week—
it does not stir under bright lights,
purr to the cadence of early morning runs,
cover under cold showers,
or bloom among brown grinds,
or bare itself to the blue depths of tired eyes.
It will come to you when it does.

Being more than the sum of your thoughts,
it may not answer to deep focus,
ennui, desperation, drugs, or poetry.
Things that are not born of our persistence
often find shelter in our patience:
so, let it come—when it does.

It will come to you: it always does;
impervious to the alacrity of alarm clocks,
the hubris of self-set deadlines,
and the imperfection of all plans,
it will arrive if only you are waiting,
uncertain of everything in your trials
except the constancy of your purpose
and the limits of your labour,
when it comes to you.



ARKA BASU (HE/HIM)

ARKA BASU IS THE RECENT WINNER OF THE UOA POETRY CLUB'S POETRY COMPETITION, THEMED 'CONVERSATIONS'. BASU IS AN ENGLISH LITERATURE PHD STUDENT COMPLETING A THESIS ON THE SPATIALISATION OF THE EROTIC RELATIONS IN THE WORKS OF IRIS MURDOCH. HE LOVES WOOLLY JUMPERS AND COFFEE.

SEX AND THE UNFI

What Does a Girl Have to do to Get a Date Around Here?

Life can't always be like Sex and the City, especially when you're busy doing an assignment or cramming for an exam, but fear not—we're here to help! You didn't ask for relationship or sex advice, but we're giving it to you anyway. Between the two of us—Samantha Bones and Cuntly Bradshaw—we're gonna make sure you have the best sex of your life and lock down the person of your dreams!

“How do I get a FWB / sneaky link that isn't an asshole?”

Samantha Bones: There are a few options here. First, you could take the “friend” in FWB literally. Just hit up your homie. Someone who's friendship is tolerable, but who you don't value *that* much. That way if it goes south, you haven't lost anything but a simp. Remember, there's always one asshole in a FWB/sneaky link situation. If you can't avoid one, be one. Along the same lines, pick someone sweet but really fucking boring. Someone who you have absolutely nothing in common with. And one day when they get drunk and inadvertently profess their feelings for you, you can try to hold in your laughter, but you'll laugh in their face and then feel really bad about it after. But then in a few more months you'll realise: in this life you can either break hearts, or get your heart broken. I'll take the first one, thanks. The second option? Buy a vibrator and attach it to a life-size cutout of your choice. The perfect sneaky link. You're welcome.

Cuntly Bradshaw: The answer is simple. You can't. A FWB/sneaky link that is not an asshole is a mythical creature. However, sometimes you do want them to be a lil bit of an asshole—maybe

that's just my personal preference though. I reckon having a FWB who's a bit of an asshole helps them to stay as the FWB. I'm assuming you'd want a FWB so there's no commitment whatsoever, and so I'm telling you now girl, this is the only way it works. Otherwise, you risk catching feelings for them and “gag” that's absolutely disgusting babe.



“How do I get the nerdy boy in class to like me?”

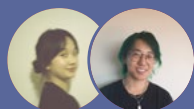
Samantha Bones: You're selling yourself short babe. They probably already like you. So they don't look at you, or talk to you, or pay any attention to you. They're just playing hard to get! Also eye-contact is hard for most of the human population, let alone for nerdy dudes. But there is one absolutely fool-proof way, if you're down for some light public humiliation—show up to class in cosplay. That, or find a way to casually work in Dungeons and Dragons to a regular conversation. I don't care if you don't like DnD—you do now.

Cuntly Bradshaw: You have two options: 1. Dress like a fellow nerd yourself (but in the sexy school librarian way), or 2. Dust off your crystals, get out your sage and lavender, and light some incense sticks. Ward off those bad vibes and manifest yourself the nerdy boy of your desire—this shit is bound to work, I promise! Personally, the latter is how I got Mr. Big. Caution: Side effects may include getting stuck in a long-term relationship that might be a bit toxic but everyone says you're destined to be together.



