

# CRACCUM



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## Is Democracy Dead?

For many of us, the beginning of our university journey also marks the first time we can officially participate in civic society. It's a major landmark that often gets lost in other excitement, especially if you don't come of age in an election year.

Being 18 means you can finally buy your own alcohol, go clubbing, legally hit that vape, and generally make your own awful decisions. In the midst of all that, who'd have time to think about putting in your ballot?

High schoolers generally lack civic education—it's hardly surprising that they don't often think about what their civic rights and duties are. If you're lucky, your Social Studies teacher might have set a few classes aside to teach you about the three branches of government and what different forms of governance look like (like democracy). We've all probably heard about MMP at some point in high school or uni but never really understood it.

What's even less talked about is local elections. That goes for everyone, let alone the freshest of freshers. We all know Auckland Council exists, but

what if we told you there actually had to be people to run it, and they make some pretty important decisions? For us, local council didn't even enter our consciousness until Len Brown had that sex scandal.

Not enough people stand for or vote in local elections, and it's a real problem. Less than 50% of eligible voters cast their ballot in the last local elections in 2019. One in five seats on local councils across the motu are uncontested. Do you want to run a city? Just put your hand up. Experience, qualifications, policies, community engagement? Doesn't matter dude. Here, have a salary and an office. One guy, Richard Osmaston, is even running to be mayor of six districts: Malborough, Buller, Grey, Nelson City, Tasman, and Westland. The one silver lining: Māori wards are seeing healthier democratic participation, even if only because there are less seats.

In a city as big as Auckland, local council means a relatively small number of people are making decisions that will affect millions. We elect just 170 representatives, and they make decisions on public transport, rates, cultural, and sporting events, and

public goods like libraries, cycleways, and public art—just to name a few.

It sounds dramatic, but these are positions of real power affecting our everyday lives, and it's easier than it should be to land in one. Having a quick skim of the candidates on the Auckland Council website, two have racist policies, one is a climate change denier, one is anti-abortion, and one opens her statement with "single". If you want to know more about the people who may soon run our city, Auckland Council has a more extensive breakdown of everything you need to know on their website.

The good news is that the situation can be improved. All it takes is for us to vote in the elections. Use your ballot, and use it wisely. An extra hour of research and care taken could be the difference between a functional city and a defunct one.

XOXO

Arohanui

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





# A Dramatic Event: Drama 202 Ready to Take the Stage



CHARLIE PARKER (SHE/HER)

University of Auckland's Drama 202 cohort are showcasing their performance of Gary Henderson's *The Big Blue Planet Earth Show* this week.

Award winning *The Big Blue Planet Earth Show*, which was originally aimed at an audience of children, is described as a confrontational take on

urgent environmental issues. Course coordinator and Senior Lecturer, Rina Kim, told *Craccum* that the production "is still so resonant with the current issues including ecological and environmental crisis caused by our own greed". Rina also said that despite the seriousness of the issue, the play is still incredibly humorous and exciting, as it follows three interwoven stories of pollution, extinction, and disease.

Henderson is directing the student's production of the piece and has revised the piece to fit the cohort as the original play only called for four actors. Rina says that it is a "huge honour to have such a well-known established playwright and director like Gary in our show", and that his presence has benefitted the students greatly. The students involved have been working relentlessly with their rehearsal schedule running from 9am to 5pm every weekday during the semester, including weekends over the mid-semester break. Rina said she senses a feeling of achievement from the 202 cohort, and that the group "is palpable as they are making something really special".



Patricia Cooke reviewed the original debut of the production in the 1991 Adelaide Fringe Festival in the *Sunday Times*, where the article says the show "aims to awaken our minds to the imminent dangers from our own greed and destructiveness". Another reviewer, Jennifer Shenna from the *Evening Post* said, "It's a show that every king and politician, every scientist and student and every other citizen of the planet, adult and child alike, should see".

The show runs from 15-18 September on campus. Tickets can be purchased via Eventbrite and are only \$10 for University of Auckland students.



