

# CRACCUM

magazine 17



?

craccum has raging election

SAVE THE CURRENT EDITORS FROM THIS HELL,  
AND VOTE FOR NEW ONES. PAGES 5 AND 22.

raiders of the lost art

MARK FULLERTON NAVIGATES THE SEEMINGLY ENDLESS  
SAGA OF THE JOHN WEEKS MEMORIAL TRUST. PAGE 18.

christy likes good music

SO GET OFF YOUR AL-BUMS AND LISTEN  
TO THESE BANGERS. PAGE 30.

---

BOOK YOUR TICKET  
TO THE ULTIMATE  
FASHION EXPERIENCE

---



*Experience the glamour &  
fun of New Zealand Fashion  
Weekend including Designer  
Runway Shows, Beauty Hub,  
Designer Pop Up Sale & so  
much more.*

*26-28 August  
ANZ Viaduct Events Centre  
Book at [iticket.co.nz](http://iticket.co.nz)*







**NEWS:** PATRICK NEWLAND AND EUGENIA WOO UNITE TO TACKLE THE UNITARY PLAN. PAGES 8 & 9.



**COLUMNS:** CURWEN ARES ROLINSON WANTS YOU TO OPPOSE TRUMP FOR THE RIGHT REASONS. PAGE 33.



**LIFESTYLE:** FASHION ON CAMPUS TAKES PHOTOGRAPHS OF FASHION ON CAMPUS. PAGE 11.

**NEWS** 06

**FEATURE: ARS GRATIA ARTIS -  
ART FOR ART'S SAKE** 18

**ARTS & CULTURE** 24

**LIFESTYLE** 11

**FEATURE: A CANDID DATE  
WITH THE CANDIDATES** 22

**COLUMNS** 31

**UBS**  
UNIVERSITY  
BOOKSHOP

**It's Our Big, Big  
ANNUAL SALE**

1000's of marked goods selling at 1/2 Off RRP / List price! See in store for more great deals!  
Sale starts Tuesday 16<sup>th</sup> August 2016



**AUSA**  
SERVING STUDENTS

**SHADOWS**  
YOUR STREET BAR

present

# BATTLE *Of the Bands*

**ENTER NOW - [WWW.AUSA.ORG.NZ/BATTLE](http://WWW.AUSA.ORG.NZ/BATTLE)**

**REGISTER YOUR BAND BY THE 22ND OF AUGUST!**

**24TH & 25TH AUGUST (HEATS), 15TH SEPTEMBER (FINAL)**

[www.ausa.org.nz/battle](http://www.ausa.org.nz/battle)



# craccum has raging election

Last year, up against two other solo candidates, we won 60% of the votes in the *Craccum* election. This may sound impressive – until we admit that only 580 people voted in the election. That’s just over 1 per cent of UoA students. Our university has the lowest voter turnout in the country; University of Canterbury has the highest at 33 per cent. And here we are again, another year, another election. Three new *Craccum* candidates desperately trying to get students to give enough of a shit to vote for them – or vote at all. So why should you?

Choosing an editor through an election is perhaps pretty dumb. In theory, it means students are able to judge the candidates on their perceived merits, and make an informed choice on who they want to represent them in their beloved student mag. In practice, it’s hardly democratic. When so few people are voting, you don’t win based on your experience, or your ideas, or your capability. You win based on how many random passersby you can pressure into voting for you. This is the democratic process at work:

**CANDIDATE:** Vote for me for Craccum!

**GUY WHO JUST CAME TO THE QUAD TO GET BUTTER CHICKEN CHIPS AND WANTS TO BE LEFT THE FUCK ALONE:** What’s Kraken?

**C:** Craccum. C-R-A-C-C-U-M. It’s an acronym for – never mind. Can you please just go over there and tick my name?

**GWJCTTQTGBCCAWTBLTFA:** Um, okay.

**C:** Oh my god, thank you. Are you a member of AUSA?

**GWJCTTQTGBCCAWTBLTFA:** What’s “aye you essay”?

**C:** \*Pours butter chicken sauce into their eyeballs\*

We were both at uni for four years before we voted in any elections, and only did so because we were running in one, so this could be a little hypocritical, but we really want to urge you to vote. A university magazine has the potential to be such a great resource. It’s free, and the only publication designed specifically for you as a UoA student. More than this, it provides a rare opportunity to engage. Attending university in Auckland can be a fucking lonely experience. Sometimes it feels like we’re just shuffling between poorly-attended classes, getting periodically stressed over assignments, and spending way too much money on overpriced, underwhelming campus food.

*Craccum* offers the chance to give a shit about something, and actually engage in the fabled ‘university experience’ the movies promised us.

It gives an opportunity to read something and react to it, to talk to the person sitting next to you, to write us a letter, to come up to the office and yell at us, to join our team of writers and illustrators, to drink the expired beer we stole from AUSA and argue over whether John C. Reilly or Will Ferrell would be the better lover.

This is the idealised function of *Craccum* – to fight the loneliness of being a student in a fractured university climate by giving people a focal point for interaction and engagement. It’ll take a lot of effort (and a massive budget increase) to actually implement this warm fuzzy vision, but why not start by voting in this election? Because it can’t hurt to give a shit. Take two minutes to read what the candidates are about, and another two minutes to go and tick a box. What have you got to lose?

You only stand to gain from voting. The more people that vote, the more of a mandate *Craccum* can claim for being a voice of the students. If the majority of students are investing in *Craccum*, the magazine can actually have some clout within the University, and lobby on your behalf – be it for small changes, like drinking days in the quad or providing free tampons and condoms in uni bathrooms, or big ones, like fee decreases. *Craccum* has the potential for more than just light entertainment; it can be a real social asset to you as students.

In summary: Please, for the love of sweet baby Jesus, go to the quad on Tuesday, Wednesday and Thursday, and vote. Even just to stop us whining about it. ■





## CHIEFS DROP THE BALL

The Chiefs' annual, super-cool, not-at-all-weird end-of-season stripper party turned into even more of a disgusting embarrassing mess last week, after players reportedly tried to force themselves on a dancer that they had hired for the event.

The dancer in question – who has chosen to only be known by her performing name, Scarlett – told press that members of the Hamilton-based rugby team surrounded her, and exposed themselves as she was stripping. Alcohol and gravel were thrown at her when she didn't comply with their demands.

After this treatment, she was short-changed for her services by the team and later fired from her job – reportedly, for not “complying with the regulations” of the company that hired her (a Chiefs player said he'd pay her extra for letting him lick her, and she agreed, but then backed out).

This isn't the first time that rugby's nearly endemic problem with disrespecting women has come to the fore; another stripper alleged a similar sort of misconduct on the part of the

Chiefs team that took place during their end-of-year celebrations in 2015.

Predictably, there was a lot of *awful* shit in the media. The Chiefs' CEO, Andrew Flexman, immediately fell back on “boys-will-be-boys” excuses. Phil Goff very seriously intoned on breakfast television that the poor young girl really should not have got herself in such a “dangerous” situation.

The Chief's lead sponsor, Gallagher – an “animal management and innovation” company – even decided to get their PR spokesperson, Margaret Comers, to weigh in. Mrs Comers, besides being an actual real life woman, is also a trustee of Waikato Women's Refuge Te Whakaruruhau.

So, understandably, some were shocked when Comers told press that the situation was, actually, *not* the gang of giant drunken men screaming sexual demands at a young woman – “If you take your clothes off in a room with young men, then you're opening yourself up to bad behaviour”, she said.

Understandably, Dr Ang Jury, the Chief Executive of New Zealand Women's Refuge, said that she “couldn't believe [her] ears” when she first heard about the comments, calling them “victim

blaming in the extreme”. Comers did later apologise for her remarks. Waikato Women's Refuge is in fact not affiliated with the New Zealand National Trust.

Worth giving a brief shout out to is All Black's Coach Steve Hansen, who called for an end to “Mad Monday” celebrations, saying that there is no place for them in the modern game. *[News Ed: He said that they should be “kicked into touch”, which is hilarious – does Steve Hansen communicate all his thoughts through rugby metaphors? This News Editor hopes so.]*

There has been little to no meaningful public backlash against the way that New Zealanders have responded to this. No one has been fired, so far. The Chiefs have launched an “investigation” into both this year's and last year's events – it is yet to be seen what the exact consequences of that investigation will be.

**Final reflections:** It looks like a little less vacant navel-gazing is in order for those affiliated with the rugby league; maybe the Chiefs' CEO should spend more time organising a real apology to the women the team has disrespected, and less time bludgeoning us over the head with this slut-shaming rubbish. ■ EUGENIA WOO

## LABOURING THE POINT

The University's Special Collections department is celebrating the 100th anniversary of the New Zealand Labour Party (NZLP) by hosting a special exhibit at the University library.

The oldest modern political party, the New Zealand Labour Party was created by a coalition of the United Federation of Labour, the Social Democratic Party and the local Labour Representative Committees in Wellington, during a

conference the groups held together in 1916.

The Special Collections display is comprised of NZLP records, publications and other paraphernalia, immortalising the organisation's rises and falls over the last century. In particular, the display emphasizes the NZLP's historical ties to the Princes Street Branch and the University of Auckland.

Interested students can find the exhibition in the Special Collections Reading Room on the ground floor of the General Library.

The display will be available to view until the 18th of August. ■ ANOUSHKA MAHARAJ



## SKY'S THE LIMIT

Before Sky, the Olympic Games managed to bring the nation together in a celebration of sport. Now, however, thanks to Sky's stranglehold on Olympic broadcasting rights – the same stranglehold they have on most sporting events in New Zealand – we are now divided into two groups: those who can watch the Games live, and those who have to watch them on Prime, thirty minutes late, already knowing the result.

For those who have access to it, Sky undoubtedly does a good job. With up to twelve channels, Sky Sports subscribers get all Olympic events live, something not before seen in New Zealand (and something still not seen online after Sky's Rio site had to be shut down on the second day of the Games). Yet at the same time, this year's Olympics have seen Prime's free to air coverage reduced even further, with little to no live coverage, and tape delay on things like the opening ceremony – which was drawn out to five hours with ads.

Sky definitely has its place. If TVNZ still had the rights, the Olympic coverage would be

Geoff Bryan anchoring one event at a time, with no chance of watching anything without a New Zealander in it. Yet still I find myself agreeing with Winston Peters when he says New Zealand needs anti-siphoning laws. And I'm not talking about much. New Zealand sport needs Sky, and Sky needs to show All Blacks games, or else they would go bust. But the big ones – The Rugby World Cup, The Cricket ODI World Cup, and yes, the Olympics – should be live and free to air when New Zealand is competing. And throw in the odd motor race too, but that's just for me. ■ PATRICK NEWLAND

## THE TOP FIVE REASONS HOSTING THE OLYMPIC GAMES IS A BAD IDEA

**1. Money, money, money, monneey.** Hosting the Olympic Games is meant to be a demonstration of the greatness of your country. It is meant to boost tourism and generally make your population feel good. Yet this comes at a cost, a big one. It requires large purpose-built stadiums that most likely will never be full again. And as for the economic boost from increased tourism, studies show year after year that it does not cover the cost.

**2. The corporations.** Part of hosting any

massive world event is that you have to let in the event's sponsors. In the case of Brazil, this meant changing its laws, first for the Football World Cup, then again for the Olympics. Prior to the World Cup in 2014, you were unable to drink alcohol at any sporting event. The corporate fatcats would not let this fly, so for both events the law had to be changed solely so the sponsors could sell patrons their products.

**3. Terrorism.** This one has never come to fruition but let's face it, as much as I like watching the Olympics, I'm fine watching them from somewhere else.

**4. The environment.** The opening ceremony may have been focused around global warming and its effect on the globe, yet in hosting the games Rio De Janeiro has not done much to help. Not least because the country is built on

oil exports, but because between the rainforest that needed to be cut down to create the stadiums, and run-off from the construction into the harbour, these Olympics definitely did more harm than good for the environment.

**5. Did I mention the money?** Brazil is not in good financial shape right now, and if they had to do it again, I feel as though they would not choose to host either the Football or the Olympics again. When they won the rights they were in boom, with oil exports propping up their economy. However, since then the price has crashed and their economy went with it. Because of this, Brazil has had to slash public spending. Unfortunately they can't slash their repayments on the large amount of debt they took on to build their shiny new stadiums.

■ PATRICK NEWLAND



# UUUUUUUUUUU-NITARY PLAN [READ TITLE LIKE CHORUS OF SOULJA BOY'S "CRANK THAT (SOULJA BOY)"]

## WHY DOES THE UNITARY PLAN NEED TO PASS?

WITH PATRICK NEWLAND

The long-discussed Auckland Unitary Plan has been a bit of a political pain-in-the-ass for the whole three years since its inception. Yet, despite all the gripes that the plan in its current form doesn't go far enough, or does too much, or provides both too much and too little funding to whatever area you have an interest in and doesn't think of the children, there are very few who outright oppose it. This is because, in the words of Green's co-leader Metiria Turei, something flawed is still better than what we have now. It is likely that the plan will go ahead

– give or take some recommendations from the Council's Independent Hearings Panel. The bigger question is how long will the council be able to stick with their resolve.

Why? Same reason as always. Most of the objections to the plan come from Auckland's aged population who still remember the 'good old days' under Muldoon, when immigrants came from England, and you could buy your quarter acre from the government and live the Kiwi dream. They want their cottage villas in expensive suburbs, living like royalty. But as these same people constantly moan: things have changed.

There is simply not enough room on our small stretch of land. Because of how Auckland is

*Craccum* has made it a priority over the last couple of weeks to give you a cool, interesting, #fresh take on local politics in the lead up to this year's local elections.

In that spirit, we bring you two hot takes from our contributors: one on the unitary plan's vital importance, the other on its biggest flaws.

#please #enjoy



shaped we can only go north and south, not east and west. And as our city already has transport problems, going up is the solution. While this may obstruct some baby boomers' harbour views, we need them to get over it. Because I do want to own a house at some point in my life, and if I am going to find this difficult, with an education and (hopefully) a stable job, those without will find it impossible. And while apartment living is not for everyone, it is needed for first homebuyers to get a foot in the door. So if the Council doesn't approve the plan, or if it rips out its guts, we need to look at what we do about it come the election next month. Because if they do, it won't be because it's a flawed plan; it will be because the people who oppose it are the ones that actually vote. ■

## HUMAN(ITIES) RESOURCES

The results of Otago University's Humanities Department funding review are in, with the University announcing the department will be restructuring and that up to twenty people will potentially lose their jobs.

Vice-Chancellor for the Humanities, Professor Tony Ballantyne, says they will start the review process by looking at management changes within Anthropology, Archaeology, English, Linguistics, History and Languages. Further cuts to the College of Education or the Philosophy department may be necessary at

the beginning of next year if the proposed cuts do not produce large enough savings for the University.

These cuts have been a long time coming – intense competition from the large Humanities Departments at both University of Auckland and Victoria University has resulted in a steady decline in enrolments for the Humanities Department in Otago over the last decade, with overall enrolments dropping 14% since 2010. The University attempted to counteract this trend earlier this year by increasing their scholarships budget – this plan backfired, with so many students successfully applying for financial incentives that the University was forced to report its first first-financial-quarter operating deficit, ever.

Ballantyne says he is still committed to pre-

serving the University's status as a "diverse and comprehensive humanities division", but says that the changes being made are imperative to save money and keep the division running in the future.

Tertiary Education Union national president Sandra Grey says people are working with the identified departments within the Humanities department, both to help ease the fears senior staff members have surrounding both the long-term security of their jobs, as well as working with students worried about the long-term future of the department. Grey says that although Otago is not suggesting cutting programmes yet – existing students will be able to complete their degrees – the TEU is worried that future students may be losing choice and opportunities at Otago. ■





## QUESTIONING THE PLAN

WITH EUGENIA WOO

A fortnight ago, the Independent Hearings Panel released their recommendations on the Auckland Unitary Plan – the last step, before the final set of rubber stamps, in the more than three-year-long process of putting the Unitary Plan together. The Panel's consensus opinion was that Auckland City needs to become denser, taller, more urban city.

Auckland was always headed in the direction of greater density. This is a good thing – the revised plan has doubled the number of dwellings proposed in the original Unitary Plan, meaning that one day, some of us might actually have a chance to purchase a house in this city. All in all, the Unitary Plan seems like a #Good #Plan – it's received more-or-less unanimous support in Parliament, has been endorsed by both left and right wing candidates running for mayor, and falls in line with what most experts agree are the changes Auckland needs to make in order to be sustainable long term.

However, that doesn't mean the plan is without worrying parts. The defining feature of the Unitary Plan, if nothing else, is its terrifying complexity – there are very few regulatory documents operating in New Zealand law that match it for the sheer number of details at play.

Policy analyst Alan Johnson, Co-Convenor of the Child Poverty Action Group, was concerned that the removal of that requirement would lead to a proliferation of poor-quality houses in low income areas. Others are worried that getting rid of those provisions will similarly lead to the alienation of working families looking to purchase a home. Community Housing Aotearoa is holding on to the hope that Auckland Council will reinsert those provisions, and have

described the panel's revisions as a "missed opportunity for affordable housing".

The original Unitary Plan had capped development within urban areas at under 40%. However, the revised plan increased that to 64%, and also increased the amount of land available for development by 30%. This is a good thing; the revised plan seems to support a network of public transport systems, which should make bussing around Auckland less of a hellish experience. "Where are we going to put all the cool new apartments," you ask? There's the rub; the Hearing Panel's recommendations include removing general heritage protections for all houses built before 1944. Tired of those ugly old houses at the end of the street? The Council could have them razed in the blink of an eye! Similarly, Crater Hill – a privately owned volcanic site in Papatoetoe, is up for 575 new houses, destroying an irreplaceable piece of Auckland's landscape.