The De-yassified Survival Guide to Being a Pretentious Cunt

“The only way to overcome the meaninglessness of life is by being an edgy wanker”—Ancient Greek proverb



NANCY GUO (SHE/HER) AND ARELA JIANG (HE/HIM)

Have you recently become consumed with existential dread? Are Nietzsche and the comforts of your flat the only thing on your mind at drinks? Do your mates call you “wise” and “boring” in the same sentence? We hate to break it to you, but you may be going through your ‘*pretentious cunt*’ (PC) phase.

But don't be alarmed! Some may call for emergency surgery on that stick up your ass, but we're here to tell you it's okay to embrace it. No one chooses this lifestyle, and sooner or later we're all gonna face it. As certified life coaches and philosophy bros-in-the-making, we're here to guide you through this new journey. And don't worry, we're not gonna pull the whole “coaches don't play” cliché on you, we're still, worryingly, deep in this too. Mom, if you're reading this, it's not a phase, *pretentious cuntiness* is a way of life.

So, what is it exactly?

There are a few things that may indicate you're going through the PC phase. Don't get introspective twisted with introvert—this phase can strike anyone, even the most energetic, ENTJ. You might not have all these signs, but if you're living your best *pretentious cunt*

life, you'll have at least a few of them.

You might develop a strong emotional attachment to your dressing gown, the comforting folds of your bed, the voice of your favourite true crime podcaster—essentially anything that distracts from the empty void of existence.

Bar101 begins to look more and more like the ninth circle of hell. You start

Some may call it apathy, but we like to refer to this state as “enlightenment”. Nothing is more blissful than putting your emotions, and phone, on permanent airplane mode.

wondering if being dragged out on a night out by friends can be considered a crime against humanity. FOMO? TGIF? Those are things of the past. The only thing us insufferable indie sleazebags ought to be doing is STFU.

The worldly highs and lows of

friendship beef and relationship drama seem beneath you. Some may call it apathy, but we like to refer to this state as “enlightenment”. Nothing is more blissful than putting your emotions, and phone, on permanent airplane mode.

You've switched off *Love Island* for more intellectual forms of entertainment, like obsessively binge-watching documentaries. “It's sophisticated watching”, you say, “*Blue Planet* is protein powder for my mind”. Fascinating internet rabbit holes call your name at 2 am. You find your aggressively atheist self pursuing an unauthenticated PhD in Theology, replacing your old mindless TikTok scrolling habits with Scientology Reddit threads.

The only sounds blasting through your headphones is David Attenborough's soothing narration, The Smiths, or some other pretentious alt artist only people with evolved ‘taste’ can appreciate. Your sworn enemy is Kate Bush—you prefer the unappreciated talents of Enya, Fiona Apple, and Björk.

Sure, these signs could mean anything; you may just be a soft boy, or a pick-me girl. But if you meet the following hallmark symptoms, you've officially been initiated into the PC club.

CHASE, MOM!!!

Uh oh. What are unmistakable signs for this phase?

You start off with perusing Youtube philosophers (no, CrashCourse doesn't count), or maybe you took Phil 103 in first-year. It's all downhill from there. The Wikipedia pages of Albert Camus, Jean-Paul Sartre, Plato, and other existential philosophers are bookmarked, and WatchMojo.com's 'Top 10 Philosophers' is your most recent Youtube watch.

In more advanced stages of being a *PC*, you'll start applying any random philosophical theory to whatever you're doing. It might be choosing takeout with mates and you'll start cycling through utilitarianism, deontology, and perhaps virtue ethics because you just learned about ethical decision-making. Or you'll try out philosophical ideologies like your latest ASOS order: you're emo one day so you take a shot at stoicism, or you'll knock over the coffee you needed to study and absurdism is the flavour of your day.

Those who are deep in the pretentious cuntiness phase tend to be the worst debbie-downers and party-poopers on a night out. All you wanna do is GTFO. You may or may not gaze into space, thinking of the *Myth of Sisyphus* and what it says about the meaninglessness of life—all while dudes in tech vests go doof doof unce unce around you. But, if you ever catch yourself starting sentences with "Confucius says..." seek professional help immediately.