# Prospective Students Come Through for First In-Person Open Day in Three Years



JESSICA HOPKINS (SHE/HER)

During the mid-semester break, Auckland Uni hosted its Mānawa Mai open day for potential students, the first in-person one since 2019, before the pandemic began. Despite being well into our degrees, *Craccum* visited different faculties at the event to see if students are keen to study in 2023, after domestic enrolments dropped across the country.

The Business School might be UoA's resident 'hot girl', with future finance bros reportedly lining up to talk about their future.

"There was a massive uptake in our experiential sessions with people having to be turned away as so many turned up," said Associate Dean Andrew Eberhard. "The Business School is open for business."

"It was the busiest I had seen it in years," said Marketing professional teaching fellow Nina Brosius. "Welcoming prospective students and their families to the amazing spaces in the Business School was such a welcome change to how we have all interacted over the past two years."

Over at Education and Social Work, they took on open day doggie style.

**Having the majority of my degree online, it was a great refresher and I really felt the spirit of being within the University community again.**

"Our faculty mascot, Doggie, was a huge hit, (over?) enthusiastically responding to dance challenges, even losing a foot or a head in some instances. Ain't no tune to get a doggie dancing like "Who Let the Dogs Out," said marketing advisor Tamarin Hart.

Hart said they had a blast, and that the event was a huge success, with the Huarahi Māori team strumming their guitars and serenading students with waiata in the Kōrero Corner.

"It was a high-energy (read: non-stop) day engaging with future students and showing them why EDSW is the best faculty of all."

"We loved being able to shake the Zoom fatigue and engage with everyone in person. We're stoked with how the day went, and can't wait to see all the new faces on campus next year!"

Arts student Chuiyee Wong, who volunteered at the event said it was fun to have so many students at an in-person event for the first time in a long time.

"Having the majority of my degree online, it was a great refresher and I really felt the spirit of being within the University community again. It was nice providing my experience and help to some of the high school leavers."

Content writer and coordinator, Josiah Brown said there was a lot of interest in what Arts has to offer.

"The Faculty of Arts showcased a range of subjects through interactive displays and performances, including a podcast booth which broadcasted a live stream, Pacific performances, and an authentic recreation of ancient Roman armour."



"Seeing everyone on campus having a good time while considering their future pathways was fantastic."

Events and conference planner Fern Insh says Creative Arts and Industries were excited to be able to feature students' work and answer questions about university life.

"It was amazing to see our activation so busy, and to meet a future generation of creatives. We hope that prospective students left inspired and ready to embrace what the future holds in terms of their university journey."

Engineering and Science are not included, because when *Craccum* asked them to comment on their experience at open day for an article, they thought we wanted to give feedback.

"The Faculty of Science would love to get your feedback on Mānawa Mai open day 2022 and also any suggestions which you may have for future open days. Please complete this survey to share your thoughts by 9 am, Monday 12 September."

# NZ Drug Foundation Proposes Overdose Prevention Centres



CHARLIE PARKER (SHE/HER)

On 31 August, the NZ Drug Foundation (NZDF) published their proposal to introduce a pilot overdose prevention clinic into Auckland's CBD.

The proposed pilots for the centre would take three years to complete its aims of getting drug use off the streets and into safe, medically supervised settings. Communications and Marketing Director at NZDF, Hayden Eastmond-Mein, discussed with *Craccum* an overview of how the centres would run. The centres will be available to everyone; however, they will have a particular focus on people experiencing homelessness who are using drugs that cause overdose in Auckland CBD. Staff would consist of trained professionals such as registered nurses, peer support workers and security staff. The centre will also offer a medically supervised consumption space, basic medical services, resuscitation, naloxone (medication used to reverse an opioid overdose), and drug checking. Laundry facilities, hygiene and sanitary products, and hot drinks will also all be available at the centre. At the end of the pilot, an evaluation would take place.