Questions about the housing market aside, there have been more insidious allegations of racism and blatant disregard for the rights of Māori raised by a number of Māori MPs. These arrive in the wake of the deletion of Treaty Principles from the unitary plan after revision, and the removal of considerations regarding tino rangatiratanga. While Historic Heritage Places retain limited protection, Cultural Assessment Impacts for Māori sites have been done away with.

Greens co-leader Metiria Turei stated that the Unitary Plan's failure to identify and protect sites of Māori significance was very concerning. The MP for Tamaki Makarau, Peeni Henare, was similarly worried, and was firm that while future proofing the unitary plan was important, it should not be done at the cost of Mana Whenua rights. The requirement that property owners have to contact Mana Whenua if they want to develop within 50 metres of sites has been removed in the revised plan. However, this is just the tip of the iceberg for the Independent Māori Statutory Board.

There was a debate between councillors to

have the Unitary Plan moved to the Council's Governing Body. This would mean that the Independent Māori Statutory Board (IMSB) would no longer have any say in what goes into the plan, or what gets removed from it. Dick Quax, Cameron Brewer, and Mike Lee relied on statistics courtesy of Democracy Action to insinuate that the IMSB is compromised and should be excluded from here on out because it was involved in the hearings on the unitary plan.

Currently, members of the IMSB only sit on committees and not the full council, so they already have a diminished influential capacity. Quax was adamant that it would "defy democracy" to have the IMSB members sitting in judgement of the Unitary Plan because they were unelected and not accountable.

The concern was that disregarding the input of the IMSB will effectively be ignoring the Māori perspective, which should be untenable when it comes to a matter this important. Luckily, the move to send the plan to the Governing Body was eventually unsuccessful, and the Council can go back to asking the important questions – e.g. why on earth someone was allowed to name their child Dick Quax.

The committee will be deliberating the unitary plan and its revisions before the Governing Body finally signs off on it, and there have been concerns raised by MPs, councillors, and the public about whether the revised plan is truly the best iteration of the future-proofing suggested by the government. Luckily, council planners have compiled a 600-page report telling the panel where they've fucked up, and a significant part of that includes arguing for retaining the protection of Māori heritage sites and that certain rural plots should be off the table for urbanisation. From the raft of issues ranging from questions over an appropriate level of density, to the attempt to run roughshod over Māori representation, the road to the final sign-off is shaping up to be a very contested one. If the press coverage has been anything to go by, it's likely that the revised plan won't go down without a fight. ■

## WHAT'S ON 15-22 AUGUST

UoA OpSoc, Fair Trade Club, and Plastic Diet will be hosting a **Clothes Swap** in Week 5. Keep an eye on their Facebook pages for more details.

In **Postcards from Papatoetoe**, eight artists have taken over the corridors of the empty Papatoetoe Mall, reinvigorating the site which has been empty pending redevelopment. The works, in poster form, represent a variety of concepts and cultural backgrounds, and it's definitely worth a trip to check them out! There are also free postcards of each work that you can take home with you. On "until the shops go down," you can read more about the work at Pantograph Punch.

Wish your Sunday could be just a bit more, well, *cool*? The Cult Project are answering your prayers with their weekly event, **Bloody Sundays**. (It's not as meaty as it sounds, but we still wouldn't recommend it to vegetarians!) Hosted by Madame George on K'Rd, this pop-up duo are providing a chance to share a stunner of a meal with friends/strangers while listening to great music (there is a turntable available, with folks invited to bring along their own records to play). \$35 for the food with drinks special – not that cheap, but worth it for the good times to be had!

Calling all vintage freaks: the legendary **Auckland Vintage Textile Fair** is on this Sunday, at Alexandra Park Raceway, Greenlane, from 10am-4pm. The event will be FULL of beautiful textiles, including fabric, garments, linen and accessories. Prices reflect the quality, but even if you don't buy anything, it's still worth a visit just to have a nosy! ■

## FASHION ON CAMPUS

**Rebecca Yeoh, Studying a BA/LLB conjoint**  
- "I overdress for every situation but why not be fabulous if you can?"



## AVOIDING THE CAR OR, HERE ARE SOME DATE IDEAS

When I got involved in the dating game back in 2014 after being alone for a long time, I had very little experience at dating, not to mention creating dates. This inexperience culminated in me trying to crowdsource ideas from a studio of people on what would be the perfect seventh date.\* Fast track to me in a car in the Great North Rd McDonald's carpark with said guy, followed by a month waiting for the "I'm not that into you text". A take-away from this experience is that sometimes the person you're dating is just there for the hotline bling and that's okay – but more importantly it underlines that dates in private transport are detrimental to any romantic undertaking. So on that note here are four date ideas that utilise the most alluring and romantic institution of public locomotion, Auckland Transport.

First on our list is the ferry – one of the most poetic forms of public transport and probably the most enjoyable. This date idea is gonna impress your intended and while it is not out of the box, a journey across the Waitemata to Waiheke, Rangitoto, or Devonport\*\* will definitely fill in any lulls in conversation. Then there is the destination and the ride home which, all going to plan, should mean a returned text and a future date.

The next date reimagines that aimless wandering you used to do around the CBD and turns it into a date centred around small cheap eats. While this date could be configured to dietary and physical criteria I would recommend walking to and from these places; first order a bubble tea at Chatime (I get the oolong milk tea or the grapefruit momo greentea) walk down

to Vulcan Lane and chow down at Better Burger and then head to Milse to grab an ice-cream or pastry to accompany both of you as you walk along the waterfront.

Heading away from the CBD, catch the South Line train to Otara on a Saturday morning and head to the markets. This date, if your date is cool with this, can also perform double duty as a grocery trip. Not only are you deepening your connection to your swipe right, but you are getting some deals on locally grown produce and supporting growers and food vendors. After the market, head to Fresh Gallery and grab a custard pie on the way. With your groceries in tow you are now that one train ride closer to calling that babe your bae.

Auckland Transport's recent(ish) introduction of double deckers has quirky, poetic, *500 Days of Summer* date written all over it so here's my take. Tell your date to meet you at Britomart. Before they arrive head to Amano grab two coffees, a baguette or facile, and a twin-set of pastries. With treats in tow meet your date, scurry up to the front window of a double decker and ride it to the end of the line or until your baked goods run out.

Avoiding the pitfalls of private transport can be hard – I know, I've been there – but with Auckland Transport\*\*\* romance is just a *tag on* away. ■

*\*The seventh date is kind of like an "are we or aren't we" kind of measure for me – but like, you do you and I'll do me.*

*\*\*On further research, there are a tonne of destinations offered but these are probably the most appropriate for a date.*

*\*\*\*This article in no way has been sponsored by Auckland Transport but I wish it were.*



## OP-SHOP EVALUATION: PAPER BAG PRINCESS

As I waltzed into the **Paper Bag Princess** on K-Road leaving my “can afford clothes from Glassons privilege” at the door, I checked over my shoulder to make sure someone was looking. I needed the gratification of someone realising they were less alternative than me. I also needed to check what the weather was doing so I could get the good light and ‘gram the fuck out of my haul. With a wide range of clothes, both smelling and not smelling like cat’s piss, I knew I would discover my new outfit for my friend’s muesli/craft beer party this weekend. Only eight people were attending (indie as fuck!) Anyway, while shopping around to the dulcet tones of Bombay Bicycle Club, PBP was offering up some real steals. I scored a summer dress that will show off my unshaven calves to the boys at vegan lunch. Also, a hat with a red star on it that will show off my empowering new undercut.



On to the scores:

**Heard:** Bowie, 9/10

**Smelled:** Like dead people, 9.5/10

**Felt:** Empowered, 10/10

**Saw:** Men, 2/10

A real op-shopping experience. ■



## AGONY AUNTIES

Dear Aunties,

*The guy I'm seeing at the moment is downright into the dirty talk but I'm just not feelin' those same sexy vibes. And it's not just your typical "do you like that" banter either. Lately he's taken to bossing me around like a "naughty schoolgirl". I mean, seriously? Aunties I don't know how to make this stop. Plz help me make this stop.*

From, *Fantasised Upon*

Dear *Fantasised Upon*,

Okay, so aside from the wacky bed banter, we're assuming you like the guy – otherwise you would have been out the door at the first sign of weird! So – you're gonna need to either talk to him about it or find a way to steer the dirty talk towards something that works for you. The “naughty schoolgirl” thing really hints at a concerning power complex (or an insanely misguided opinion of what women want), but we can get past that... You could go for the sensible conversation option, where you let him know that the “schoolgirl” thing isn't working for you, and come up with dirty conversation that works for you both. Or you could go for some sort of dirty talk reveal, where you whisper seductively in his ear, “*shut up, please*”.

Love, *Agony Aunties xxx* ■

PLEASE SEND YOUR PROBLEM IN 50 WORDS OR LESS TO [LIFESTYLE@CRACUM.CO.NZ](mailto:lifestyle@craccum.co.nz), ANONYMITY GUARANTEED.



## VEGAN DREAMS ARE MADE OF THIS... AQUAFABA

Brownies, yorkshire puddings, chocolate mousse and ice cream – Aquafabulous! Also known as ‘bean juice’, you can see why vegans have rebranded this incredible egg substitute. Aquafaba is the liquid you drain off canned chickpeas or white beans. There are many other vegan recipes using aquafaba you can find online. Here are two very easy inexpensive recipes we tried and tested for mayo and meringues (a match made in heaven). Add these to your savoury and sweet vegan repertoire.

### Mayonnaise

Ready in 5 mins, makes about ½ cup

1 1/2 CUP NEUTRAL OIL (CANOLA, GRAPESEED)  
1 TBSP WHITE WINE VINEGAR OR LEMON JUICE  
1 TSP DIJON MUSTARD  
½ TBSP AQUAFABA  
SALT AND PEPPER TO TASTE

If you have a stick blender, combine all ingredients in a tall jug and blend for about 10 seconds. Alternatively, you can follow the traditional method of making mayonnaise by starting with the aquafaba and mustard in a bowl and whisk together. Slowly add the oil while whisking, making sure not to incorporate the oil too quickly to ensure the mixture does not separate. Add lemon juice or white wine vinegar and season to taste. I like to do half neutral oil and half olive oil for added flavour. Store in an airtight container in the fridge for up to 2 weeks.

### Meringues

120G AQUAFABA = 1 CAN OF CHICKPEAS  
1 TSP CREAM OF TARTAR  
120G CASTER SUGAR

Preheat your oven to 120C and put grease-proof paper onto a baking tray, rubbing a little oil on the paper to prevent sticking. Drain the

aquafaba off a can of chickpeas and pour aquafaba into a large bowl and weigh. Use the same amount of sugar to aquafaba. Add cream of tartar and beat with an electric hand whisk until white and glossy. Add the sugar slowly whilst still mixing. Soon it should resemble a stiff peak consistency. With a spoon dollop the mixture onto the tray, evenly spacing them a few centimetres apart. Cook for an hour and check them – if they're ready they will be just firm to touch and not sticky. The best tip for shatterly crisp meringues is turn the oven off once they are cooked and leave to cool – preferably overnight. These aquafaba meringues have a slightly nutty flavour. I recommend serving these with whipped coconut cream and chopped nuts of your choice. ■

# election blurbs

## PRESIDENT



**MATTHEWS, Will**

NOMINATOR: HAUTAPU BAKER

SECONDRS: RACHEL BURNETT, KIERAN GAINSFORD

I'm really excited to be running for re-election as AUSA President for 2017. I've spent 2016 working hard for students, and I'm ready to hit the ground running at the beginning of next year.

### Bigger and Better Events

My vision is for AUSA to build a portfolio of unique, diverse and professionally run events to improve the University experience. This year I have worked with our incredible Events and Advertising staff to produce some incredible events, including Orientation in the Park. As President for 2017 I will work to secure additional funding for our events, and ensure that the future of events at Auckland University lies with AUSA.

### World Class Representation

I'm really proud of AUSA's large Class Representative system, and of the work that our students and staff advocates do at all levels of the University to represent the student issues. Now it's time to take this to the next level. As President for 2017, I will do this through the creation of a Representation and Education Co-ordinator, dedicated to creating a world class service for students.

### AUSA Rewards

I think that we can add a lot more value to our voluntary membership, and to test this I introduced the 10% Shadows discount for AUSA members for Semester Two 2016. I want to work with businesses who are eager to connect with the student market to create an 'AUSA Rewards' scheme which offers all members a suite of discounts and other offers. If re-elected, I plan to have this scheme ready to roll out for Orientation 2017.

These are only three of the ideas that I have for AUSA in 2017. If it sounds good to you, and you want a student President with a track record, experience, and a strategy for AUSA, then I would love your vote. ■

## ADMINISTRATIVE VICE-PRESIDENT



**HARTLEY, Sebastian**

NOMINATOR: RACHEL BURNETT

SECONDRS: SARAH BUTTERFIELD, KAYLA GRANT

After three years of involvement as a volunteer at AUSA, I've decided that for my final year at Uni in 2017 I'll take the plunge and get involved with the Exec by running for your Administrative Vice-President for 2017. My priorities will be:

### Constitutional Reform

The AUSA Constitution is a 62-page monster, containing hundreds of rules. Even though all of these rules are designed to ensure the accountability of the Executive and promote efficiency in decision making, it's chaotic structure and bloated size defeats the principles of transparency, openness, and efficiency in AUSA decision-making. By working to tidy up and shorten the text in 2017, I intend to promote a new era in administrative efficiency and open government in AUSA.

### Executive Reorganisation

AUSA made some progress in 2014 towards ensuring that the positions on its Executive all have a coherent reason to exist, and that they support us campaigning for student interests on campus and nationally, advocating for students on University committees, providing welfare services, and running public events. However, I feel that we can move forward with a smaller Executive that reflects the needs and interests of students today, rather than being stuck in the mind-set that led to these positions being established in the 1970s. In 2017, I want to lead a discussion to ensure greater democratic accountability and relevancy in your Executive.

### Events Management

One of the most important things AUSA does for students is promote student culture on campus. As AVP in 2017, I would use my position in AUSA to ensure Execs and staff work together to make sure events run successfully and on budget, and my own experience with logistics from stage managing the

Law Revue in 2014 to help ensure the success of these events.

I already have in depth institutional knowledge and experience working with the Exec to get things done, and a strong knowledge of AUSA's constitution and policy. I will use this knowledge and experience to hit the ground running in 2017, and work hard to make your Association better right from January 1. ■

## EDUCATION VICE-PRESIDENT



**PALARET, Jessica**

NOMINATOR: WILL MATTHEWS

SECONDRS: KAYLA GRANT, MITCHELL SMITHERAM

It's getting harder and harder to be a student in Auckland. Fees have risen every year, the cost of living has increased way past what the Government gives us, finding a job once you have your degree is tougher, and the income cap for the student allowance is not high enough.

I'm really excited to be running for EVP next year. The EVP advocates for students to the University and wider community, and is typically the only student on University committees. This means I would have a really important role fighting for you to help make your Uni experience better.

If elected, I will:

- Be a strong voice and lobbyist for the things students care about. These are the big things like endless fee rises, but also smaller things that affect us every day, like not having enough power plugs in lecture theatres or classes that have unfair assignments and take ages to give them back to you.
- Improve the Class Reps system. This has massive potential to improve the student experience, but needs better co-ordination and management.
- Focus on research to bring pragmatic, well-targeted and data-driven ideas to improve the Uni and AUSA.
- Lead reforms to AUSA's executive structure and strategic focus to make it more focussed to

what students want in 2016/17.

I have experience with AUSA, currently in my second year on the executive. I have experience dealing with the University and advocating for students. I have a vision for AUSA and EVP and how they could improve.

It's about making the university better and fairer for all, and as EVP I would love to try and make that happen. ■

## WELFARE VICE-PRESIDENT



**BUTTERFIELD, Sarah**

NOMINATOR: PENELOPE JONES

SECONDRS: SEBASTIAN HARTLEY, WILL MATTHEWS

Being a student can be tough. University fees, rent and living expenses are high; university work can be difficult and sometimes you can feel like you're doing it alone.

I believe that the Welfare Vice President (WVP) should be an advocate for all students when they are facing their toughest times. The WVP should stand up to the University when shitty things are happening and advocate for those who are the most marginalised. As WVP I would take the role of advocacy incredibly seriously. I believe that I would be an effective advocate because I have experience working for Auckland Community Law Centre and I have represented students on numerous University committees this year.

I also believe that the WVP should run fun, informative and exciting week-long events. I have lots of ideas about how to improve Stress Less Study Week, Mental Health and Wellbeing Week and Sex Week. As your Political Engagement Officer (PEO) for 2016, I have run some awesome events such as debates, career expos, panels and music nights. I can run even more amazing events in 2017 that will appeal to the larger student body.

As WVP I will also place an emphasis on campaigning and lobbying the government about students issues, including housing and living standards. As PEO, I wrote and presented a submission to a Select Committee on behalf of



students. I will use this experience to run some kick ass campaigns that will actually make a difference to students.

Vote Better, Vote Butters. ■



### MAHARAJ, Anoushka

NOMINATOR: GEORGIA HARRIS  
SECONDDERS: WILL MATTHEWS, DANIEL FRENCH

Hey friends! My name is Anoushka, and I am running for the position of Welfare Vice- President for 2017.

This year, I have held the position of Culture and Arts Officer with AUSA and have been responsible for co-running Cultural Week, in addition to supporting my fellow executive members. These opportunities have allowed me to navigate the tricky ropes of bureaucracy and most importantly, exposed me to the significant hardships that many students are currently facing.

As your Welfare Vice-President, I would aim to strengthen our support systems for students, bring greater awareness to mental health, and advocate for the issues that matter to you. The University of Auckland is home to passionate and tenacious young people, and it is my top priority to reflect this energy as an executive in your student association.

I am equal parts compassionate, dedicated and actively looking for ways to improve our community of students. I will represent what is important to you, I will listen to you, advocate for you, and ensure that your voice is heard.