You start relating to Sad Ben Affleck. You know the one, where he's smoking a cig and waiting for sweet, eternal sleep. The lonely cigarette, the empty look on his face—he's going through

a type of introspective tranquillity that comes with accepting the passing of time and thinking big thoughts. Real deep shit.

Taking walks starts becoming a way of life. Google Maps says 35 minutes to New World? Walk. Added too much water to your rice and made it into slop? Nothing a stoll can't fix. Your bus rides are romantic, it's your chance to craft poetry about the neighbourhood construction site, or the 5 pm highway traffic. You think it's so European of you, manifesting on the commute home, perhaps even sporting a beret... you are *Emily in Paris*.

Or you'll try out philosophical ideologies like your latest ASOS order: you're emo one day so you take a shot at stoicism, or you'll knock over the coffee you needed to study and absurdism is the flavour of your day.

Why is this happening to me?

Our friends, the *real* question here is "why do we exist?". Unfortunately, we haven't conjured enough shower thoughts to solve this age-old conundrum, or explain the root causes of being a *PC*. Simply conceptualise this phase as a permanent mid-life crisis...

It's clear that Covid has been a trigger for some: town closed, staying in for weeks on end, government-recommended walkies. It's no wonder we're seeing an uptick in premature maturing. Eventually, it just becomes a lifestyle for some. For others, you've never quite outgrown your angsty 2016 Tumblr phase that convinced you Matty Healy and Alex Turner were the peak philosophers of this millenium. Maybe you consider yourself an

"old soul", forever wishing you were born in another, and arguably more problematic, era.

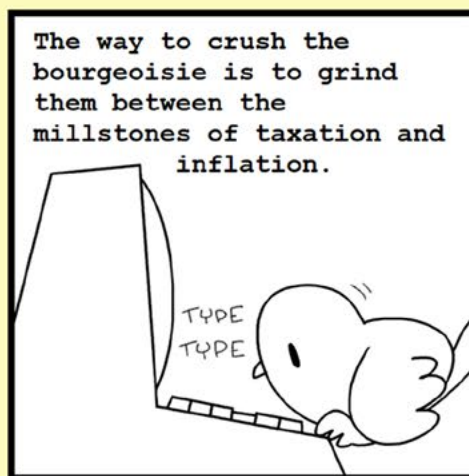
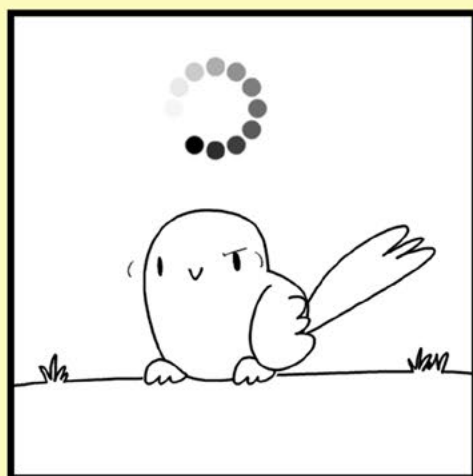
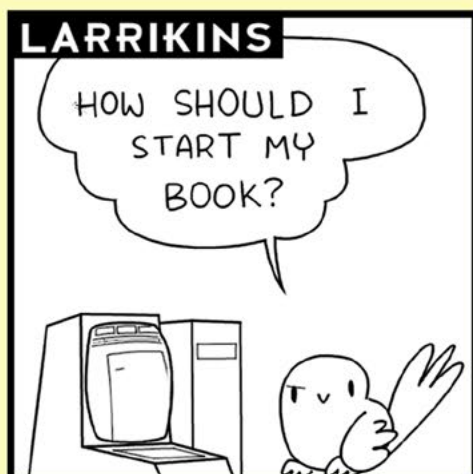
But, deep down, when you've skipped out on drinks to stay home and homebody it up, or started meal prepping and making pasta from scratch, you knew you've always secretly relished in life's mundane comforts. Who knows, if the chicken or egg came first, or if it's nature or nurture. Maybe you'll figure out that answer for us when you're next in one of your questioning-the-reality-I-live-in sessions?