**Evidence from overseas shows that overdose prevention centres do not increase drug use. Instead, people who use the services overseas in places like Sydney and Canada tend to reduce their use or end up in treatment**

Currently, there are over 130 overdose prevention sites across 14 different countries. Hayden further said that "Evidence from overseas shows that overdose prevention centres do not increase drug use. Instead, people who use the services overseas in places like Sydney and Canada tend to reduce their use or end up in treatment". In Sydney the Uniting Medically Supervised Injecting Centre has overseen more than 1.2 million injections without a single fatality since



it opened in 2001. In 2021 New York City opened new overdose prevention centres that showed similarly positive results, averting at least 59 overdoses just in the opening three weeks of running. For the pilot to take place here in Aotearoa the Government must first agree to the project, as the NZDF states that the 1975 Misuse of Drugs Act gets in the way of the new health-based initiative due to being "outdated".

The NZDF's 2022 State of the Nation report showed that opioid overdoses result in around 46 deaths a year, whilst synthetic cannabinoids have contributed to at least 51 deaths from 2016-2021. Sarah Helm, NZDF Executive Director, stated in the media release that although there had been a drop in synthetic cannabinoid usage

**"too many people are dying from preventable overdoses and Aotearoa lacks the interventions that could stop them".**

the drug market is changing quickly, with introduction of more harmful substances such as fentanyl. A Ministry of Health submission document from 2013 states that worldwide there have been 5,000 overdoses since 2013 that involved fentanyl. An earlier media release put out in February that discussed the findings said, "too many people are dying from preventable overdoses and Aotearoa lacks the interventions that could stop them".

Bachelor of Science student at the University of Auckland, Sam, says, "It's an interesting concept, because on the one hand people are still using illegal drugs but on the other, they're doing it safely. But realistically, people aren't just going to stop using drugs and so there should be a way for people to take what they want or might 'need' in a way that's causing them the least amount of harm". Bachelor of Global Studies student, Ruby, says, "I think the concept is probably scary to some people; overdose is one of those topics that's brushed under the rug and frowned upon even though it's a very real issue. If people had access to a safe and non-judgemental environment where they could take their drugs, I think that would be incredibly beneficial. What's the alternative otherwise? We keep letting vulnerable people die because Aotearoa is too proud to have a drug issue?"



# Ice Breakers Only: Victoria University Bans Student-Staff Relationships



CHARLIE PARKER (SHE/HER)

Victoria University of Wellington is the first university in Aotearoa to implement a policy that bans intimate relationships between students and staff.

The new policy now bans any "isolated, intimate, consensual encounters" between students and staff. The policy seems to be implemented as a result of multiple sexual harassment and assault allegations at the University. The *Herald* obtained information that two formal complaints of sexual harassment or assault were filed by students against staff in 2017, with an additional five more over the next two years. Two other formal reports were received in 2020 and 2021, with an independent investigation in 2021 into a "low level"

breach after a student claimed a lecturer she was romantically involved with assaulted her. Students and staff who are currently in a relationship have a month from the policies effect date to declare their relationship. A University of Auckland student, Laura\* says "if it's done effectively it could be a good policy to protect students and staff, and could prevent relationships that might compromise academic integrity".

Whilst Provost Professor Wendy Larner of the University says that the policy reflects the university's core values and its commitment to being a values-based university, there are questions as to why the policy needed to be enforced. A hypothetical question

raised by one University student, Tania\*, pointed out how on a case-by-case basis the rule might not be so beneficial. Tania says "Honestly, I think it's a bit stupid. Say you're in your fifth year of your Law and Science conjoint, most people would be around 23/24 years old. But then you've got a Master's student who's also 23/24 but they're also a tutor in Anthropology. Technically, they're staff and a student, but they're not even in the same faculty as the student so there's no staff-student privileges. That's two people who are around the same age and have nothing to do with each other within the academic realms of the university. What's so wrong about that?"

\*NAMES HAVE BEEN CHANGED FOR PRIVACY REASONS

# Auckland Uni Students Protest Jayden Meyer Sentencing



JESSICA HOPKINS (SHE/HER)

CW: RAPE, SEXUAL ASSAULT.