If this sounds like the kind of representative that you want, I would appreciate your vote for Welfare Vice-President for 2017. ■

### TREASURER



### BRADLEY, Daniel

NOMINATOR: WILL MATTHEWS  
SECONDDERS: PENELOPE JONES, SEBASTIAN HARTLEY

Kia ora,

I'm Daniel, a final year accounting and finance student and I want to be your AUSA Treasurer 2017.

I have a passion for finance and feel that this role is an amazing opportunity and I feel I could be a real asset to the AUSA team. In particular, I want to create fast and effective processes for AUSA Credit Checks and the Association's Accounts Receivable and Payable.

One of the really important jobs the Treasurer does is leading the creation of the AUSA Budget. I think that I have the financial know how and leadership skills to ensure that we can produce a responsible budget that still doesn't shy away from the important spending.

As a senior accounting student, I also think that I can give informed and expert advice to the AUSA President and Officers, and work with the AUSA Accounts team to ensure that AUSA is stable.

For an experienced, committed and ACCOUNTable Treasurer, vote for Daniel. ■

### CLUBS & SOCIETIES OFFICER



### WU, Fiona

NOMINATOR: DIANA QIU  
SECONDDERS: CATHERINE HUANG, ZACHARY PENMAN-CHAMBERS

Hi everyone! As someone keenly involved in the clubs Auckland Uni has to offer, from the serious to the frivolous, I can say that it has given

me some of my happiest hours and greatest friendships. I am running for this role on the basis of my motivation to advocate for clubs on campus, help out at society and O-week events, answering club's questions and working with various society Execs. I have many years of organising club-related events and am always willing to be available to listen, support, encourage and mediate with all clubs and societies regardless of their activity and affiliation. All clubs deserve recognition and opportunities on campus. As someone in the early university years, I am forward-looking and constantly exploring the 'what if' possibilities that our club services can become even better and have a personal investment in creating a better environment for all students. In order to achieve this, I need your help. Cast a vote for me on polling day to secure your representation as the patrons of all our wonderful clubs and societies. ■

### CULTURE & ARTS OFFICER



### WATTERS, Caitlin

NOMINATOR: ALANA MISSELBROOK  
SECONDDERS: HARRIET KEOWN, SEBASTIAN HARTLEY

Hi I'm Caitlin and I am running for arts and culture officer. I am a second year fine arts/arts conjoint student. I decided to run for this position as I wanted to bring the incredible work happening in the NICA faculty and the work of many students here to the rest of the university. The cultural and artistic side of the university often feels very separate from most of the student body and my goal would be to encourage people to interact and engage with the student association and feel more included in the wider university. Promotion of shows and creating spaces and occasions for people at uni to express their talents would be key to what I am hoping to achieve. There are some massively creative and talented people at this university and my goal would be for all of them to be able to feel a part of the community and for others to benefit from a better known cultural programme. ■

### ENVIRONMENTAL AFFAIRS OFFICER



### SATJIPANON, Paht (Pat)

NOMINATOR: KARYN MANIKKAN  
SECONDDERS: ADAM VINCENT, YILONG WANG

Heya,

I'm Paht (Pat) and I will be running for the 2017 Environmental Affairs Officer position.

A bit about myself: I'm caffeine-addicted third year law and arts (politics major) conjoint student as well as the president of the UoA Fair Trade Club. I'm sure you've guessed it from my fading green hair, I am a strong supporter of worker ethics and sustainability (It's green, geddit, ha).

How I view how AUSA should operate around campus is focused on the ideas of improving our student community and creating a place for everyone. Providing deals with fair trade and sustainable cafes and businesses for AUSA students and interviewing MPs would also be pretty sick!

Some ideas I'm focusing on:

1. Wider recognition of sustainability and ethical groups/clubs on campus (and an interconnected and collaborative network).
2. Engaging students with more available volunteering opportunities ie. tree-planting.
3. Bring a 2017 adaptation of AUSA's Ecofest (ecological workshops, clothes swaps, documentary screenings and bringing more greening ideas).

To sum it up, I'm not even that leftist tbh, but I want to help bring people for the right causes in anyway possible! :) ■

## GRAFTON REPRESENTATIVE



### O'HANLON, Conor

NOMINATOR: PENELOPE JONES

SECONDER: SEBASTIAN HARTLEY, JAYDEN MATCHITT

Do you like having 4 microwaves in the student kitchen? Do like Coke Life? Do you like 'Nando's presents AUSA O-Week'? If you answered any of the above questions with yes, then let me introduce myself.

My name is Conor and I am running to be your Grafton Representative for 2017. The Grafton Rep works with the Medical, Pharmacy, Optometry, Nursing and Medical Science student associations to create a better university environment and experience. I will make sure that your views and needs as Grafton students are heard by the rest of the AUSA executive and the University. I don't shy away from drab committees and shit meetings and am ready to give up my time for this role.

If you are caught up in uni-blues at Grafton, look out for the Welfare Week and Grafton wide event coming up in this semester. Like always, feel free to come and have a chat with me about any Grafton-related. If you have a great idea, want to be involved or need AUSA's help for something, I can help you out. Vote Conor to be your Grafton Rep! ■

## INTERNATIONAL STUDENTS' OFFICER



### DARMAWAN, Jacynda

NOMINATOR: JOSHUA IUUA

SECONDER: ISABELLA FRANCIS, SREETAMA GHOSH

*"I am not the same having seen the moon shine on the other side of the world"*  
- MaryAnne Radmacher

Being an international student is undeniably tough. We all have made big sacrifices by leaving our homes, our loved ones, and

basically, our comfort zone. But we do all that because we believe in an even bigger reward that we will get from studying abroad. New friends from all over the world, new beliefs and values that upgrade our lives, maturity, and independency.

My name is Jacynda Darmawan and I am an international student myself. I came from Indonesia in October 2015. I have reaped those rewards, and I am here to make sure that each and every one of you, my fellow international students, also succeed in reaping yours.

With my experience of being one of the International Student Ambassador for ACG New Zealand International College in partnership with Auckland Police, my passion in International Relations, and my friendly and approachable personality, I can assure you that I am suited for this role.

Looking forward to serve you as an International Students' Officer.

Vote for me! ■



### HENG, Yi Xin

NOMINATOR: SI MAN LUI

SECONDER: NICHOLAS YEO, JASMINE WARREN-DONALD

People always ask why I chose to come to New Zealand and I would proudly answer: Kiwis are known to be really friendly! Much of this has been true, but much more can be done for international students to have a satisfying experience.

When I first arrived, I worried about my accent. I felt shy when I nominated myself for leadership responsibilities. And I was caught off guard by the sudden winter chill. Just a month ago, I was having a dilemma about where I could stay at the end of the year.

These are the kinds of worries I can relate to. I want to be the person who can offer non-judgmental support and an immediate response in times of crisis. Recognizing that undercurrents of racism do exist, I want to establish processes for international students experiencing racial harassment on and off campus.

Being a social work undergrad, I am trained in cultural competency. With leadership experience as an Executive Member of ESSA (Education and Social Work Student Association), I am confident about my ability to serve the community of international students in UoA.

Hear more at 'AUSA 2017: Vote International, Vote Yi Xin' on Facebook ☺ ■

## MEDIA OFFICER



### MISSELBROOK, Alana

NOMINATOR: MIN KYU JUNG

SECONDER: SEBASTIAN HARTLEY, JESSICA PALAIRET

Kia Ora Auckland University Students!

My name is Alana, and I am looking to run as your Media Officer for 2017! I am a second year student under the faculty of Arts, majoring under Criminology. I am also taking politics papers, of which Politics and the media happened to be my favourite paper so far. I am really interested in how the media works and media representation, which is why I would love to become your Media Officer. What I am wanting to do as your media officer is to put Auckland university on the map of social media and advance the university within our representation throughout the media channels. I will be wanting to create a student forum to engage with what the students want to see from the university, and to improve the forums and student engagement with our current media representation.

Thank You! ■

## POLITICAL ENGAGEMENT OFFICER



### CUSACK, Anna

NOMINATOR: SARAH BUTTERFIELD

SECONDER: HAZEL WILKS, MARIATA PITTMAN

Hi I'm Anna Cusack and I want to be your 2017 Political Engagement Officer. It will be my fifth and final year studying Law and Politics, and Politics has always been my true love. I am keen to make the most of my final year by giving this role my all and I bring experience. 2017 is election year and I will arrange de-

bates with top politicians and give a clear and concise breakdown of each party's policy to assist you to make an informed decision. In May, I was one of four people to receive a Vice-Chancellor's scholarship to a leadership conference with MPs at Parliament. I am very capable at organising events, having been a RA. I bring new, engaging ideas. I am also warm and approachable. I am passionate about politics and injustice. In 2014 I was a World Vision Ambassador where, after travelling to Malawi, I spoke to 20,000 people at conferences and schools across the country about global issues. I interned at an immigration and refugee law firm and currently volunteer at the Auckland Community Law Centre, to provide more equal access to justice. I am passionate, capable and committed. Vote Anna. Count on Cusack.



### WIENER, Julia

NOMINATOR: JESSICA PALAIRET

SECONDER: STEVEN LIU, ZACHARY PENMAN-CHAMBERS

If you've had the misfortune of walking through the quad or have been drawn to the voting stalls around campus, you've probably noticed that there's an election going on. Sorry about the fliers. I've got democracy on my mind - AUSA in Auckland, next year's imminent actual election in Wellington, and whatever democratic couch burning contests they get up to in Otago. I'm Julia Wiener, a Law/Arts student majoring in Politics and International Relations (yawn), and I'm running to be your political engagement officer for next year.

I have experience with political engagement, from representing an MP in Youth Parliament in the inter-semester break, to helping co-ordinate UN Youth events, to my current role as President of the AU Arts Student's Association. I'm non-partisan, and look forward to running a balanced, inclusive and fun year of politics for everyone at UoA next year.

More experience stuff: I coordinated Auckland Politics Forum for AUSA's politics week, which was a great experience in getting MPs to show up and being preached at about the TPPA. Hopefully the AUSA elections will be just as fun as the bigger versions down in Wellington.

Vote Wiener, for a sexting scandal and/or political engagement officer 2k17! ■



## QUEER RIGHTS OFFICER



**FRANCIS, Isabella**

NOMINATOR: LARA CROFT  
SECONDER: BRONTE PAGE, JULIA WIENER

Hi! I'm Isabella Francis and I'm running to be your Queer Rights Officer for 2017. I'm a pansexual arts/science student with too many majors to name, and I hope to carry the torch from the fantastic work the previous QROs (shout-out to Lara and Tessa) have done. I'm hoping to spearhead some initiatives of my own - increasing communication and collaboration between faculties' Rainbow groups, and an educational campaign in res halls. I've also got connexionz with rainbow groups outside uni, particularly Rainbow Youth, and want to bring my skills, connections and passion to the role of the QRO so I can better represent the interests of the LGBTQIA+ student body. ■



**PHILLIPS, Konrad**

NOMINATOR: PENELOPE JONES  
SECONDER: CONOR O'HANLON, MIN KYU JUNG

Hi everyone! My name is Konrad, and I'm running for Queer Rights Officer in the upcoming AUSA election for 2017.

I've been openly gay since high school and battling the adversity that comes with this label has shaped me into who I am today. I'm currently pursuing an LLB/BA degree, majoring in Sociology (super unique, I know). The sociological perspective is useful to evaluate how the Queer community interfaces with oppressive hetero/cisnormative institutions, like the University. I think it's imperative that we approach discrimination with strength and unity as a community.

My goal as QRO is to encourage a diverse and intersectional Queer culture at the University, inspired by the many different perspectives

that shape our community. I want to work with members of this vibrant community to ensure that everyone can experience what university life has to offer (beyond just being poor all the time fml).

I will run an inclusive Queer Week, provide support for those who need it, facilitate Queerspace and actively pursue justice for members of the LGBTQIA community within AUSA and the University at large. Despite the (super) political statements above, I'll be there even if you just need someone to chat with :) ■

Vote Konrad, who will fight for your Queer rights! ■

## STUDENT FORUM CHAIR



**JONES, Penelope**

NOMINATOR: CONOR O'HANLON  
SECONDER: MIN KYU JUNG, SARAH BUTTERFIELD

What the hell is Student Forum? Why haven't I heard about it? Does it even matter?

These are the questions I will ask as your Student Forum Chair. The position was created in when all University of Auckland students had a common lunch break - something barely imaginable now. Student Forum needs to keep up with the times, and I plan to ensure AUSA's forum of direct democracy is not outdated!

As AUSA's current Welfare Vice-President, I'm extremely aware of (and suffer through) all of the problems Student Forum experiences. Some serious change is needed, and I will undertake a thorough review to ensure that AUSA's avenue of direct democracy and communication with students is appropriate for the twentieth century. I won't be afraid to make changes, and will strive to ensure that a reformed avenue is available and popular with students.

The majority of students don't *really* understand what AUSA is or what it does, let alone the power that it has. This issue is just another reason why currently Student Forum fails to be fully utilised. Students need to know that AUSA is willing to listen - and not only that, but that on many issues, AUSA will actively work towards a solution for them. Once students truly realise this, many more students will be willing to share their thoughts and concerns at Student Forum, and make recommendations to the AUSA Executive.

Creating awareness will take time, but I plan to make it speed along as fast as possible with large scale promotion, regular collaborations with groups on campus and high attendance at forum.

It's common cents, vote Penny for Student Forum Chair! ■

## TAMAKI REPRESENTATIVE



**ALI, Alishba**

NOMINATOR: SHEKINAH BENJAMIN  
SECONDER: WUTTIPORN THUMMATA, NAVDHA RANIGA

The reason why you should vote Alishba for Tamaki Representative is simple: I get the job done, and I do it with a passion for the student voice.

Our strengths as Tamaki campus students make us who we are; a community of students that believe in working with enthusiasm, celebrating diversity and encouraging inclusivity. I am asking for your vote, because I look forward to being your voice and trust that I have the abilities, qualities and experience required for this position.

My main priority is to foster integration and participation of Tamaki students within the UoA community. This is especially important for students studying courses in multiple faculties or pursuing conjoint degrees. Additionally, among my primary goals is to establish larger and more frequent forums and events that will be held by the Tamaki campus in tandem with others faculties in the University. This means more fun social events (Steins, hmmm...), academic forums, and career expos suited to students aiming to work in the health and disability sector.

I would love to have the opportunity to contribute to the already bright spirit of the university and to really showcase what Tamaki campus has to offer because we truly are a hidden gem. ■

## WOMEN'S RIGHTS OFFICER



**CASTELINO, Melissa & DUMO, Noelle**

NOMINATOR: SONIA ZHANG  
SECONDER: MELISSA CANNELL, KITTY JAN

We want to be your WROs!

Melissa is studying BCom/LLB and is a strong and consistent advocate for women's rights. Despite her resting-serious face, she's a cheerful person who laughs very easily. So if you ever want to test out your jokes, you know who to look for!

Noelle is studying BA/LLB and is very passionate about issues around gender equality and stereotypes. She believes that all problems can be solved with communication and chocolate! So if you need someone to talk to (or supply you with chocolate), Noelle is your gal!

Together, as WROs, we want to continue improving Womenspace by building on what the 2016 WROs have done to make it more welcoming and comfortable. We want Womenspace to be a place for contributions and exploration of thought-provoking ideas, projects and artwork.

We also want to increase awareness of women's issues on campus. Our concerns as women cannot be addressed unless the University is made aware of them. We plan to bring women's issues to the forefront by holding social experiments on campus, putting up interactive art installations and getting more conversations going about these issues.

WOMAN UP! Vote for Melissa & Noelle for Women's Rights Officers 2017!! ■



**RIZOS-SHAW, Sabina & SINCLAIR, Zarrin**

NOMINATOR: CAITLIN LYNCH  
SECONDER: KATHERINE WERRY, DANIEL MAIER-GANT

Hello craccum readers,

We are Sabina and Zar. We migrated here from Wellington two years ago to study Fine Arts and Law respectively, and are incredibly excited to be running to be your Women's Rights Officers.

Hailing from different backgrounds and cultures we have somehow merged together into a pretty unstoppable team. For years we have been involving ourselves in discovering and understanding more about feminism, the many other societal inequities and the importance of intersectionality. We have a passion for social change and would love the opportunity to continue to develop our feminism whilst running fantastic events and improving students lives as women's rights officers.

The role of Women's Rights Officers is an important one as gender discrimination is an ongoing problem in our society and therefore also at UoA. We want to work to combat this, as well as acknowledge and support those who face marginalisation on more than one front.

As WROs we would want this year to be focussed on creating change you can see. We have already been involved in combating sexual violence with our work for the Thursdays in Black campaign this year and we are interested in continuing this, especially advocating for consent education in halls. We would also like to work with NZUSA to build on previous WROs work and give UoA student's access to convenient and subsidised menstrual health products. We also plan to celebrate female talent and promote visibility of student's experiences through exhibitions and events.

Most importantly we want to work with you! With individuals, groups and other exec members to bring better diversity and representation to everything we do. We want to create an equitable environment where everyone has space to speak up and be heard.

We would love the chance to represent you in 2017. ■

## CRACCUM EDITOR



### GIANOTTI, Samantha & BRITTON, Catriona

NOMINATOR: HANNAH BERGIN

SECONDER: ADITYA VASUDEVAN, ASHLEY ELDER

*Cat and Sam met through Craccum and quickly bonded over their love of dogs and ghost stories. Despite their affinity for all things dead and spooky, they plan to keep the spirit of Craccum alive and well in 2017.*

This year, we've been the respective editors of the magazine's largest sections, Features and Arts & Culture, which we feel has equipped us with the skills to move up in the ranks and tackle the position of co-editors.

Our goal is to continue publishing informative content, with a focus on material that is relevant to University of Auckland students – we would like to build on what has been achieved this year and have Craccum become a way for students to engage with issues and each other. We plan to dedicate a new section to social justice endeavours and outreach work happening across campus. We hope that Craccum will become a platform for students to forge change.