What should I do?

Pretentious cuntiness is a rite of passage. Whether you're 20 or 60 years old, the *PC* phase does not discriminate. Friends, loved ones, normies, may show concern, but fear not. Only true peace and zen can be found in the pages of your last purchased Popular Penguin.

We understand that these heightened feelings of edginess can be overwhelming. Start off small to avoid sending off alarm bells for your loved ones. Slowly go off the grid, it'll multiply your brooding mysteriousness and superiority complex. Consider brewing your own kombucha, spending one-on-one quality bonding time with your Oodie, or listening to Radiohead alone in your room. A little goes a long way, and eventually you'll bloom into a sourdough obsession, Haruki Murakami on your Goodreads, and the occasional 2 am walk with your vape to the viaduct to stare into emptiness.

Fucking welcome this phase with open arms. There's nothing to fear, except being an insufferable devil's advocate. But don't worry about that—there's not enough time to be existential and a bit nihilistic to care about what others think. Besides, they'll know what it's like soon enough. Above all, don't fight this way of life. Our boy Albert Camus once said, "The only thing that can defeat absurdity is lucidity". But you probably already knew that.



COMICS!



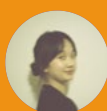
ANTON HUGGARD

Esteemed graphic novel visionary Anton Huggard has been producing art for the past seventy-four decades. Over this stellar career, he has achieved such soaring heights of artistic success as publication in the critically acclaimed **Salient** and the equally prestigious **Craccum**. Due to his thought-provoking social commentary, he has been called "the Banksy of the Southern Hemisphere", and "the Michael Angelo of our generation".

Being a humble and mysterious figure, he has declined to comment for this bio. For more, visit larrikins.co.nz.



Will You Land That Internship?



NANCY GUO (SHE/HER)

Craccum is a publication of many talents. Quality and reliable journalism, gorgeous illustrations, unsolvable crosswords riddled with typos—you name it, we've got it. With internship season underway, we're becoming a better version of CDES by providing you with an impossibly real mock interview simulation. Haters will say it's fake! Complete this quiz to find out how you'll do in your next Zoom interrogation session—we mean interview.

What kind of uni student are you?

- a) I basically live on campus. I'm married to my extracurriculars. My side hoe is uni work.
- b) I watch all my lectures online, at 2x speed always. Deadlines are rough guidelines. Exams are optional.
- c) My lecturers love me. They're always talking about how I was born for this internship. Did I mention that already?
- d) My degree is pretty much just a four-year long networking event to connect with other ridiculously successful people.

What makes you better than the other candidates?

- a) My excellent work ethic. I'm the leader of six university organisations, three charities, one tech start-up, and in 2021 I fundraised \$50,000 for naked mole-rat conservation groups.
- b) My outlook on life. I'm here for a good time, not a long time.
- c) I'm willing to do anything to get this internship. And I mean ANYTHING to save my job prospects. Do you want my second kidney? No? Can I at least add you on LinkedIn?
- d) Am I original? Yeah. Am I the only one? Yeah. Am I sexual? Yeah. Am I everything you need? Yeah.

What are your weaknesses?

- a) I'm just too hard-working. I just don't know how to relax. Going on holiday? You're talking about a 70-hour work week right?
- b) I'm chronically late. Usually by hours, sometimes days. My ex once described me as the human personification of a participation award.
- c) I have no weaknesses, I just have strengths in-the-making.
- d) I'm impossible to replace. Once I finish this internship, the company is going downhill. Mark my words.

Why do you want to work for us?

- a) I'm interested in making the world a better place!
- b) Money. Also to add a few lines to my CV, which is giving tumbleweed in the desert at the moment.
- c) Who wouldn't want to get into the best internship humanity has ever experienced? That's the real question, am I right hahaha...
- d) You guys should feel honoured that I even applied. That was five minutes I could've spent at the golf course striking million dollar business deals.

Tell us about a time when you worked with someone you didn't get along with. How did you handle this situation?