On Sunday 11 September, Auckland Uni students participated in a peaceful protest against rape culture.

Students were outraged after Jayden Meyer, who is now 18 years old, was sentenced to nine months home detention at Tauranga District Court after being convicted of raping four girls and sexually violating another, all under the age of 16.

Over 25,000 people have signed a petition, calling for a harsher punishment, and protests have taken place in several cities across Aotearoa.

PJ Salonga, who helped organise the protest in Tāmaki Makaurau told Craccum he was inspired by Spencer McNeil, a Tauranga barber who spoke out against the sentencing, and

organised a peaceful protest in Mount Maunganui last week.

"The minute I saw the headline I was outraged. Nine months home detention is not enough. They failed those girls," said Salonga.

"I thought it would be a good idea to organise one here in Auckland as I saw no one making any moves. Our peaceful protest is for the girls and for all people who have experienced sexual assault. We are here to support you."

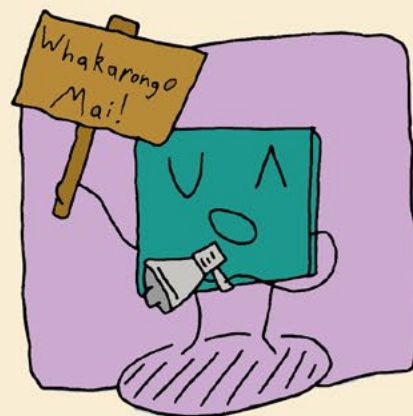
Just one month ago, an Auckland teenager who currently has name suppression, was sentenced to 12 months home detention after pleading guilty to rape and sexual assault against five young women between 2017 and 2020.

Executive Director of HELP Auckland, Kathryn McPhillips, says we are seeing more short sentences of home detention for teenage sex offenders.

"These do not seem to be 'just', in the sense that the harm caused by this sexual offending is likely to be of greater cost to the victims than the apparent impacts on the offenders' lives."

"We seek changes to the system which would take more account of what victims need. Light sentences need to go along with a formal system which encourages those who have caused harm to take accountability for their actions, to make amends for the harm they have caused and to undergo the treatment required to ensure that they will not cause this harm to this person again, or to anyone else."

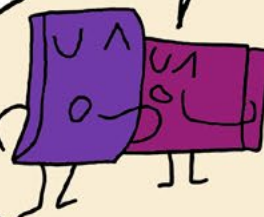
I want to back someone who has empathy for inner-city homelessness and the small family businesses in the CBD who got their livelihoods crushed by ongoing construction blocking their premises from the public. But it's hard to know who is actually going to try to make a difference.



I feel obligated to vote because my Dad used to be in politics and he's backing a candidate in my electorate. I was taught that big change starts locally, but I have no clue who to vote for because my values don't match up with the candidates my family supports.



I'm definitely voting this time around. I actually wasn't planning to before, but I recently learned how low the youth engagement is with voting, which is really concerning.



I'm planning to vote in the election but I'm not particularly informed about it. I don't know who I'll vote for. I was planning on figuring that out a couple days before by doing some Googling.



I'd like to see more pedestrianisation, I think it's a great idea. I think that Auckland should be a nice walkable city—cheaper public transport as well.



Whakarongo



MAH



# Do Auckland Students Care About Local Elections?



SARA MCKOY

The 2022 local elections are coming up soon, which means it's time to vote for a new mayor for Auckland.

Following a newsworthy egging at a candidate debate at Auckland Uni, and numerous other debates that were somewhat less eventful, *Craccum* asked students if they will be voting, and what local issues they actually care about.

## Are you planning to vote in the mayoral election?

### Ewan, Statistics

"I'm planning to vote in the election but I'm not particularly informed about it. I don't know who I'll vote for. I was planning on figuring that out a couple days before by doing some Googling."

### Caleb, Engineering

"No. I don't believe in making uninformed votes and I am not confident on my level in understanding regarding local politics."