Above all else, this is your magazine. We just want to help you make it into one you love, like the cool (if not slightly barmy) aunts who come to family reunions and talk about how you need to "discover yourself" and "chase your bliss". ■



### WINSTANLEY, Andrew

NOMINATOR: ALLY SU'A

SECONDER: JORDAN MARGETTS, SALLY MUBARAK

Currently serving as News Editor at Craccum, Andrew has over five years of combined experience in the field of media production.

This experience includes extensive work freelancing as a culture and arts writer for local lifestyle publications, a two year stretch writing and producing news content for bFM, as well as his work this year - launching an aggregator service focusing on local body politics.

Over the last couple of years, Craccum has made strong work developing processes that mean that the content the magazine produces are up to a particular, consistent, standard.

The magazine needs someone to kick those processes up a notch, making sure that the magazine keeps improving year-on-year, rather than stagnating, as well as somebody to expand and experiment with the magazine's format.

Voting Andrew Winstanley for Craccum Editor #2017 means an expansion of the magazine's distribution network - so that the magazine isn't trapped in massive bins in the center of the city campus anymore. Voting Andrew Winstanley means more of the budget focused on commissioning artwork, designed to compliment our existing content. It means expanded arts coverage, with stronger ties to local creatives.

Voting Andrew Winstanley means a better Craccum, and in turn a better University. ■

# Notice of Polling Booth Times for 2017 Elections

Will be held on Tuesday 16th, Wednesday 17th and Thursday 18th of August 2016



	Tuesday 16th	Wednesday 17th	Thursday 18th
Quad	11-4	11-4	11-4
Kate Edger /Information Commons	11-4	11-6	11-4
Owen Glenn Building	10.30-11.30	10.30-11.30	10.30-11.30
Tamaki	1-2	11-1	
Med School	11.30-2		12-2
Epsom	11.30-1.30		
Law School			11-1

Only current AUSA Members may vote.

You must present your Student ID card (with the 2016 sticker on) to the polling staff when you vote.

You must be an AUSA member as of 3pm, 12 August 2016 to be on the AUSA Membership Roll.

**Please Note:** To vote for the Grafton Representative you must also produce your timetable showing you have at least one paper at Med School. This vote will be on a separate sheet to the main voting form.

**Bob Lack**  
AUSA Returning Officer



**We offer  
free support,  
advice and  
information  
to all students.**

**Grade disputes // Academic complaints  
Tenancy issues // Harassment and bullying  
Debt and funding issues & more.**

**Student Advice Hub**

**Free // Confidential // Experienced // Independent**

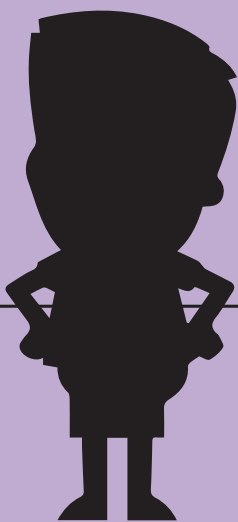
Old Choral Hall  
(Alfred St Entrance)  
cityhub@ausa.org.nz  
09 923 7294

**AUSA**  
SERVING STUDENTS

[www.ausa.org.nz](http://www.ausa.org.nz)



?





# ars gratia artis: art for art's sake, part one

how ausa got their hands on, then forgot about, then lost, then found, new zealand's modernist masterpieces.

BY MARK FULLERTON

*The Louvre, Paris.*

*The Met, New York.*

*The Tate Modern, London.*

*A small room in Clubspace,  
AUSA Student Union Building,  
Auckland.*

*One of these things is not like  
the others. But each have, at one  
stage or another, played host to  
a significant selection of their re-  
spective nations' artistic canon.  
This is the story of our paint-  
ings, how they ended up in that  
mouldy cupboard, and where  
they went from there.*

In the mid-1960s, plans were put in motion by the Auckland University Students Association for the construction of a new Student Union building. Of particular importance was acquiring art to decorate the new digs. Put together over a number of years, the collection consisted of works by prominent New Zealand

art figures such as Don Binney, former Elam lecturer John Weeks and, most notably, a work by Colin McCahon titled *Let us possess one world*. Some of the works were purchased, others were donated. Either way, when the Student Union building opened in 1968, it was home to a range of significant works of New Zealand modernist art.

The freewheeling Sixties descended into the anarchic Seventies, and the art remained (almost definitely) on display and (quite possibly) appreciated by students in a haze of booze, hash and protest. Further acquisitions, when combined with the collection left by John Weeks after his death, reached a considerable sum. In 1985, the Secretary of AUSA wrote to McCahon and Binney, explaining that their works had become too expensive to insure should they continue to be kept in any visible areas – in other words, they had become too valuable to display. This revelation coincided with a group of soon-to-be-graduating Elam students raising concerns about the financial difficulties associated with the transition from student to working artist. The proposed solution, the correspondence shows, was to sell the works, use the resulting funds to establish an 'Art Works Trust' to support graduating Elam

students, establish a scholarship and create a permanent exhibition space to promote New Zealand art among the University of Auckland community.

As it happens, the works of McCahon and Binney were never sold and remain in the collection to this day. After the sale of a John Weeks work (and potentially several others), and a reduced financial scope, the proposed Trust was scaled down and there was no further mention of the scholarship nor the exhibition space. Thus the John Weeks Memorial Trust was established. The Trust's intention, as outlined in the deed, was:

*"to foster and encourage, and to provide financial support for, the artistic endeavours of final year and graduating students of the Elam School of Fine Arts of the University of Auckland; and also to foster an appreciation of art within the University Student community."*

The way in which the Trust was to function was simple and designed to remain a dynamic and contemporary institution. Trustees would be appointed for a maximum period of two years, unless reappointed, and would consist of at least one member of the Elam staff and

at least one current Elam student. Works would be purchased from graduating Elam students, to be resold once they had reached a certain value – set out in the original deed as \$4000 – a process known as deaccession. In doing so, the Trust would be largely self-sustainable and retain a relatively contemporary collection. A similar system of deaccession was implemented in the formative years of the Museum of Modern Art in New York, and is currently employed by the Govett-Brewster Gallery in New Plymouth. At first, the system worked just fine.

A decade and a half later, things began to slowly crumble. Accounts remained unaudited; trustees retired and weren't replaced. In 2011, disaster struck and for reasons too complex to discuss here, AUSA was forced to cede ownership of virtually all student-owned buildings to the University. These buildings were subsequently leased back to them for a minimal sum. However, this meant that spaces in which art was previously displayed were now occupied by University departments such as Campus Life. As a result, much of the AUSA art collection was relegated to a cold and damp cupboard in Clubspace. Such conditions did not make this an ideal place for storing works of art, New Zealand modernist classics or not.

The University of Auckland took control of security and insurance of *Let us possess one world*. It is currently displayed in the highly secure Alfred Nathan House, home to the Vice-Chancellor's office and not exactly a frequent hang-out zone for any students who aren't keen on handcuffing themselves to staircases in protest against fee rises. Some works were displayed in the relative privacy of AUSA House – again, hardly a frequent hang-out zone for any students who don't get a thrill out of the mild buzz of our impotent post-VSM student politics. As for the initial aspirations of the Trust – “to foster an appreciation of art within the University Student community” – this aim clearly went out the window in amongst the financial stress and general mess of the subsequent years.

But come 2013, and come strange rumblings from the Elam School of Fine Arts. A group of students, unsatisfied with the way the Trust had been managed, decided to research, catalogue and present, to the best of their knowledge and capabilities, the collection in full at the General Library Window Gallery. The three artists – Bryn Roberts, Bridget Riggir and Robin Murphy – in-

tended the display of the works to be a protest in itself. Window Gallery is just that – a small glass cabinet at the entrance of the General Library. Hardly the ideal place to display a collection of over 40 works. As part of the *One Night, Four Weeks* exhibition, the works were squeezed into the cabinet, one in front of the other, barely visible – a reflection of the less-than-satisfactory conditions in which the works had been stored, and a provocative reference to the failure of AUSA and the Trust to follow through with the intentions of the original deed. In the final *Craccum* of that year, the AUSA Executive thanked Roberts, Murphy and Riggir for their efforts. They acknowledged the trio's “exceptional work in displaying our John Weeks artwork” and stated, somewhat optimistically, that “the momentum you have built this year will not end.”

But it did. History became legend. Legend became myth. And for two and a half years, the Trust passed out of all knowledge.<sup>[1]</sup> Until, when chance came, a young woman named Rachel Burnett was elected to the AUSA Executive.

“All we had to do was talk to them,” says Burnett, citing an ingrained ‘us vs them’ mentality in the AUSA psyche as a main reason behind the stagnation of the John Weeks Trust. “Paul [Smith, AUSA President 2015] spent so much time going through old photos in order to prove that we actually owned the paintings, he didn't manage to reach out to the people who could help.”

Burnett, AUSA Education Vice-President 2016, fell into the role after conversations with Paul Smith about the state of the Trust. She partnered up with Bob Lack, also assigned to the case by the outgoing President, and worked to expand on the efforts of Roberts, Riggir and Murphy and document the holdings of the John Weeks Memorial Trust. But what made their job all the more exciting was the fact that, almost immediately after the 2013 exhibition, the 40 or so works that had been displayed had disappeared.

Conspiracy theories abound. Had the University stolen it? Was that the reason they had shut down the whole wing above the Maidment? That was where the art was last recorded as being kept, so it would make sense for the evil money-grubbing spectre of the University to shut off student access and keep the art all to themselves. “We don't know where they are,” Burnett admitted to the Executive in March. “No one does.”

Again, this wasn't entirely true. After months of archive-digging and hounding of past trustees, the Lack/Burnett dream-team managed to get hold of Dr Peter Shand, head of Elam and Chair of the Trust. After much discussion and the eventual appointment of Burnett and Lack as trustees, it was revealed a caveat of the *One Night, Four Weeks* exhibition was that after the works had been displayed they would be moved to a secure storage facility, where they currently reside. That particular mystery had been solved.

So as it stands, the Trust has been reformed. But even

*They acknowledged the trio's “exceptional work in displaying our John Weeks artwork” and stated, somewhat optimistically, that “the momentum you have built this year will not end.” But it did.*



now, with the Trust back together and definite progress being made, there are echoes of the past. One particular piece of artwork, removed from the wall above the staircase in AUSA House in early May due to the controversial repainting of the interior walls, still lingers on the floor of Meeting Room One. “I fucking hate it,” admitted one high-ranking Executive member. “The amount of more worthwhile things we could do with the value of that boring-ass painting makes me want to cry.”

The ‘boring-ass’ painting in question is *Garden Painting 1986* by notable Elam graduate Karl Maughan, who recently sold a similar painting for just under \$50,000. Fellow AUSA House-dweller, *Japonica* by Genevieve Gummer, was also put into storage due to the repainting and is even less popular with the residents. “I love it,” says another high-ranking Executive member. “I love it so much I want to put my foot through it every time I see it.” Clearly the preservation of significant New Zealand artworks is far from a priority for the current AUSA Executive.

This is, in part, the reason that the Trust has been inactive for such a long period. It becomes a case of putting it in the ‘too-hard basket’, year after year. It has taken an incredibly dedicated and dogged approach by Burnett and Lack to get the Trust to where it is now – hopefully to the point at which the current Executive, and future Executives, consider it worthwhile to continue.

The review of the Trust could go one of many ways. Changes in the art market mean that the originally proposed operation of the trust is outdated, and questions have been raised about the efficacy of purchasing works as a method of support for Elam students. However, any decisions on the future of the Trust have to be made with acknowledgement of the simple fact that AUSA just doesn’t have the resources to display and care for artwork at the standard it deserves. They may own it, but they’re incapable of displaying it. Indeed, one of the main focuses of the 2013 exhibition was the recasting of the art as mere insurance liabilities. If the paintings were too expensive to both display and insure in 1985, they’re certainly beyond the means of an already-stretched AUSA budget in 2016.

Obviously, from a New Zealand cultural heritage perspective, it makes the most sense for the Trust to pass ownership to the University or another institution capable of looking after and displaying the works, either through donation or sale. The actual value of the art is difficult to pinpoint, but considering the McCahon was insured in 2011 for \$850,000, it can be assumed that the total collection has an approximate value of \$1-2 million.

Before the malnourished Elam masses rise up and claim a stake of this fortune, though, it is important to remember that this is not a handy nest egg for AUSA to dip into whenever they feel. AUSA does not control the art, the Trust does, and up until a matter of weeks

*Any decisions on the future of the Trust have to be made with acknowledgement of the simple fact that AUSA just doesn’t have the resources to display and care for artwork at the standard it deserves. They may own it, but they’re incapable of displaying it.*

ago the Trust was unable to reach quorum due to a lack of trustees and was therefore powerless. Furthermore, this is not to say that any resulting sale would be free and easy – in 1999, Victoria University decided to sell a McCahon held in their collection, *Storm Warning* (1980), to a private collector. The move was controversial, to say the least. However, the funds raised were then used to establish the Adam Art Gallery, which has become a highly regarded space for contemporary art.

But wait! There’s more! At some point between 2010 and 2011, the University laid claim to ownership of two of the works held by the Trust. The University claimed that works, *The Bathers* by Jan Nigro and *Biologic Orange* by Roy Good, had been purchased by them in 1967 and 1968 and, in an extraordinary display of (no pun intended) trust, the Trust handed them over.


The other contested work, and arguably the second most valuable work in the collection, is *Taramakau* by Sir Toss Wollaston, regarded as one of the most influential New Zealand painters of the twentieth century. The University has an invoice for the work indicating that they bought it new in 1968. This claim has been rejected by Shand and the Trust on the grounds that during this time the University was acting on behalf of the AUSA Building Fund in the construction of the Student Union building. The report prepared by Lack and presented to the AUSA Executive suggest that AUSA may have to seek legal advice for any issues of provenance to be resolved.

*And that’s all there is to say about that. This article is tentatively titled ‘Part I’ (hence the rather abrupt end) but it is highly unlikely that Part II will be written this year, considering the Trust next meets in September to commence discussions over the review. While unlikely, considering the current level of ‘give-a-shit’ displayed among the upper echelons of the AUSA Executive, there is a chance that the Executive may not vote to adopt their recommendations. Although 2016 has seen a number of significant breakthroughs, to get to this stage has literally taken years. The saga is far from over. ■*

*[1] Not true. Resident AUSA big cheese/life-member/all-round god Bob Lack has been on the job for some time, and every President since 2013 has been keen to get behind the cause, but that Lord of the Rings quote was far too good to pass up, ya know?*

# a candid date with the candidates

this year's *craccum* editors shoot the breeze with next year's *craccum* editors



This time last year, Mark and Caitlin were enthusiastically painting banners and posting nightly memes in an eager bid to be elected as *Craccum* editors in 2016. After eight months of meeting relentless deadlines, eating undissolved Berocca and inhaling Kit Kat Chunkies by the tonne, they lie in the office, disillusioned and bloated. Three optimistic section editors bound through the door, hell-bent on taking the reins from the current editors-in-chief (who are desperate to hand them over). Mark and Caitlin unhook themselves from their intravenous lines of Lift Plus long enough to ask them a few questions.

## INTRODUCING THE CANDIDATES:

**CATRIONA AND SAMANTHA** are this year's Features and Arts & Culture Editors respectively. Funky, fierce, and funny – if elected, they will be the first all-female editorial team *Craccum* has had this century.

**ANDREW** is this year's News Editor and All Round Loveable Scallywag. If elected, he promises to bring to the role his characteristic chutzpah and dogged devotion to student journalism.

**WE'LL EASE INTO THE INTERVIEW WITH A HUMBLE FUCK, KILL, MARRY: ANTHONY HOPKINS AS HANNIBAL LECTOR, JARED LETO AS THE JOKER, AND CHRISTIAN BALE AS PATRICK BATEMAN.**

**ANDREW:** I watched *Suicide Squad* yesterday and Jared Leto's joker –

**SAMANTHA:** Deserves death.

**ANDREW:** He's horrible, yeah, but I feel like a brief sexual encounter would be a good thing to tick off the bucket list. I like how this is going to be my opening answer... Can I tap and then kill him, like a praying mantis? And then obviously marry Patrick Bateman.

**SAMANTHA:** No! Obviously you marry Hannibal Lector. The conversation would be scintillating.

**ANDREW:** I'm more shallow than you, obviously, because I'm really just honing into the beautiful men. That's actually my campaign slogan.

**SAMANTHA:** I'm going to marry Hannibal Lector. I'm going to have sex with Patrick Bateman, because I feel like his personal hygiene would be really good. Also, the Joker has a calligraphy tattoo on his forehead that I honestly cannot handle.



CATRIONA: Who is Patrick Bateman?

SAMANTHA: From *American Psycho*.

[Catriona searches Patrick Bateman on Google]

CATRIONA: He looks like Christian Bale.

CAITLIN: Because it is fucking Christian Bale!

CATRIONA: I'd fuck this guy because he looks hot. And then I would kill Jared Leto, and marry Hannibal Lector.

### IF YOUR OPPONENTS WERE MOVIE VILLAINS, WHO WOULD THEY BE?

CATRIONA: Andrew would be Samuel L. Jackson from *Kingsman*.

SAMANTHA: Oh my god yes, or Danny DeVito's Penguin from *Batman*. Also the dilophosaurus from *Jurassic Park*.

ANDREW: Sam is the evil clown from *It*. And Catriona is Daniel Day Lewis' Abraham Lincoln.

### WHAT DO YOU THINK IS THE BIGGEST CHALLENGE FACING *CRACCUM*, AND WHAT WOULD YOU PRACTICALLY DO TO ADDRESS IT, WITH THE RESOURCES WE HAVE?

ANDREW: The lack of resources is the exact problem. It's almost impossible to attract the really engaged talent when you aren't paying anyone. I think the main thing that needs to be done to overcome that problem is being generally proactive in engaging people throughout the University – being that person who goes to lectures and hassles the students before class to get involved, making sure there are stalls that are being run. I think that also the magazine should be trying to create more links with other organisations throughout the university. There are plenty of groups that I'm sure are full of people who would be really interested in getting involved, like the Campus Feminist Collective, Feminists of Colour, the Law Society, and the Management and Consulting Group.