- a) I become besties with everyone I meet. It's impossible not to consider me as your inspirational role model.
- b) Some people just aren't on the same wavelength as you and that's okay bro. I just focus on the good vibes.
- c) Uh, how'd I do on the previous questions? Do you want to see my letters of recommendation folder? I brought it with me! Do you want me to ring my referee right now?
- d) The only people I don't click with are jealous insecure losers. If that situation occurs, I instantly move on and find alpha males to network with instead.

ANSWERS

Mostly As

Thank you for taking the time to submit an application. While our team was impressed by your skills and achievements, we are unable to advance you to the final phase of the selection process. If future openings are available and suitable, we will reach out again.

Mostly Bs

No rejection email ever arrived in your email inbox. You were completely ghosted by the internship.

Mostly Cs

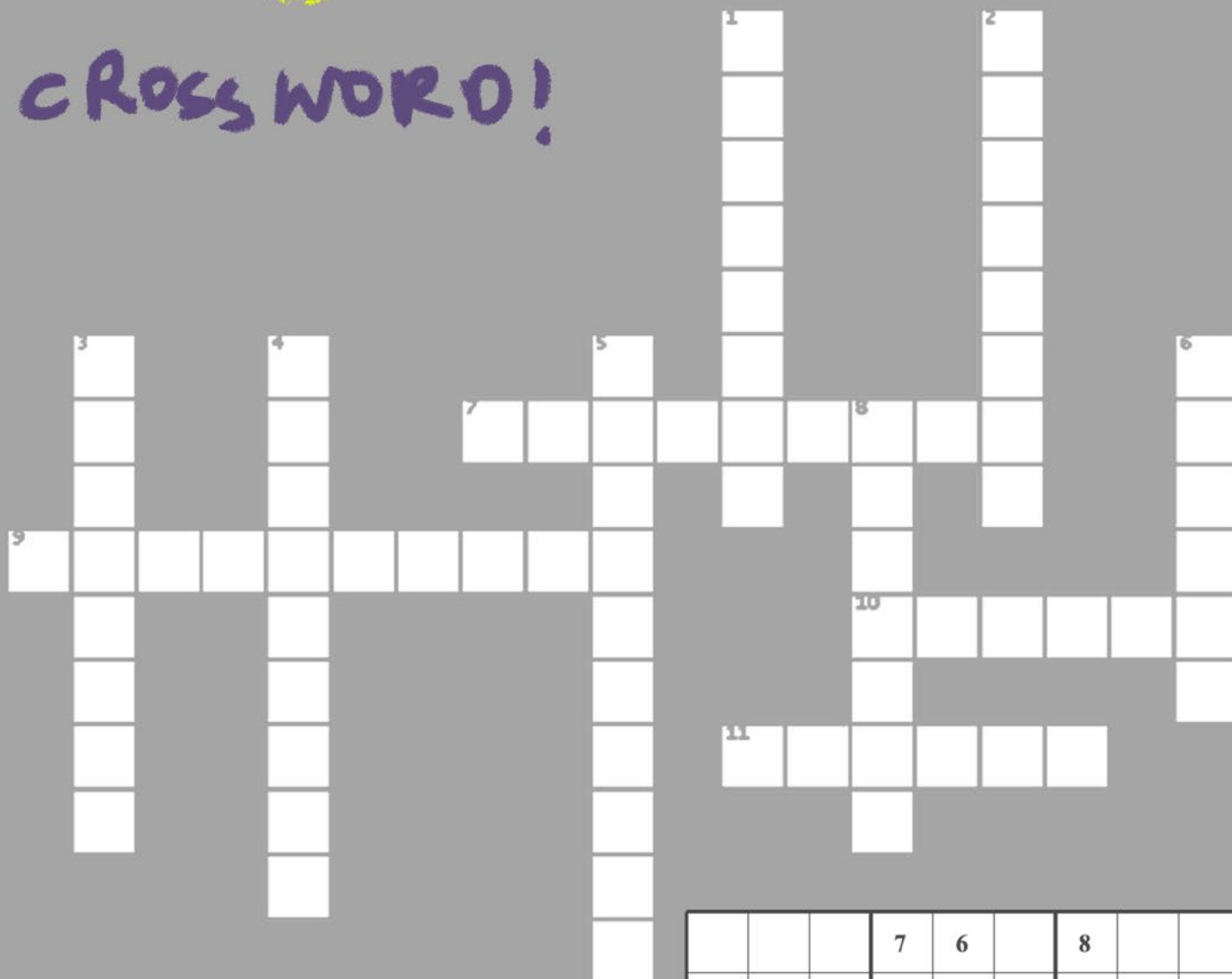
Unfortunately, you did not make it to the next step of the application process. We wish you the best of luck in your future endeavours.