### Amelia, Law

"I'm definitely voting this time around. I actually wasn't planning to before, but I recently learned how low the youth engagement is with voting, which is really concerning. The policies that these people create majorly affect the youth."

### Penny\*, Arts and Commerce

"I feel obligated to vote because my Dad used to be in politics and he's backing a candidate in my electorate. I was taught that big change starts locally, but I have no clue who to vote for because my values don't match up with the candidates my family supports."

### Caden, Politics

"I'm unable to vote as I'm an international student. If I could vote I would. It would be interesting to vote outside of the U.S. for someone who I actually place my trust in to do the best job."

### Olivia, Law and Arts

"I do a Politics degree and it would be a disgrace if I didn't. Also turnout is so low, especially for younger voters."

## What local issues are most important to you?

### Ewan, Statistics

"I'd like to see more pedestrianisation, I think it's a great idea. I think that Auckland should be a nice walkable city—cheaper public transport as well. Basically just making it easier for people to get around and having less cars absolutely everywhere plus all the noise. Definitely climate action too, but I think that part of climate action is just pedestrianising."

### Caleb, Engineering

"The roads need maintenance and the road network needs redesigning (Karaka specific but also Auckland in general). Hingaia Road at the Oakland Road turnoff needs extra lanes due to ACG Strathallan."

### Amelia, Law

I think the biggest policy issue for me will always be to do with climate change. I know we can't completely fix the issue of climate change and its implications at a local level but I'm sure there are things we can do to help reduce our carbon emissions on a local scale, even if it is just providing education about it or making information about it more accessible.

I've also heard that one of the candidates is pushing for a fees free public transport policy and I think that's so good from a student's perspective."

### Penny\*, Arts and Commerce

"I want to back someone who has empathy for inner-city homelessness and the small family businesses in the CBD who got their livelihoods crushed by ongoing construction blocking their premises from the public. But it's hard to know who is actually going to try to make a difference."

### Caden, Politics

"I'd personally like to see more light-rail that is focused on moving people around the urban core and its surrounding neighbourhoods. It would also be great to see candidates divorce the second Harbour Bridge from the desire to build a rail line across the harbour and into the North Shore, they do not necessarily have to be a package deal. Transit is the best way to reduce traffic. I'm not sure if this is possible within New Zealand's legal system but letting non-citizens of New Zealand but residents of Auckland vote in elections like in New York City would be cool."

### Olivia, Law and Arts

"In Auckland city especially the homelessness problem but to be honest I don't know much about it at the moment. Public transport is lacking, fees are too high without the half price, and overall it's just not great—a lot are being cancelled etc. And firefighters being underpaid, which the government doesn't really seem to be addressing."

\*NAME CHANGED AT STUDENT'S REQUEST.



# CAHRE-ing for Unseen Communities

Symposium for the Centre for Asian and Ethnic Minority Health Research and Evaluation.



GRACE BURTON-MCKEICH (SHE/HER)

On 2 September, the Centre for Asian and Ethnic Minority Health Research and Evaluation (CAHRE) held their 8th National Symposium at the University of Auckland's School of Population Health. It was the first time the symposium had been held since the pandemic began in 2020. This year's theme was 'Beyond the Healthy Migrant Effect'.

"The Asian community in New Zealand has been ghosted," said one attendee.

The Healthy Migrant Effect describes the phenomenon whereby migrants arrive in a new country with better health than the dominant population group. Migrant healthiness is usually a result of strict immigration screening processes that prevent people with less than optimal health from arriving in Aotearoa New Zealand (or other

countries). Over time, migrant populations' health tends to deteriorate to levels equal to or worse than that of the dominant population.

The conference's keynote lecture summarised research soon to be published in the *Lancet*, a highly regarded medical journal, about whether the Healthy Migrant Effect persists in 21st-Century Aotearoa. Associate Professors Rachel Simon-Kumar and Roshini Peiris-John argued that this phenomenon does not manifest itself across all Asian communities in the same way. A migrant's flexible resources include things like their wealth, generation status, the extent they can pass as white, and, therefore, how much racism they experience. These flexible resources all impact health outcomes.