One of the things that a lot of previous editors have talked about is building a community around *Craccum* – the free beers, having movie nights – that's an area that could be really meaningfully expanded. Making sure that you have an event say every Thursday that people can come to and get to know their other contributors. It's one of the things that I think people find really valuable when they come to university. Especially when you come from another town, you want to try and make friends. When you're making a magazine by just sitting at home each week and submitting everything online, you feel pretty disconnected apart from the few times a year that people do meet up. I'd

like to turn that into a more regular thing.

SAMANTHA & CATRIONA: In a similar vein, we think the biggest challenge is the lack of readership. Lots of people haven't read *Craccum* in years, and they have this idea of it being a bit shit, so they don't even bother picking it up anymore. There's this mentality of "oh *Craccum*, no one reads that" and we wonder, have they even tried to pick it up and formulate their own opinion on it? For us, the point of the magazine is that it is meant to be there for students, and we think we've lost sight of how valuable it is to have a student magazine; to have a reasonably unfiltered outlet for students' opinions. The main goal is inspiring something in students, and helping them recognise how valuable this institution is.

Practically speaking, we have talked about organising regular meet-ups with all the sections, throwing events open to new writers and old, and focusing on bringing people in. We think it could be cool to pair new writers up with ones that already exist. It can be a bit scary to come forward and put your ideas in the magazine, but if you've got a buffer there who can help you formulate ideas, and give you something to bounce off, it could make it less daunting.

We've also thought about establishing a new section which targets the issues and causes on campus that students really care about that maybe haven't had a consistent place in the magazine before. It would be great to advertise social justice events, and protests. Even a page in the magazine would be good.

ANDREW: I also think distribution networks need to be changed to increase readership. I'd like to hack the *Craccum* wooden dumpster bins into pieces. The magazine is just thrown into those troughs each week, and it completely limits its appeal. It's currently trapped on campus rather than being distributed around the central city and wider Auckland. Places like

Academy Cinemas have been really keen when we've approached them about having *Craccum* down there, and we could put it in places on campus like Shaky Isles. With a lot of these changes it's always good to start small. I'd say I'd go down to Unity Books, Academy Cinemas, and a couple of other places in the central city – it's only a five minute walk away from here. There are easy baby steps you can commit to each week.

CATRIONA: A greater online presence is also pretty key – the majority of people get their content online now. In terms of distribution, even just giving people access to the PDF online would be good, because then it requires virtually no effort to engage with the magazine.

### YOU'RE NOT REALLY DISAGREEING WITH EACH OTHER AT THIS POINT – EVERYTHING YOU'RE SAYING COULD EASILY BE SAID BY THE OTHER CANDIDATE. SO WHY SHOULD WE VOTE FOR YOU, OVER THE OTHER CANDIDATE?

ANDREW: One of the things the others seem to be saying is that they want to lower the threshold and make it really easy for people to get involved in the magazine – you want



people to feel like it's a democratic, "voice of the students" magazine. Is that a reasonable interpretation?

**SAMANTHA:** I guess so. Are you saying you think there should be a higher quality of writers?

**ANDREW:** Yeah, so I think one of the things that is really a priority for me is making sure that we are being more discerning as we grow, trying to make sure as much as possible that we are getting pieces that are well-written and stimulating and high quality from people who are really talented and smart. There are plenty of people on campus who are incredibly interesting human beings with really smart opinions, who can talk about things with a great amount of knowledge and charisma. I think that we should be really trying to provide a space for those people to produce content. Instead of just going for really populist, open content, I want to make sure that it's always really good.

**CAITLIN:** So how would you describe this policy, in terms of how your magazine would be different to Cat and Sam's? Would you say "highbrow"?

**ANDREW:** Highbrow? I don't know. Exclusive isn't the right word, because of course anyone can pick up the magazine – it's not like I want it to become some secret club. I just think it's important to hold yourself to some sort of intellectual and journalistic standards, saying that there are things we're going to cover and we're going to cover them seriously as much as possible. In previous years – not necessarily you guys – it's been "oh *Craccum*, lads banter". This idea of free speech has been used as a reason to say whatever kind of shit you want, and it's been puerile, lowbrow content. I think pushing in the opposite direction would be a good change.

**SAMANTHA:** I don't think necessarily that the idea of wanting to open the forum to more writers would lead to it becoming lowbrow or "lads banter". It's the job of the section editors and the editors themselves to be a filter, and to put content in the magazine that they think is appropriate to distribute to the masses. I think that one of the great things about this magazine is that you can see writers that start out not being amazing – I don't think I was good at all when I first started writing reviews last year, and now I'm hopefully a little bit better. I think that's one of the most valuable things about the magazine, that it's a place where you can help people get better.

**CATRIONA:** It's a place where you can really foster talent. Providing feedback on articles and reviews is so important. I always try to give

feedback when people submit features, and I like to think it's helpful and encouraging.

**SAMANTHA:** You have to think of the time and resources available to your section editors. You're putting together a section every week, and it's hard to ditch things because they're not as high quality as you'd like them to be. In practical terms, it's hard to expect that you'd be able to fill a magazine with the highest quality of work that the student body has to offer, every week. We want to build a culture of inclusivity that encourages people to continue writing through the years, and to pass on their knowledge and skills to new writers coming through.

**CATRIONA:** In terms of what sets us apart from Andrew – I guess two brains are better than one.

**ANDREW:** Good thing I have two brains!

**CATRIONA:** I think it would be hard for one person to manage it, especially if you're doing uni at the same time.

**SAMANTHA:** Catriona and I have both been really committed to the magazine – this is not to say you haven't, Andrew – but we edit the two largest sections and both of us feel prepared to move up. I really love editing *Craccum*, and I think we've already shown our commitment, and we're ready to carry that through to next year.

## WHY DO YOU ACTUALLY WANT TO EDIT THE MAG?

**CATRIONA:** I think it's so important to have a creative outlet while you're at uni, and for me this is it.

**SAMANTHA:** I like to feel part of something – which I know sounds really cheesy, but for my first few years at uni I didn't feel engaged at all. I hated coming here, and I felt like I couldn't put myself forward to be part of anything. Coming here and being part of the magazine is so important to me, and I would really like other people to feel that way; to feel like they have somewhere to connect with people, and express themselves outside the confines of academic writing. I want people to feel as though they have somewhere where they are valued, and that they are contributing to something.

**ANDREW:** *Craccum* is a really important part of the wider University ecosystem. It's a central point in common – or at least, it is in theory – for people at the University. Making sure that it is able to meaningfully engage students, and making sure that they can read it and find it interesting, that the information that they get

from it is useful for them, and that they just enjoy what is in there is a really important part of the way a university is meant to function. I want to make sure that that happens.

## SINCE WE'VE JUST HAD TWENTY MINUTES OF POLICY DISCUSSIONS, SHALL WE END ON A CLICKBAIT QUESTION? WHO IS YOUR MOST EMBARRASSING SEXUAL FANTASY?

**ANDREW:** Teddy Roosevelt.

**SAMANTHA:** Oh my god, there are so many. Basically just any human that remotely resembles a father figure. Like in *The Princess Diaries*, Hector Elizondo is meant to be like the grandfather figure, but I'm so into him.

**CATRIONA:** I was watching *Bowling For Columbine* recently-

**CAITLIN:** If you say Michael Moore I will fucking die.

**CATRIONA:** No! But when Marilyn Manson spoke, I was like "you are so articulate... Maybe I would."

**MARK:** Hey guys, what'd I miss? ■





# Why “Forever in Blue Jeans” is the greatest song ever written and why I will fight anyone who disagrees

ARTS EDITORIAL BY SAMANTHA GIANOTTI

Neil Diamond was born on January 24<sup>th</sup> 1941 in Brooklyn, New York City, New York, United States of America, land of the free, home of the goddamn brave. His career has been a series of sequined jackets, elderly ladies-come-sex pests who launch their knickerbockers on stage in a feverish frenzy, and a stream of absolute, unequivocal bangers.

Neil Diamond has released so many albums that when you click on the “discography” tab of his Wikipedia page, you are whisked away to a further Wikipedia page dedicated solely to a chronological rundown of the thirty-three studio albums he has churned out over his nearly fifty years in the game as a songwriter, performer and unreserved sex symbol. He boasts such triumphs as writing “I’m A Believer”, the song which would come to serve as the final musical number in Dreamworks’ 2002 Oscar-winning animated feature, *Shrek*. His song “Sweet Caroline” holds a place in the hearts of many as the tune that relatives drunkenly sing at family reunions/that drunken strangers obnoxiously sing in bars/that you listened to repeatedly, sober, as you played *Glee: The Music, Volume 1* approximately one thousand and seventy-three times back in 2009.

Yet, one triumph outshines the rest. Leonardo da Vinci had his Mona Lisa, Michelangelo, the Sistine Chapel. And in 1978, Neil Diamond

birthed his masterpiece, “Forever in Blue Jeans,” a single off the 1978 album *You Don’t Bring Me Flowers*. “Forever in Blue Jeans” is the second track on Side One of the album - and this speaks directly to the authentic soul of the song. It’s not up first, demanding it’s moment in the sun, commanding fame or glory - it hangs back, forever #humble, just like the comfy blue jean of which the song so endearingly speaks.

The song opens with a rhythmic drum beat beneath a soulful tune plucked on a single guitar. We spend a full twenty-one seconds in ecstatic anticipation before Neil’s vocals deign to enter:

*Money talks, but it don’t sing and dance, and it don’t walk.*

Too fucking right, Neil. Too fucking right. Our first verse unfolds into a loving display of affection and commitment:

*Long as I can have you here with me, I’d much rather be forever in blue jeans.*

A fella who puts his lady above fame and fortune? Well, alright alright alright. That’s what I’m about.

It’s not until we hit the bridge that things get really lit. The song’s previous #pure sentiment is suddenly lost to a piece of performance art, a keen display of seduction, as Neil croons to the beat:

*Maybe tonight...*

Maybe what, Neil?

*Maybe tonight by the fire, all alone you and I...*

Neil, please...

*... Nothing around but the sound of my heart and your sighs.*

Oh, oh my.

And so, these two complementary narratives of romance and fireside foreplay continue, unified by the ever-building percussion and keyboard, Neil’s warbling working ya into a euphoric fury. Your mind teeters between two fantasies, both enticing, both entirely erotic. In one, you sport with ease the Glassons Mum Jean that you couldn’t wrench past your knees last time you tried, Neil gazing upon you with a twinkle in his eye and a whole lotta love in his heart. In the other, you repose next to a glowing hearth, probably on a bearskin rug, probably lying atop Neil’s bewilderingly hairy chest. Unlike the pop songs of today that end so abruptly, cutting you loose with such flagrant cruelty, “Forever in Blue Jeans” favours the fade out, a love affair coming to a bitter end, two hearts torn apart by time and circumstance - by the fact that one of them is a human being, the other an impregnable collection of sounds.

I have listened to this song three hundred and eighty-seven times. Only thirteen times were for the purpose of this editorial. I am an enriched human being. I am enlightened. Elevated. We are granted so few joys in this cruel, cruel world. In the summer of 1978, Neil Diamond carved out a slice of joy for us all. Three minutes and forty-one seconds of sweet, sweet, sexy joy. ■



## Suicide Squad

FILM REVIEW BY JACK CALDWELL

DC's *Suicide Squad* begins with the assembling of the titular squad by intelligence operative Amanda Waller, who places them under the command of Colonel Rick Flag as disposable assets for high-risk government missions. Flag's girlfriend, Dr. June Moore, is cursed by a witch called Enchantress who Waller believes can be controlled to retrieve valuable intelligence; Enchantress turns on the humans and it's up to the anti-hero Suicide Squad to stop her from destroying the city.

Right off the bat, the word that comes to mind with *Suicide Squad* is "exposition". I have no problem with having each of the characters' back stories explained to me at the beginning with pop hits that don't seem to fit (though trying to do *Guardians of the Galaxy* with the soundtrack was worth a go). The laughable aspect of the exposition came somewhere in the second act where Smith's Deadshot throws a suitcase at Flag and asks him to explain parts of the plot that we, the audience, already understood full well.

The big question that looms over DC's Avengers is whether the characters were good to be around. Deadshot was terrific and full of one-liners. Harley Quinn was suitably nutty and unpredictable, but perhaps the director could stop following her butt for half the movie since I'm not 12? Let's Joker didn't even need to be in this movie, so I can hardly judge his performance (fine, I guess). El Diablo was well-developed and provided some good action. Captain Boomerang is DC's Hawkeye, only they failed to make a large man with a tiny boomerang look serious. I kept forgetting Killer Croc was there. Enchantress had impressive design before she turned into a ball of CGI mess for most of the film.

That's *Suicide Squad* in a nutshell. If none of that turned you off, then enjoy yourself. ■



## Roadtrip

PODCAST REVIEW BY SAMANTHA GIANOTTI

The *Craccum* Arts team is filled with a bunch of talented creatures - one such talented creature is Michael Clark: *Craccum* reviewer, movie buff, and all-round sweetheart. Michael has of late turned his hand to the world of podcasting, and written a series of his very own, *Roadtrip*.

*Roadtrip* centres on a narrator travelling through an open countryside, fearing the pursuit of something strange and sinister. In its first episode, the podcast canvases the tale of a single narrator, a fearful voice travelling alone, who keeps an air of mystery and intrigue about them, but offers a myriad of questions to have us lapping up a second episode - leaving a trail of clues for us to follow like two German siblings leaving breadcrumbs through a forest, ya know?

The thing with podcasts is that they have the potential for endless imaginings, but as a purely aural medium, they have to work fairly hard to get you there; fictional podcasts in particular face the challenge of encouraging a listener to envision a character, a tale, an entire world, based only on what they can hear. The first episode of *Roadtrip* achieves this right out of the gate, the swelling, eerie music harking back to science fiction scores of days gone by, the suspenseful script and dialogue wrapped in a comfy cocoon of crackling radio waves and burgeoning, spectral tones.

I'm excited to witness *Roadtrip* as it continues to build its other-worldly world, as future episodes reveal more of the preternatural planes our narrator is travelling across. With an exceptionally talented writer at the helm, who has brought skilled voice actors, editors and composers along on his journey - *Roadtrip's* trip is one that will surely only go up from here. ■

## Net-flick over to the Kids section

Feeling overwhelmed by your upcoming assignments, that WOF you have to pay for, and the fact that you have mould growing in your lungs from your damp student flat? Put on your jammies, make yourself a hot chocolate and indulge in some healthy regression by watching these crackin' kids films that'll remind you of a simpler life.

**Looney Tunes Back in Action:** This movie is genuinely hilarious, and watching it is a bit like an exercise in archaeology; 2003 is right on the cusp of Brendan Fraser's descent from movie stardom (and excessive hotness).

**Daddy Day Care:** Steve Zahn is the best! Nerdy *Star Trek*-savvy kid-loving Steve Zahn is THE BEST! A soundtrack rife with Jackson Five bangers! Anjelica Huston is a queen!

**Scooby-Doo:** Remember how exciting it was to find out that Daphne and Fred were actually together in real life? Girl power abounds in the form of orange turtlenecks and purple boots - watching Sarah Michelle Gellar beat down on that henchman and make him admit he was a damsel in distress was a formative feminist moment in many a childhood.

**Agent Cody Banks:** Cody Banks, with his sweet gadgets and CIA street cred, was basically living the god damn dream. Everyone had a crush on Frankie Muniz in primary school, right? Right?

**Spirit: Stallion of the Cimarron:** Friendship, romance and a forlorn farewell between a horse who refused to be tamed, and the human who let him be free. Also, Spirit is voiced by Matt Damon, which is for some reason absolutely fucking hilarious.

**The Road to El Dorado:** This humdinger has a swinging Elton John soundtrack and two weirdly sexy leads, voiced by Kenneth Branagh and Kevin Kline who were both definitely sexy once (*Much Ado About Nothing* and *The Big Chill* respectively). ■



# Three Animated Shows You Should Be Watching

## VOLTRON: LEGENDARY DEFENDER

This Gundam-style mecha-anime made its way to Netflix a month ago, and it's slowly been gaining traction in terms of popularity. It's a reboot of the *Voltron* franchise, which you might remember if you were around in the 80s. Fun fact: that series itself was a rewrite of a Korean production which had more in common with the space opera *Jupiter Ascending* than with any other show where giant robots punch the shit out of each other.

Keeping that in mind, *Voltron: Legendary Defender* has a veritable McDonald's combo meal of influences to pick and choose from, and it definitely shows. There's a big helping of Friendship Will Save The World, but it never ever feels contrived. The characters are familiar but comfortably modern – diverse, voiced accordingly, and the show does a good job of keeping the intrigue and chaos that typifies space operas whilst translating it into something addictively consumable. There's more than enough intergalactic combat to satisfy those who enjoyed the latest *Star Trek*, though it doesn't quite cross into *Fast and Furious* territory. There's an undercurrent of tension that is apparent from the first episode, and there's a lot more darkness than you would expect from a show that is marketed almost playfully.

If you're looking for something to binge watch on a lazy Saturday that won't render you entirely insensate (screw you, *The Bachelor*) then you'll be in good hands with *Voltron*.

**Rating:** 4 out of 5 suits of mobile armour.

## D.GRAY-MAN: HALLOW

Demonic armies hellbent on the destruction of the world? Check. The powerful weapon combo moves you'd always wished you could see in Tekken? Check. Protagonists with sharp wits and even sharper cheekbones? Check. *D.Gray-Man: Hallow* has it all, and is the latest addition to the long-standing series which was praised for its incredibly dark yet bracing narrative; a tragedy with some real heart.