Mostly Ds

Thank you for your interest in our internship programme. After careful consideration of your application, we have decided to pursue other candidates whom we feel align more closely with the requirements of the intern position.

=PUZZLES=

CROSSWORD!



ACROSS

- 7. a synonym for sorry
- 9. a synonym for sorry
- 10. a synonym for sorry
- 11. a synonym for sorry

DOWN

- 1. a synonym for sorry
- 2. a synonym for sorry
- 3. a synonym for sorry
- 4. a synonym for sorry
- 5. a synonym for sorry
- 6. a synonym for sorry
- 8. a synonym for sorry

SUDOKU!

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		7		2	8			

HOROSCOPES

Craccum's astrologer Polly Prophet is undeniably that person in the group project who ghosts the group convo for days and contributes absolute jackshit. Don't be a sucker like Polly, who has begrudgingly returned to the office this week to fulfill her divination duties. Read on to see what your future holds...

ARIES

Lately, life has been like your clingy ex. Smothering, boring, and exhausting. But don't let the relentless demands and unrealistic expectations get you down. You're an Aries, no one, not even the stars, tells you what to do.



TAURUS

Quit your hunt for a sugar-daddy, it's time to channel that energy into those assignments and readings. Academic validation may be toxic, but at least good grades pay the bills without asking for feet pics.



GEMINI

My clever, clever Gemini's, how the turns have tabled. Instead of the usual constant manipulation and gaslighting of others, this month it's your turn to have a taste of your own medicine. Fortunately, your two faces will come in handy for watching your back.



CANCER

Season 20 of your non-existent love life has just premiered! Expect another spectacular season of failed talking stages, third-wheeling, and more self sabotage. Audience rating: 3/10.



LEO

Get ready to unleash your inner Liam Payne and strip that down this month. August brings new opportunities for nudity, emotional vulnerability, and legendary choreography.



VIRGO

You lot are all just goody two shoes who are so boring that I can't be bothered envisioning your future. I swear it's not just me, the stars are also begging you to live a little. Do something fun this month, like idk contributing to Craccum. It's written in the universe now, I don't make the rules.



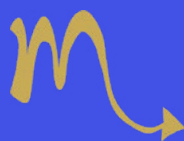
LIBRA

You have been gifted with the blessings of Venus. Expect to become a human magnet for \$\$\$ and hot people. The universe supports your hedonistic lifestyle.



SCORPIO

This month, salt air and rust will be knocking on your door. August will not slip away into a moment in time. Instead, you will be sipping away the bad vibes with a bottle of wine.



SAGITTARIUS

Unfortunately, the vibes are just not it for the rest of the month. Maybe it's just bad luck. Or maybe it's karma. Consider Marie Kondo-ing your emotional baggage to attract good feng shui.



CAPRICORN

Capricorns seem like the type of people who struggle to solve Craccum's puzzles. The universe recommends working on increasing your intellectual capacity before you go full Karen about the difficulty of 4x4 sudoku.



AQUARIUS

Fly high! You are truly spreading your wings this month. Times will inevitably be turbulent, but you've got your shit together. No pressure. But make us proud!



PISCES

Congratulations! You've earned your ticket into your girlboss era. Gone are the days of used tissue piles and stinky losers, you're the relatable protagonist of this new chapter.





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