CAHRE's symposium attracted health professionals, researchers, and stakeholders from government, non-government, and community organisations.

They participated in two themed sessions:

'Thriving at Crossroads: Research conducted by and with ethnic minority youth' and 'Telehealth and Cultural Safety'. There were talks on abortion and sex selection among Asian communities in Aotearoa and the experiences of LGBTQIA+ South Asians in Aotearoa.

Talk topics also included applying indigenous African philosophies to migrant health research in Aotearoa and resettlement experiences of



refugees.

The symposium concluded with a panel discussion on the health system's restructuring. It highlighted the opportunity Aotearoa has to deliver more inclusive health care. By 2038, StatsNZ predicts that Asians will comprise 22% of New Zealand's population. This proportion will be even higher in Auckland because, in 2018, Asians already comprised 28.2% of the population. The panellists discussed what needs to change to avoid increasing inequities as the Asian population grows. Some of these discussion points included the lack of services and cultural competence in healthcare regarding Asian understandings of health and the failure to recognise 'Asian' as a highly heterogeneous group.

Dr. Renee Liang, a panel member, pointed out a particularly telling statement on Te Whatu Ora, Health New Zealand's website. The statement says, "We're transforming the health system to better ensure greater access, experience and outcomes for those traditionally not well served by the system—Māori, Pasifika, and Disabled People." This sparked a few intense but important contributions from audience members. They questioned why no politicians attended the event,



explained how they were sick of being invisibilised, and highlighted that people who identify as pan-Asian get even less recognition. The perception that all Asian migrants are healthy prevents government and policy-makers from having Asian health on their agendas.

I talked to Nikki Singh, the Symposium's volunteer coordinator and a PhD candidate in the school of population health, for her perspective of the event. The highlight of the event for Nikki was its celebration of the work being done for and by Asian communities in Aotearoa. She said that so often, working in this area can feel isolating. However, when 130 like-minded people from all different backgrounds and organisations come together and make connections, it's impossible not to feel proud to be Asian.

To further understand what CAHRE is, Nikki kindly explained that its primary function is to connect people to Asian health research. It disseminates the research of its members to other universities, organisations, and anyone interested in the space. It's easy to stay up to date with what is happening at CAHRE and the latest research by signing up for the Centre's emailing list.

There are many other ways, apart from signing up to CAHRE, students can help promote the well-being of Asian communities in Aotearoa. For example, Nikki recommends finding out if your faculty has an Asian-centred focus (like an Arts version of CAHRE). See if there are any Asian academics within your department/s, and then reach out to them to see if they can connect you with other networks. If no groups exist, don't be afraid to start one yourself, Nikki said. It doesn't matter how small the group is, but making a regular commitment to meet with people with a common goal is how communities start.

She also suggested following several pages on social media including the Multiethnic Young Leaders Community, Authenticity Aotearoa, Asian NZ Foundation, Shakti, YWCA, and Asian Family Services. Most importantly, Nikki says that if you want to make a difference, "be authentic and show

up because you want to serve your community". If you're not authentic, people will see through your mahi.

One thing that stuck with Nikki, and I'm sure many other event attendees, was from Professor Terryann Clark's and Associate Professor Roshini Peiris-John's opening address entitled 'Te Tiriti and Asian and Ethnic Minority Health'. Professor Clark said, "Marginalisation should not be a competition." It's important that going forward, ethnic minority health issues are reframed so that they focus on the strength and capacities of communities and the health system at large to overcome inequities. Inequity should not be how we define identity, and communities should not have to fight for the same small pot of resources. Instead, the focus should be on dismantling systems of power so that everyone has access to the resources they need.

Nikki, CAHRE, and undoubtedly many readers "look forward to the day Asians have a seat at every table", where their

names are there not by coincidence but to avoid the application of assumptions and the ghosting of whole populations.