Instead of being the reboot that was originally planned, *Hallow* instead is a continuation of where the anime left off in 2008, with the characters aged up and accompanied by all the troubles that come with that. There are definitely gaps to fill between the last climactic event of the previous arc and introducing compelling plot points that will entertain the inevitable flood of new viewers as well as series veterans. However, *Hallow* pulls that off with a flourish by throwing us right into the middle of the angels versus demons conflict within the first few minutes, and the elaborate fight sequences that characterised the show are a staple once again. Plot twists are fast and frequent, so if you're looking for a bold and brash production to keep you on your toes, then this is the one for you.

**Rating:** 3.5 out of 5 rice balls.

## BOJACK HORSEMAN

*Bojack Horseman* is satire, and a scathing look at the entertainment industry. As the name may suggest to those of you who are more astute, the main character is a reverse-centaur who's a washed up TV star, bouncing between girlfriends, self-destructive tendencies, and a host of bad decisions. The narrative is a familiar one that isn't too complicated – think of what gossip mags tell you about celebrities and it's not too hard to spin a story off that.

However, where *Bojack Horseman* shines as an animated show is the fact that it doesn't shy away from touchy topics. Profound depression, abortion, infidelity, bad parenting, and for some that's just the tip of the iceberg. A show about a horse as a has-been actor with its fair share of ludicrous humour isn't ordinarily going to be associated with heartache, but I was blindsided by the thoughtful and meaningful way that it dealt with some incredibly hard-hitting issues.

If you can look past the fact that it appears to be *Zootopia* for adults on the face of things, you'll enjoy a surprisingly poignant show that isn't afraid to take a big comedy chunk out of Hollywood.

**Rating:** 4 out of 5 anthropomorphic dog-men.

■ EUGENIA WOO





## Flatbush ZOMBIES

Too much of the musical sphere remains in the underground, hidden beneath the grime and sleaze of the mainstream audience. Flatbush ZOMBIES, hailing from the depths of Brooklyn, NYC, formed in 2010. Their reggae-inspired psychedelic rap maintains the essence of post-revolutionary rap from the 90s.

Their mixtape, *BetterOffDEAD* (2013), is something that has hardly garnered the fame it deserves. As an underground group, Flatbush ZOMBIES upholds the integrity and quality of the mainstream in production and the depth of experience. "MRAZ" and "Bliss" are two notable tracks, anthems of disaffected youth within a contemporary urban New York. Few albums grip one's attention for 19 tracks, but Flatbush ZOMBIES aptly offers an entire album of superb quality. Mixing a Jamaican Flatbush vibe with sampling of classic groups of the NWA era, namely "MRAZ"'s references to the opening of *Boyz n the Hood*, the group creates an ultimately brilliant album that surpasses the expectations of underground quality. This new-found 'Beast Coast' movement opens up the traditional rap styles of the West Coast, remixing and seasoning a style that reflects the diversity of youth in Brooklyn and farther down the East Coast.

More note-worthy songs delve into the group's sedation from a world affected by a violent gang culture and humanity's general misguided hostility. The marijuana motif that lines the mixtape particularly embellishes the final

solution of the key flaw in human progression: unoriginality and the confidence of authority. The Jamaican roots further envelop the style of Flatbush ZOMBIES as they attempt to convey their position in the matter, considering the quandary so often heard in such tense circumstances: why don't we just chill?

Their current popularity may be comparable to the UK grime scene as of late, but with a studio quality that distances Flatbush ZOMBIES from their recent underground fame. The mixtape *BetterOffDEAD* is especially indicative of their ability to convey an adaptive note to their music, lubricating its entry into less experienced ears, those discovering out of a leisurely purpose.

More recent collaborations are indeed worth listening to alongside their older essence. "Bath Salts" with A\$AP Mob further shows a shift into contemporary popularity, though unfortunately delving less into their 'ghetto roots', seeking infamy in their illicit and material division from society as opposed to providing the voice of youth that their earlier mixtapes offer. Other superb collaborations include Action Bronson, The Underachievers, and Wu Tang's own RZA. ■ JACK ADAMS

## Will IMAX be the superhero that saves the dying culture of cinema?

I'm not an obsessive film buff, but I love the cinema. It's not just seeing a new movie that's exciting, but also the routine of going to the cinema that acts as the most immersive part. Organizing a group and a time, leaving the confines of your house, buying popcorn, finding your seat. It's all good fun.

However, the cinema is losing its appeal for the majority of people in this day and age, while streaming movies online is rapidly gaining appeal. This has been happening for quite a while now. The cinema is not cheap and the routine requires, god forbid, effort. And even though the cinema industry is clearly losing a decent amount of moolah as a result of illegal down-

loading, they refuse to change their sky-high ticket and food prices. Instead, they've come up with a different way to amp their appeal.

They've made their screens bigger. Just enlarged them the hell up. It's the most typical format of standing out – being big. And they call it IMAX. Max, as in maximum, as in more and more emphasis on being big. The first time I experienced IMAX was when I saw *Beauty and the Beast* at the age of 6. I don't remember much except for being terrified at how big the screen was (congratulations cinema, your big-ness is working), but I'll definitely be able to remember more than a big screen from my recent IMAX experience seeing *Suicide Squad*.

The sound is pristine, loud but not overpowering. The image quality is surprisingly prime considering how blown up the pixels are, with intense contrast and colour that provide a much-deserved nod to the cinematographers and art directors of film. This is all due to the new IMAX With Laser technology that Event Cinemas Queen St adopted in November last

year. My quick Google search reveals that IMAX With Laser means that the projector uses a laser light to redirect the light and reproduce color in a more precise way making for some super HD quality. At first it can be a little sickly and overwhelming, especially with the combination of IMAX and 3D. However, it's still pretty wicked, and is probably not on more bucket lists just because of how accessible it is and therefore easier to brush aside.

Yes, it's a little pricier than your standard 2D and 3D, but the cinema isn't exactly cheap as chips anyway, so you might as well bump up your viewing experience and give IMAX a whirl. That's what the cinema has to offer you. Not just a viewing, but a viewing experience. Sounds like a modernist advertisement where washing your hair is linked to having some sort of spiritual encounter, but it's true. A trip to the cinema is something you remember. It's big, it's fun, it looks good, and it doesn't require pausing and waiting for ten minutes of buffering before you can keep watching. ■ DANA TETENBURG



# Levi Patel and Suren Unka

Electronic and classical music are brought effortlessly together in *5/8*, the new EP released by Auckland-based musicians Levi Patel and Suren Unka. The two producers have collaborated with artistic flair, producing a record that they describe as cinematic, minimal house music. *5/8* feels like a multi-dimensional soundscape where Suren's refined electronic vibe meets the ambient instrumentals of Levi in perfect harmony.

*Craccum* managed to sit down with these two lovely guys for a quick chat about their work and upcoming EP release party.

## DID YOU HAVE ANY MAIN INFLUENCES OR INSPIRATIONS WHEN MAKING *5/8*?

**LP + SU:** Music that inspired this project is stuff we both listen to like Jon Hopkins, Bonobo and Kiasmos. In particular, Kiasmos was a big one as one of the members is an electronic musician and the other does strings and stuff so it's similar to our dynamic.

## BECAUSE YOU BOTH HAVE DIFFERENT STYLES AND PREVIOUSLY WORKED IN DIFFERENT GENRES, WAS IT EVER CHALLENGING TO WORK TOGETHER?

**LP + SU:** It was extremely easy. Coming from making solo music before where you're on your own, then working together means if one of us gets stuck we can just pass it off to the other person and ask for help. We both have similar taste in arrangement, writing and the sound design side so if one of us has an idea then the other is on board.

## HAS MAKING MUSIC TOGETHER CHANGED YOUR APPRECIATION OF OTHER MUSIC AND STYLES?

**LP:** It has for me. I've heard and liked a lot of things in Suren's music before and his process was kind of like a black box to me. He came up with an idea, and then went on his computer or synth and out came this great sound. Now I've seen more behind the scenes and see how he approaches things differently.

**SU:** Same with me. Piano and strings are having a big influence on what I'm making at the moment.

**LP:** He's helped me not to be such a crazy perfectionist. I'll get ninety-nine percent the way there and then I'm like "it's not done" and Suren is like "I'm cutting it off" [laughs].

## WHAT DO YOU GUYS FIND MOST REWARDING ABOUT MAKING MUSIC?

**SU:** Most of the satisfaction comes from making something new, but also the feeling of making music. It's really rewarding when what you're feeling comes out in the music you're making and is preserved in a song.

**LP:** What I find is really satisfying is when you create something that has a feeling which is enhanced when you record and listen to it. Once the work is recorded you can put a little bit more into the music and get a better expression. It's also very exciting at the very start of writing something and it expresses what you want it to. There's reward in the other parts as well, like refining and mixing it well.

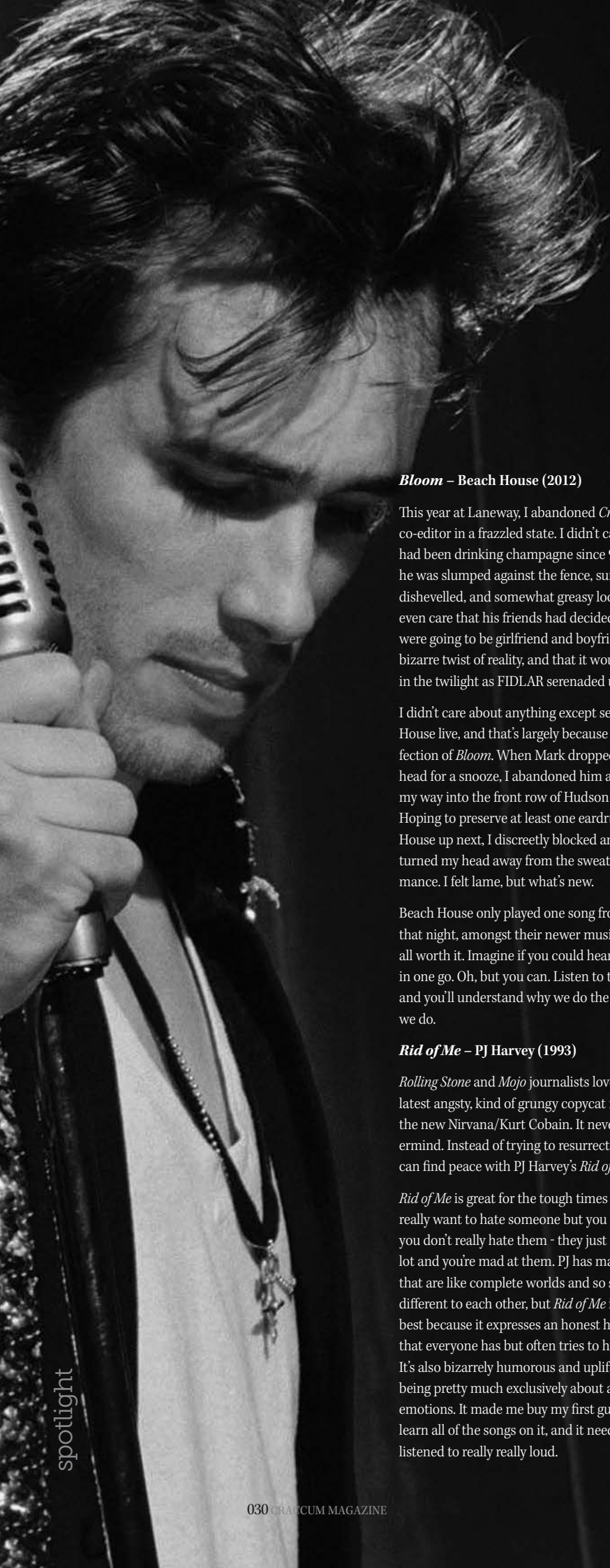
## ANY ADVICE TO ANYONE WHO WANTS TO GET INTO MAKING MUSIC?

**LP + SU:** There's no fast easy way, just start doing it and keep making as much as you can. It also helps not to overthink things. Don't worry about what you think people want to hear, make what you want to listen to. When you start out it'll be hard to get the sound you want, but if you keep working at it you'll get closer and closer to what you want to listen to.

■ JEAN BELL

**5/8 IS OUT NOW ON ALL DIGITAL PLATFORMS. TO SEE THE TALENTED DUO IN THEIR ELEMENT, HEAD ALONG TO THEIR EP RELEASE PARTY ON 20TH AUGUST AT LOT23. TICKETS AVAILABLE THROUGH UNDERTHERADAR OR SEARCH LEVI PATEL AND SUREN UNKA ON FACEBOOK FOR MORE INFORMATION.**





## Five albums to listen to from start to finish that are just really good

### ***Bloom* – Beach House (2012)**

This year at Laneway, I abandoned *Craccum's* dear co-editor in a frazzled state. I didn't care that he had been drinking champagne since 9am. Or that he was slumped against the fence, sunburned, dishevelled, and somewhat greasy looking. I didn't even care that his friends had decided that we were going to be girlfriend and boyfriend in some bizarre twist of reality, and that it would happen in the twilight as FIDLAR serenaded us.

I didn't care about anything except seeing Beach House live, and that's largely because of the perfection of *Bloom*. When Mark dropped his weary head for a snooze, I abandoned him and wormed my way into the front row of Hudson Mohawke. Hoping to preserve at least one eardrum for Beach House up next, I discreetly blocked an ear and turned my head away from the sweaty performance. I felt lame, but what's new.

Beach House only played one song from *Bloom* that night, amongst their newer music. But it was all worth it. Imagine if you could hear all 10 songs in one go. Oh, but you can. Listen to the album and you'll understand why we do the things that we do.

### ***Rid of Me* – PJ Harvey (1993)**

*Rolling Stone* and *Mojo* journalists love to laud the latest angsty, kind of grungy copycat rock band as the new Nirvana/Kurt Cobain. It never is, but nevermind. Instead of trying to resurrect Nirvana, we can find peace with PJ Harvey's *Rid of Me* of 1993.

*Rid of Me* is great for the tough times when you really want to hate someone but you also know you don't really hate them - they just hurt you a lot and you're mad at them. PJ has many albums that are like complete worlds and so strangely different to each other, but *Rid of Me* is one of her best because it expresses an honest hurt place that everyone has but often tries to hide away. It's also bizarrely humorous and uplifting despite being pretty much exclusively about a lot of 'big' emotions. It made me buy my first guitar and learn all of the songs on it, and it needs to be listened to really really loud.

### ***Grace* – Jeff Buckley (1994)**

It's a cliché to be so attracted to Jeff Buckley's music because he died young and was so good looking, and because his musician father, Tim Buckley, died young too. But the heart wants what it wants. *Grace* was the only full album his ridiculously talented body got to release in his lifetime, and (I know it's a cliché - I know) it's a masterpiece and a legacy. It also oddly foreshadows Buckley's death due to its preoccupation with mortality and transcendence, making it eerie in all the right ways.

Who knows where Jeff came from and where he went, but at least he left us puny mortals with *Grace* so that we could feel incompetent in our worldly bodies yet somehow complete in our tender souls.

### ***Heaven or Las Vegas* – Cocteau Twins (1990)**

Listening to *Heaven or Las Vegas* is like being on a 90s road trip through the U.S. in summer with some mystical fairies perched on your shoulder singing about their dreams. I don't know how appealing that image is if going for the common vote, but that's quite an impressive vibe to evoke considering that the Cocteau Twins were based in gloomy Scotland.

Any Cocteau Twins album would belong here, as they are a group who comes across best when you listen to their albums in their entirety. They ended up influencing a lot of today's dream pop groups despite still sounding unlike other music around at the moment.

### ***LPI* – FKA Twigs (2014)**

*LPI* is an experimental, unique, and very much independent project. The many bizarre background sounds that usually come across as pretentious in other electronic music actually work here. FKA Twigs seems like a perfectionist, and it shows in her clinical production of this album. It needs to be heard in order to really make sense, because the only words to describe it are "weird rattling and beeping noises, deep beatz, and breathy vocals singing very explicitly about sex". Actually, that kind of sells it anyway. ■ CHRISTY BURROWS

# Obituary

WITH ELOISE SIMS

*In Loving Memory of Eloise Sims, 18/12/1996 – whenever (if) this column is published.*

Eloise Sims, writer of drastically shitty columns on honey badgers, social alcoholic, and winner of “Most Likely To Think Their Graduation Walk Is A Protest March” in the O’Rorke Hall 2015 Yearbook, has died. She was nineteen years old.

Eloise was born and immediately became the favourite of Ed and Claire Sims, in December of 1996. Her childhood was spent on the mean streets of Devonport – learning the ways of the thriving heroin scene and dodging the police shootings that occurred on a near-daily basis.

These would remain some of her most treasured memories as she transitioned into a barely functioning adult.

She is survived by her loving parents, two idiotic younger brothers, this column, and her deeply grieving flatmates. When asked to comment, an inconsolable so-called best friend had this to say: “Who the fuck is going to pay her rent now?”

She is also survived by a series of uniquely disappointing males. There isn’t enough space here to list all the men who featured in Eloise’s short life, nor how they were so adept at individually letting her down.

However, some of the more notable include: Tiny Dick, Tiny Dick II, Didn’t Know How To Use Said Tiny Dick III, Hipster Tossplot, Bearded Nightmare, and That Actual Psychopath That One Time Off Tinder.

After graduating a hardship-ridden private all-girls school, Eloise decided to enrol at the University of Auckland out of a deep-seated desire to owe the New Zealand government an outrageous amount of money.

She was an average student at best, preferring instead to throw her time into societies such as People Who Hate The Fact That Meat Club Exists, the Ironic Bar 101 Appreciation Society, Cool Dog Group, and the lawn bowls team.

The single defining coolest moment of her life occurred while she was on exchange at the University of Exeter, at a concert of her all-time favorite band, Catfish and The Bottlemen. While the band launched into their hit single “Pacifier”, a BBC cameraman captured Eloise sitting on a guy’s shoulders. As he zoomed in on her excited expression, she proceeded to burst into a dance that featured the single whitest convulsive fist-pumping motion the UK had ever seen to date. This was broadcast to approximately 300,000 people live, and remains as the only noteworthy impact Eloise had on our society to date.

Eloise died knowing that *The Lion King* is the best movie

ever made, that a life lived without ripping on Max Key is not worth living, and that Whittaker’s chocolate milk is overrated.

Also, she knew deep in her heart that guys really dig girls who had a one-time obsessive love of Kanye West. Seriously, check her Tinder profile. It’s insane.

Her regrets were many, including not befriending Lorde in high school because she thought she was “a bit weird”, getting ridiculously drunk and getting into a physical fight in O-Week Bar 101 with a chick from AUT, and that one time she shaved off her arm hair for no apparent reason (it grew back REALLY dark and scraggly).

Her work record was outstandingly mediocre, having been employed as a waitress in various cafes and restaurants throughout Auckland and Wellington.

Her employers remember her fondly as a girl with an astonishing propensity to drop plates, make terrible jokes about dropping plates (“Guys, don’t worry, it’s just my mixtape!”), and then drop more plates again.

Highlights of this vocational life included the one time she worked at the Wadestown Kitchen Cafe for eight hours straight, only to be told that she wasn’t going to be paid, as it was a “trial session”. Also, all those times she weirdly had her ponytail yanked by old businessmen at Auckland Uni catering functions. Ah, the innumerable joys of working in hospitality.

Eloise was surely a beloved soul, gone entirely too soon from this cold and dark world. Why such an adored being would be found at the bottom of K Road with multiple stab wounds is surely a mystery to all. Allegedly, Tiny Dick II (you know who you are) and The Tinder Psychopath are being investigated for the incident.

A memorial service will be held at 2/105 Mount Eden Road at a yet unconfirmed date and time. The entertainer DJ Jazzy Jeff will orchestrate the ceremony, and features Eloise’s specifically mixed Spotify playlist, “Weepy Bangers 2016”. Reports of strippers are as of yet uncorroborated.

In lieu of flowers, donations – preferably food, cash, or a good heater, if anyone’s got one spare – may be sent to this location.

In lieu of food, cash, or a good heater, feel free to raise your next Shadows jug to Eloise’s glowing memory. It’s what she would have wanted. ■

ELOISE WAS ONE OF THOSE GIRLS WHO MADE A SHOW OUT OF HATING JUSTIN BIEBER WHEN SHE WAS TWELVE YEARS OLD. NOT MUCH HAD CHANGED. SHE LOVED JOHN OLIVER, PICTURES OF LABRADORS, AND HAD RETURNED HOME TO MT. EDEN ROAD LAST WEEK. PLEASE FOLLOW HER ON TWITTER (IT’S WHAT SHE WOULD HAVE WANTED): @SIMSELOISE



# I'm With The Band

WITH RAYHAN LANGDANA

I started playing guitar when I was 14 years old. At my high school, music was a compulsory class in Year 9. Grubby third formers would pile disinterestedly into technology class for the first four months of the year, art class for the second four, and music at the end.

The only thing of note that happened in technology was when a kid named Logan painstakingly and lovingly carved a dildo from the wood we were supposed to use to make mini cars. In art, a guy sliced his hand open using a wood carver. There was blood everywhere. In music, we sat around for an hour each week and learned E Major on the ancient, battered guitars that our school had bought in a bygone era of prosperity. We sat around in a circle on the floor and forced our hands into claws. The guitars were perpetually out of tune and the incessant drone of the chord played on 30 different guitars was enough to drive our music teacher from the room and into his office, where he'd stay until the bell rang.

Something about the activity – pressing down on rough, cold strings and hoping something nice came out – intrigued me. I began badgering my parents for an acoustic guitar for my birthday. I started avidly listening to Jimi Hendrix and Led Zeppelin and imagining myself mastering the instrument in a fever of late night playing. Given this, I was heartbroken when the guitar arrived on my birthday and I realised that I had no idea what to do with it. It was like unexpectedly becoming a parent – I was presented with this apparatus; this *thing* that I was supposed to know what to do with and thought I would enjoy on an abstract level, but in reality was entirely unprepared for.

Seeing my total lack of interest in this relatively costly birthday gift, my parents commissioned our neighbour's kid who lived at home to teach me how to play it. Like all virtuoso musicians still living with their parents at the tail end of their twenties, Tim was the coolest guy ever to a 14-year old. He was bald and taught me "Stairway to Heaven" – he was a God.

Anyway, some 9 years have passed since my introduction to the guitar. Up until this year I'd never played it outside my bedroom – indeed, my only performances have been at raucous drunken sing-alongs to "Wonderwall". These make me feel like a rockstar at the time, but are revealed to be deeply, deeply, irredeemably bad and embarrassing once the Snapchat footage is reviewed in the cold light of sobriety. Despite this, when I was given the chance to join the Law Revue band this year, I took it with both hands.

For those unfamiliar with the Law Revue, it's the show put on by Law students each year at which jokes are made about "everyone". Sometimes, the show misidentifies the targets of many its jokes – occasionally, the

low-hanging fruit (minority groups, generally) is kicked from the tree when the tree is what should be getting kicked, if you know what I mean. I've been in the show before and I sincerely believe there is no ill-will behind the "edgier" (i.e. more racist) jokes that are made – instead, it's the product of the echo chamber of cast members who believe their role is to make jokes that keep "nothing off limits!!!" When I was in the cast, I realised after the show that every speaking role I had was one in which I played a stereotypical, curry-munching Indian. However, I was complicit in writing most of the skits (because "nothing's off limits!!!!!!") so to the extent I was 'victimised,' I was the driving force behind it. Does that make it better? I don't know.

So, this year I'm in the band. I'm playing rhythm guitar alongside a bunch of outrageously talented people. I love music and the greatest part of this experience so far has been standing near these true talents and listening to them play. I think I've learned more about teamwork from this experience than any CV-building activity I've participated in in the past. Teamwork in a band takes the following form:

*"Hey, I think you should play less in this song."*

*\*Mind: Fuck you!\**

*\*Mouth: "Ok!"\**

*\*Ears: That actually sounds better now.\**

It's great. It's fun. It drives home the lesson I wish I'd learned right at the start of my time at University – not every activity has to have some broader career utility. This is the last time in our lives we're able to just skip out on our commitments (i.e. miss class) to chase an adult version of a childhood dream (for me, to stand on stage and play guitar). It reminded me that even now, when I think I'm so worldly and *mature* and grown, there are some things that make me feel like a kid again. ■





## SEX, DRUGS &amp; ELECTORAL ROLLS

## Mental Health &amp; Politics: Tarred, Feathered &amp; Straightjacketed

WITH CURWEN ARES ROLINSON

Earlier this week, I encountered a piece by *The Washington Post* which purported to explain the behaviour, rhetoric and general political persona of one Donald Trump as being the result of a traumatic brain injury. This joins previous pieces from both the same outlet and others which have sought to psychoanalyse from behind a keyboard the man who could possibly be the next President, and explain away Trump's eccentricities and extravagances as being the result of one or more personality disorders.

This matters. And not just because of the obvious potential impacts of associating all concussion sufferers, or people with personality disorders, with the onerous burden of political and temperamental association with Donald Trump.

The burden of stigma is something which just about everybody who's a bit "not right in the head" comes into contact with eventually. It can lead to people eschewing seeking a proper diagnosis and treatment due to serious (and occasionally quite justified) concerns that having an official three-letter-acronym or whatever after their name on their medical file can detrimentally affect their future life-choices or career.

One area in which this is often particularly pronounced is in that field of human endeavour known as politics.

People already presume that at least half their elected representatives are unofficial socio-paths anyway, so tend not to have any especial overwhelming desire to place anybody of more obviously questionable sanity or faculties anywhere near the levers of political power. This goes doubly so for a position like the U.S. Presidency, wherein one of those levers comes in the form of a big red button capable of unleashing nuclear armageddon.

The issue with what is happening when journalists inaccurately "diagnose" Trump (and really, how on earth can you properly psychiatrically assess somebody from afar through media interviews and appearances while never being alone or perhaps even in the same room together) is that it makes it far harder for persons grappling with genuine mental illnesses or cerebral injuries to be taken seriously in public life.

We already, some decades ago, witnessed exactly what happens when a candidate for high office has their mental health history become a matter of public record. The brilliant young U.S. Senator Thomas Eagleton remains a cautionary tale.

During the lead-up to the 1972 election, Eagleton acquired the unenviable honour of holding perhaps the shortest Vice Presidential candidacy in American history at eighteen days. (I say "perhaps", because earlier this year Ted Cruz's VP pick Carly Fiorina managed to eclipse Eagleton's record by holding the position for a mere week. Although she may potentially not count, as unlike Eagleton, she wasn't actually on a major party ticket at that point – but rather only a presumptive in the unlikely situation that Cruz won the Republican nomination for President).

The reason why Eagleton found himself being dropped faster than high-explosive ordnance in the skies above Vietnam?

He'd suffered from periodic bouts of depression, and had previously been hospitalized for the same. For this princely crime of having a psychiatric weakness which was readily exposable and exploitable by the Republican opposition (who, at the time, had a habit of breaking into political opponents' psychiatrists' offices in pursuit of potentially explosive dirt), the Democratic establishment wound up putting severe pressure upon George McGovern to axe his running-mate.

McGovern initially declared that he backed Eagleton "one thousand percent", then folded on him some time later. Regardless of the fact that the opinion polls suggested that the majority of American voters would remain unaffected by Eagleton's mental health history, it seemed that a candidate with a prior record of mental illness was too fraught a possibility for the true decision-makers of the American electoral system to countenance.

But there's an obvious difference between what was done to Eagleton and that which is happening today. In his case, he actually had the mental illness in question. Yet when it comes to more modern situations wherein allegations of mental impairment are used to attempt to damage or discredit a candidate, this doesn't have to be the case. Instead, increasingly spurious and hackneyed conjecture from afar is deployed in a kind of baseless smear campaign to put distance between the hearts and minds of the electorate and the established public figure of a leader or politician. As an example, Vladimir Putin's stirring realpolitik foreign policy and burnished tough-guy machismo attitude seem altogether less compelling when they're thought to be the result of previously undiagnosed Autism – presumably explaining why a Pentagon report claiming exactly that was disseminated with such verve and vigour last year through the media at the height of the Donetsk crisis.

And while it might seem somewhat hard to muster up significant sympathy for men like Trump when they come under attack in this particular manner, spare a thought for the other candidates

who've been swept up or outright disallowed on grounds of mental health issues, real or alleged. Successful political figures like Abraham Lincoln with his depression, Winston Churchill with his bipolar disorder, as well as Gandhi Ji and Martin Luther King with their depression and suicidal ideation all managed to make an enduring mark upon this world – and in many cases arguably because of, rather than in spite of, their mental illnesses. By buying into the stigma surrounding the "potentially crazy" in public office, we deny ourselves access to incredible men of their impressive and self-evident calibre. Accusations like the ones presently being made against Trump, in other words, help to ensure that situations like Eagleton's keep happening even today.

Because that's the issue here. We like to think of ourselves as an enlightened, progressive and tolerant nation. In many respects, we probably are. Yet, as I can personally attest, there remains some considerable stigma attached towards people with mental health diagnoses pursuing serious careers in public life and office. I share diagnostic labels with several of the individuals mentioned in this piece (including the Bipolar (II) with which Senator Eagleton found himself afflicted). My medication regimen, amusingly, bore some close proximity to that doled out to former U.S. Presidents Kennedy & Nixon (even if I'm perhaps arguably more of a Marion Barry than either of them). One reason why I'm so incredibly open about all of this is because something similar to what was done to Thomas Eagleton once happened to me.

In the wake of this regrettable experience, I resolved to never let anyone be in a position to threaten to destroy me by disclosing information about my illnesses again. If the facts of my diagnoses were public knowledge, then this considerably reduced their potential for weaponization. People, in other words, would be more likely to see the real me – who I am, my record of service, and what I stand for – rather than the scary labels which might be insidiously deployed by rivals to act as a forcible, barbed barrier betwixt candidate and electorate.

The attacks which we've recently seen creeping back into our political press are the exact opposite of this in both spirit and effect. Not just because they're more regularly carried out upon people who are, in all probability, presumably largely sane. But because they hinge around a virulent re-stigmatization of mental health issues rather than the relative merits of the politicians themselves.

Let us be clear about this: if you're going to oppose Donald Trump or anyone else, please let it be for actual, tangible reasons rather than motivated by a media-fostered fear and loathing of the victims of mental illness. ■



# Mo' Democracy, Mo' Problems

WITH ADITYA VASUDEVAN

This is a collection of vaguely related thoughts on democracy and leadership. In keeping with the tradition of low-brow media, it is more reactionary than insightful, too close to recent events to observe them objectively. In an era where Donald Trump could become President of the United States, it is hard not to fearfully reflect on the systems we have.

I have been listening to too many podcasts of the wonkish variety. They have filled my head with dreams of functioning technocracy, a world where we agree on certain desirable outcomes democratically – high productivity, better living standards or reduced inequality – and then a committee of highly skilled economists and policy specialists work out the best way of delivering those outcomes.

There are obvious flaws with a committee of human technocrats, each bearing his or her own political biases and ideological preferences. It makes the public disinterested in politics in a way that lends itself to autocracy. It requires an overly rosy-eyed view of technocrats to be workable.

More interesting than the pros and pitfalls of technocracy over democracy is the negativity and cynicism that led me to desire an absence of politics in the first place. Why do I hate freedom, voting, and popular fervour? It is nothing so passé as polarisation (because people refuse to reach across the aisle in good faith), or misinformation (because people are spoon-fed convenient sound-bites rather than policy). It goes deeper, and, most likely, comes from the 'critical' mindset we are told to dogmatically adopt at university.

The way we think about leadership seems to me fundamentally undemocratic. What has taken this from buffering to crystal clear has been the recent debate over Hillary Clinton's authenticity. We are told that a good leader is charismatic. We are told that a good leader can rally the people and make them believe in him or her. We are told, and this is true of our very own John Key, that a good leader is someone you relate to, someone you can have a beer with. How very artificial. A person who can act natural in the most unnatural of circumstances is considered genuine. Stand in front of huge crowds and sell them a tightly packaged set of ideas – hours, days, weeks and months of think-tank work – as if it were a totally normal, organic conversation. People like Margaret

Thatcher or Winston Churchill used to do this with visible relish, but you would hardly call them totally normal people.

I'll admit, if you do away with the clumsy discussions of authenticity, the very real value of effective communication remains. I will not deny that charm and charisma can whip public sentiment into an effective cream. That's exactly where I think the antidemocratic streak starts. When it is the leaders who do the whipping, citizens are not making meaningful, engaged decisions about politics. They are being told their opinions by politicians who think themselves smarter – citizens have their throats cut out and replaced by speakers. Bassem Youssef, sometimes called the Egyptian Jon Stewart (though the reverse could also be said), recently interviewed a bunch of supporters at a Trump rally. They parroted punchlines but could provide no more detail than that.

"He can help get this country back on its financial road," they said.

"Do you think he's successful financially?" queries Bassem.

"Yes, very much so."

"Tell us some of his successful businesses."

*Silence.*

They had been told what to believe, but not why.

Parliamentary systems are less subject to this leadership problem than presidential systems. The focus is never as obsessively on figureheads in New Zealand as it is in America. However, we are not exempt from it. I do not see John Key in nearly as reptilian terms as other left-wing people sometimes do – he is far from an evil overlord. What he is, though, is a fan of stoking apathy and public disengagement – that is his antidemocratic tendency. When he says that people don't care about surveillance because they only care about snapper, or makes fun of Labour for hosting a conference to discuss proposals like the universal basic income, he is telling the population not to care about issues, not to get involved. To do so is laughable according to John. In this context, it is unsurprising that National was notably missing from the launch of CPAG's (Child Poverty Action Group) report on student hardship, while both Labour and the Greens provided speakers. A lack of deeply felt, deeply thought out public engagement gives National more discretion over its policy decisions.

Stoking apathy is different to rhetorically pushing the population towards an agenda, but it poses a similar problem for democracy. The degree of influence a charismatic leader has

over people's preferences doesn't necessarily line up with the policy they deliver on and how much they improve those people's lives.

Every political campaign and government has its technocrats and policy wonks who develop what they think are effective ways of engineering society. Politicians merely sell what they think are good ideas to the public in a way that they think will make the public accept them. Let's assume all this happens earnestly and in good faith. There is still a mismatch between a leader's charisma and the effectiveness of their policy for different voting blocks. Just because a leader could convince a penguin it could fly, doesn't mean that his or her policy can attach synthetic wings.

The result of our system is a veiled technocracy, or worse in Trump's case. We don't end up choosing, and therefore consenting to, the various ways the government's coercive power is exercised against us. The shamans wave us along and we jump when told to jump. The system is never going to be perfect. We don't have views on every single policy issue; we are always going to be delegating authority to some extent. But the way we view leadership at the moment is artificial, and gives people power over us that they don't deserve to have. ■



# Courting the Courts

GUEST COLUMN BY NATHAN "THE PONSE" PERRY

So this is what I'm reduced to? I turn my collar against the rain. The High Court looks foreboding under the grey sky. I made the mistake of lighting a cigarette in the shade of nimbulous. Now this is what I am. A damp fag taking a damp drag from a damp rag.

Some nonsense is going on at the High Court. A militant group of would-be freedom fighters are making a stand. They're sitting down. A sit down to protest the racist leanings of our legal system. I lean too, against the wind. The fucking rain won't stop and the quality of my habitual ritual of imbibing poison is losing its taste. I look in. They look on. They look on, with grim determination. A determination that will determine nothing. If this is what I am then what are they? The pretension catches in my throat before I have time to turn it into words. No doubt held back by the clouds of smoke making their way down to join the other villains I invited into my lungs. No matter, I can write my pretension down. Pretension by Perry.

I know what they are and I think they do too. They aren't, not all of them, the hippie reactionary types that litter our campus. They aren't the overly offended mass that takes to Facebook at the first sign of a minority being minorly maligned. They're students. But they're students at the wrong time and in the wrong place. They wanted to be Americans protesting the Vietnam War, they wanted to be Americans now assuring the world that Black Lives Matter. What they get instead is to be students making a protest that one lone journalist has come to cover. Even she looks bored. I was asked to come by someone that I found very attractive. I'm far too timid to go inside, but I wanted to watch to show some sign of solidarity. Perhaps after I could make an excuse that the bus ran late so I could only make the last two minutes. No one else I know wanted to go. No one wanted to join in. This is what students are now. We're people who look in on this and ask "why?" Those inside the court look out asking "how?" How did we come to this? How did students lose their desire to fight against the establishment, to rail against the machine?

The rain is pelting now. Deep lashes cutting into the coat. Fuck. My cigarette is wasted. My thoughts are that the machine raged on against us and the neo-liberals



came to power. We were pacified by the promise of incremental change. Told repeatedly that the only way to affect change was by casting a ballot in the right direction. Now the belief permeates through everything. Now so many of us think that the only thing we can do is study, get a good corporate job, wait five or so years, switch to politics, cast a vote the right way and convince our friends to do the same. Now everyone is filling into vocational study, looking to get on the ladder. And what does it matter if the ladder leans right? What does that matter when you're so close to the top? Most of us don't even waste a thought on the subject of change. The corporate world is stable, it is immovable and if it stays that way we have a shot at throwing a bullseye. It's cold and I don't want to wait anymore to see how it will all end. I have a fair idea of it already.

Huddled under the bus shelter, I can see it in my mind's eye. Demands will be made that are far too over-reaching. The middling magistrates in the courts will know that there is little they can do to appease such calls to arms. They will ask, plead even, for a higher standard to be held. Their cries for change will get drowned out by the rain. A small piece will be written in a small newspaper. The Olympics will overshadow them. They will return home triumphant and nothing will be moved. It's all imagined for sure, but my guess is one I would place a bet on.

The other commuters are angry that I'm befouling their air. A bus pulls up, black smoke billowing from its rear. They are sated by this sight. I waste another cigarette on the ground. I file in with the rest. They hate me. I smell bad, I smell of tobacco and descent. I'm going home, back to my stable home. Nothing will be changed there, nothing will be out of place, but inside me, to the left of me, something is breaking. ■



# What's on @AUSA?



## SUBMISSIONS FOR KATE MAGAZINE OPEN NOW!

KATE is an annual magazine published by AUSA which contains student-written pieces and artworks which express student perspectives on women's issues. It will be launched during this year's Womensfest in Semester 2. We welcome all sorts of opinions and commentaries. If you think that you have something interesting to say about women's issues, then feel free to write an opinion on a topic of your choosing, design an art piece, or write a poem expressing how you feel about feminism! You do not need to be female-identifying to submit :) Please send submissions through to [wro@ausa.org.nz](mailto:wro@ausa.org.nz). Submissions will close August 31st. ■

## PLASTIC DIET, OPSOC AND THE UOA FAIR TRADE CLUB PRESENTS: CLOTHES SWAP

Week 5 Wednesday (17<sup>th</sup> August): 9:30am-4pm at the AUSA Clubs' Officer (Former Student Job Search Office), above the Quad, next to Clubspace. For those who can't get enough of that opshopping lifestyle, we have just what you need. To promote recycling of clothing, Plastic Diet, Op Soc and The UoA Fair Trade Club are teaming up to bring you a Clothes Swap on campus. Feel free to donate any clothes you'd like to get rid of for someone else who might want to wear it! Our drop-off time for clothing will be between 9:30 am-12 pm. The time of the actual Clothes swap will be from 12pm-4pm so don't miss it! The remainder of clothes we have at the end of the day will be donated to Auckland City Mission. So be part of a greater cause and use your shopping skills to help others in need! ■

## EQUITY OFFICE "GOING ABOVE AND BEYOND" FOR STUDENTS FROM REFUGEE BACKGROUNDS

The New Zealand Red Cross presented the University of Auckland Equity Office with a recognition award for "going above and beyond in their support of Pathways to Employment (P2E) clients and starting full-time study" for students from refugee backgrounds. AUSA is proud to support the Equity Office in reaching out to students from refugee backgrounds who may be transitioning into University study. However, AUSA understands that social isolation is as much of a barrier to educational success as access to information.



We are searching for members to join the Students from Refugee Backgrounds club - a social network where members can acknowledge their past experiences, while developing educational and social aspirations at the University. Not only is this important to prevent social isolation, but the information given to refugees upon resettlement about social norms and education can often be confusing and misleading. This club is a source of people with similar experiences that can support and guide each other, while enjoying the social and fun side of being a University club as well. If you or your primary caregivers are from a refugee background and you would like to join this social club, please e-mail Rachel Burnett at [evp@ausa.org.nz](mailto:evp@ausa.org.nz) or go to [equity.auckland.ac.nz/refugee](http://equity.auckland.ac.nz/refugee) for more information. ■

## NOTICE OF CONSTITUTIONAL CHANGES FOR WGM

The following Constitutional Changes have been put forward for the Winter General Meeting to be held on Wednesday 24 August 2016.....

### CHANGES TO TREASURER

THAT Section 2 (i) be amended by deleting the line "Treasurer" shall mean "The Treasurer of the Association"

THAT Section 27 (iii) (e) be amended by deleting the word "Treasurer" and replacing it with the words "Finance Vice President"

THAT Section 38 (ii) be amended by deleting the word "Treasurer" and replacing it with "Finance Vice President"

THAT Section 41 (v) be amended by deleting the word "Treasurer" and replacing it with "Finance Vice President"

THAT Section 1 (ii) of the Second Schedule to the Constitution be amended by deleting the word "Treasurer" and replacing it with "Finance Vice President"

THAT Section 1 (ii) of the Second Schedule to the Constitution be amended by deleting the words "two accounting papers", and replacing these with the words "one accounting paper"

THAT Section 13 of the Second Schedule to the Constitution be amended by deleting the word "Treasurer" and replacing it with "Finance Vice President"

THAT Section 17 of the Second Schedule to the Constitution be amended by deleting the word "Treasurer" and replacing it with "Finance Vice

President"

THAT Section 3 (iii) of the Third Schedule to the Constitution be amended by deleting the word "Treasurer" and replacing it with "Finance Vice President"

THAT Section 2 of the Fourth Schedule to the Constitution be amended by deleting all instances of the word "Treasurer" and replacing these with "Finance Vice President"

THAT Section 3 of the Fourth Schedule to the Constitution be amended by deleting the word "Treasurer" and replacing it with "Finance Vice President"

### CHANGES TO QUEER RIGHTS OFFICER

THAT Section 27 (iv) (f) be amended by adding '(who shall be a queer member or group of queer members)' after the words 'Queer Rights Officer'

THAT Section 28 (i) be amended by deleting the words 'and Women's Rights Officer' and replacing it with the words 'Women's Rights Officer, and Queer Rights Officer'

### CHANGES TO STUDENT FORUM

THAT Rule 53(iv)(a) be REPEALED, and the following be INSERTED in its place:

"For the avoidance of doubt, in exercising its power under Rule 53(iii), the Student Forum may, in granting an affiliation, determine that affiliation should expire on a particular day in the future."

AND THAT the following be INSERTED as Rule 53B:

"(i) Subject to sub-rule (ii), any affiliation granted by the Student Forum, prior to the entering into effect of this rule, that has expired, lapsed, or become void by reason only that the Student Forum did not determine that the affiliation should not have so expired, lapsed, or become void on the first day of May in the Financial Year following the Financial Year in which such affiliation was granted, is deemed not to have so determined, expired, lapsed or become void, and shall be deemed to have continued continuously since the time that affiliation was granted.

(ii) Sub-rule (i) does not apply in the case of an affiliated body where, at the time of this rule entering into effect, that body did not fulfill the conditions for affiliation provided for by these Rules.

(iii) This rule enters into effect at midnight of the day after the day on which it is registered by the Registrar of Incorporated Societies in accordance with the requirements of the Act." ■

# Who Will Be Your Next Welfare Vice-President?

We sit down with the women who want to be your Welfare Vice-President in 2017, ask them a few questions about current issues facing students, and find out if they are worthy of your vote!

This year we have a bit of a battle inside the AUSA Executive for the prized Welfare Vice-President position. The candidates are Sarah Butterfield, the 2016 Political Engagement Officer, and Anoushka Maharaj, the 2016 Culture and Arts Officer

## Q1: NAME EVERY TYPE OF GRANT OR WELFARE SERVICE THAT AUSA PROVIDES?

**ANOUSHKA:** Hardship grants, Textbook grants, Dental grants, Optometry grants...

**SARAH:** Dental, Textbook, Optometry and Hardship

*There are five - Hardship, Textbook, Optometry, Childcare and Dental grants. Extra points for remembering that we do food parcels as well! If you are stuck and need assistance, you can apply for a hardship grant by contacting us at [welfare@ausa.org.nz](mailto:welfare@ausa.org.nz)*

## Q2: AS OF MARCH 2016, WHAT IS THE APPROXIMATE AMOUNT OF UNPAID STUDENT DEBT?

**ANOUSHKA:** Is it around \$20 million?

**SARAH:** It's \$15 billion!

*Anoushka - unfortunately you're way off! As of March 2016, unpaid student debt hit \$15 billion! That's a 15 with like 12 0s!*

## Q3: WHAT IS THE AVERAGE CREDIT CARD DEBT AMONG STUDENTS? IS IT A) BELOW \$1000, B) BELOW \$1500, OR C: BELOW \$12000

**ANOUSHKA:** C - Below \$2000

**SARAH:** C- Below \$2000

*Correctimundo! The NZUSA Tertiary Income and Expenditure survey finds that the average student credit card debt is about \$1770! That's*

*a lot of debt to be carrying around alongside a student loan.*

## Q4: CAN YOU GUESS THE PERCENT-AGE INCREASE OF STUDENTS ACCESSING UNIVERSITY COUNSELLING SERVICES FOR MENTAL HEALTH RELATED ISSUES SUCH AS DEPRESSION AND ANXIETY SINCE 2009?

**ANOUSHKA:** Is it about 30%?

**SARAH:** 30%??

*You're both pretty much right. The answer is 24%. Across the board, students are finding that the pressure of their grades, their cost of living, finding a job and carrying tens of thousands of dollars of debt is severely impacting their mental health. It's close to an epidemic, and the University of Auckland can only offer six sessions a year per student.*

## Q5: TRUE OR FALSE: THE UNIVERSITY OF AUCKLAND VICE-CHANCELLOR IS THE HIGHEST PAID PUBLIC SERVANT IN NEW ZEALAND?

**ANOUSHKA:** True

*The answer is false - but it's a bit of a trick question. Our Vice Chancellor is the THIRD highest paid public servant, with a salary of about \$680,000. That's ridiculous. That's more than the Prime Minister gets. Apparently he also gets a house. Yet the University can only afford six bloody counselling sessions per student a year??*

## Q6: TRUE OR FALSE: SINCE 2012, THE COUNCIL OF THE UNIVERSITY OF AUCKLAND HAS VOTED EVERY YEAR TO INCREASE DOMESTIC TUITION FEES BY THE MAXIMUM POSSIBLE AMOUNT?

**ANOUSHKA:** False

**SARAH:** True

*We wish that was the case Anoushka, but unfortunately it's true. Every year since the maxima was introduced, student fees at our University have gone up by the maximum possible amount, and it's probably not going to change this year, with a 2% maximum increase looming. Maybe if they paid the Vice Chancellor less they wouldn't have to.*

## Q7: TRUE OR FALSE: THE INCESSANT FEE INCREASES HAVE HAD A POSITIVE EFFECT ON THE UNIVERSITY OF AUCKLAND'S INTERNATIONAL RANKING?

**ANOUSHKA:** True

**SARAH:** False

*Again, we wish that was the case but it's actually false. In 2010, the QS rankings found the University to be ranked 68th in the world. This year we are 82nd. Often, the University uses an increase in the world rankings as a justification to increase fees, allowing us to improve the quality of service and attract more students. So what's happening? Where is the money going?*

## Q8: GETTING A BIT LESS SERIOUS NOW - NAME THE MOST RIDICULOUS THING THAT YOU HAVE EVER SPENT YOUR COURSE RELATED COSTS ON?

**ANOUSHKA:** An iPhone...

**SARAH:** I don't actually have a student loan...

*Well, smart phones are becoming increasingly vital in an era of social media, instant email and Pokemon Go. At least it's not Taylor Swift tickets and strippers*

## Q9: IN ONE SENTENCE, TELL US YOUR NUMBER ONE PRIORITY AS WELFARE VICE-PRESIDENT, IF ELECTED?

**ANOUSHKA:** To increase awareness around mental health issues for students, and to actually do something about it

*With a 24% increase in students accessing mental health services, I'd say that's a great idea!*

**SARAH:** To be an advocate for students, but especially marginalised students that the University ignores

*Definitely. AUSA can do way more to help student parents, students with disabilities, queer students, student refugees and all other groups of marginalised students! ■*

THANK YOU TO BOTH OF OUR CANDIDATES FOR AGREEING TO A VERY DIFFICULT INTERVIEW THAT IS MAINLY INTENDED TO SHOWCASE THE OBSCENE SIZE OF THE VICE CHANCELLOR'S SALARY. THEY'RE BOTH FANTASTIC HUMAN BEINGS, AND BOTH WOULD BE GREAT WELFARE VICE-PRESIDENTS. HOWEVER, THERE CAN ONLY BE ONE! MAKE SURE YOU GET TO A VOTING BOOTH FROM TUESDAY-THURSDAY THIS WEEK TO MAKE YOUR CHOICE!

Notice is hereby given of an AUSA WINTER GENERAL MEETING to be held WEDNESDAY, 24 AUGUST 2016 or (if the meeting was inquorate) THURSDAY, 25 AUGUST 2016 at 1.00 pm Student Union Quad

Deadline for constitutional changes: Noon, Tuesday, 9 August 2016.

Deadline for other agenda items: Noon, Tuesday, 16 August 2016.

Association Secretary

**AUSA**  
SERVING STUDENTS

the people to blame.

#### Editors

Caitlin "do your fucking feature" Abley and  
Mark "I'm fucking doing it right now" Fullerton  
[caitlin@craccum.co.nz](mailto:caitlin@craccum.co.nz) [mark@craccum.co.nz](mailto:mark@craccum.co.nz)

#### Subeditor

Hannah Bergin

#### Designer

Nick Withers

#### Section Editors

**Arts & Culture** Samantha Gianotti **Columns**

Jordan Margetts **Features** Catriona Britton

**Lifestyle** Felixe Laing & Winifred Edgar-Booty

**News** Andrew Winstanley

#### Writers

Aditya Vasudevan, Andrew Winstanley,  
Anoushka Maharaj, Auckland University  
Opshopping Society, Christy Burrows, Curwen  
Ares Rolinson, Dana Tetenburg, Eloise Sims,  
Eugenia Woo, Felixe Laing, Jack Caldwell, Jack  
Adams, Jean Bell, Mark Fullerton, Michael  
Clark, Micheal McCabe, Nathan Perry, Patrick  
Newland, Rayhan Langdana, Samantha Gianotti,  
Winifred Edgar-Booty

#### Cover Artist

Fiona Regan

#### Artists

Felix Pryor, Holly Burgess, Jasmine Lim, Jessica  
Thomas, Lily Worrall, Nathan Wood, Patrick  
Umbers, Shmuly Leopold, Tania Fu

---

#### Contributor of the Week

Hannah Bergin



---

#### Editorial Office

4 Alfred St, Private Bag 92019, Auckland

#### Advertising

Aaron Haugh

Ph 021 813286 [advertising@craccum.co.nz](mailto:advertising@craccum.co.nz)

---

The articles and opinions contained within this  
magazine are not necessarily those of the staff, AUSA  
or printers.

---

[facebook.com/CraccumMagazine](https://facebook.com/CraccumMagazine)

[twitter.com/CraccumMag](https://twitter.com/CraccumMag)

[www.craccum.co.nz](http://www.craccum.co.nz)







# Lighten Your Load

AUSA, your students' association,  
has **lockers available now**  
for hire.

**Top Locker \$45.00**  
**Bottom Locker \$35.00**

EFTPOS ONLY.

Please supply your own padlock. Lockers are  
located under the Quad.

Pop into  
**AUSA Reception**  
and get yours  
today.

**IN STORE ONLY**

It's our  
**BIG, BIG**  
**Annual Sale**

Starts Tuesday 16<sup>th</sup> August

100's of marked items  
**ALL 1/2 OFF**

Discount based on RRP / List Price

**30% off**

Fiction Paperbacks\*

\*Excludes Children's & NZ fiction

**30% off**

Art, Film, Music, Design  
& Architecture Books\*

**30% off**

Pop. Sci, Culture &  
Society Books\*

**30% off**

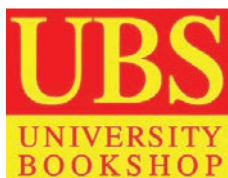
Greeting Cards & Gift  
Stationery\*

\*Excludes Tea

Specials available from 16<sup>th</sup> - 20<sup>th</sup> August 2016

**See in store for more specials and T's & C's**

\* Nett price - Discount based on RRP / List Price. No further discount applies  
Excludes already discounted items and textbooks



**UNIVERSITY BOOKSHOP**  
Kate Edger Information Commons  
Corner Symonds & Alfred Streets, Auckland Central  
Tel: 306 2700 Fax: 306 2701 Email: [enquiries@ubsbooks.co.nz](mailto:enquiries@ubsbooks.co.nz)  
Web: [www.ubsbooks.co.nz](http://www.ubsbooks.co.nz)  
Open Monday to Saturday or shop securely online 24/7



[www.facebook.com/UBSAKL](http://www.facebook.com/UBSAKL)



@ubs\_auckland