AWARD WINNERS FOR BEST PRESENTATIONS







# Superdiversity

How Mai Chen is ensuring New Zealand's institutions are doing right by our super diverse population



ARELA JIANG (HE/HIM) AND GRACE BURTON MCKEICH (SHE/HER)

Aucklanders. We patron our many ethnic eateries helmed by staff from around the globe with gusto. We swipe through an entire United Nations forum's worth of ethnicities on our Tinders set to a 50km radius. We throw around our 'melting pot' city status with pride. Whether we practise what we preach, everyone is well-acquainted with the idea of 'diversity'. Now there's another concept on the block you need to know: 'superdiversity'. Superdiversity is defined as any country where 25% or more of the population was born outside of it. With at least half of Auckland's population coming from a minority background, on paper we live up to our position as the fourth most super diverse city in the OECD. Aotearoa New Zealand is a certifiable superdiverse. But despite our 'superdiverse' status, our legal and

governance systems have failed to reflect it. And that's letting down a lot of people.

Constitutional administrative law expert, Mai Chen, is trying to fix that. Our Features Editor, Grace, had a chat with Chen on the importance of the superdiversity kaupapa for everyone, and how our systems should change for us to maximise their potential for good.

**...if there's any area that sorely needs a reality check on accounting for diversity, it's our legal system.**

Chen has had a formidable career in the field of public and administrative law: she co-founded one of Aotearoa's first and best public law firms, authored and contributed to numerous texts, and even taught on the subject at the University of Auckland Law School. Chen has established various organisations to improve gender and ethnic representation and create visibility and a network for Asian professionals. In every arena whether it be academic, entrepreneurial, policy, or professional, Mai Chen is a force to be reckoned with. And since 2015, when she founded the Superdiversity Institute on Law, Policy, and Business, she's been putting a superdiversity lens on Aotearoa New Zealand.

Chen sees gaps in the way we accommodate for our immense cultural and ethnic diversity. And if there's any area that sorely needs a reality check on accounting for

diversity, it's our legal system. As Chen says, "equal access to justice requires judges and counsel to be aware that cultural and language factors may affect what the parties are doing and saying and their motivations." It is critical to put a superdiversity framework around the interaction that involves people from different cultures because things commonly overlooked under one lens may prove significant. There's a risk of leaving out relevant cultural nuance when there's a failure to apply a superdiversity framework. "If you don't have a superdiversity framework, or a viewpoint on what is happening, you might be missing something important."

Anyone who's been at law school (or in HR at a law firm during recruitment season) is sick of being told that the law is about people. But it's true. The law regulates us and our interactions with others and the world around us. In an increasingly interconnected, diversifying world, we need to put social and cultural framework around

**There's a risk of leaving out relevant cultural nuance when there's a failure to apply a superdiversity framework. "If you don't have a superdiversity framework, or a viewpoint on what is happening, you might be missing something important."**

the law. It's crucial that cultural and linguistic nuances are understood, taken seriously, and accommodated for in the legal sphere. As Chen explained it, when it comes to misconstrued understandings in court, it "may look like one thing is happening, but when you put a cultural lens on it, actually it might evidence something quite different."

It's not just our legal system that needs a superdiversity framework. Chen puts it frankly: "We need to put a superdiversity framework on everything that we do because we're a superdiverse country." Chen made an example out of the University of Auckland, and that by applying a superdiversity framework around it you'll find that the university is a "hugely superdiverse place", that requires the administration to "accommodate all sorts of languages, all sorts of cultures, and all sorts of religions on your campus." And even though almost everything about our healthcare system needs to be reworked, we need to prioritise incorporating a superdiversity framework. "The way we talk about health, think about health, about illness [and] mental illness, all of that is very, very different if you put a cultural framework on it" Chen says, "There is extreme shame or reluctance to talk about a range of conditions that Pākehā wouldn't have an issue with."

**Systems need to be proactively working to understand the different and numerous cultural contexts colouring the space. Ethnic communities need to be met halfway, to have their background understood, acknowledged, and accommodated.**

And our ethnic communities may be missing out on treatment as a result. Addressing the cultural differences in approaches to health and safety to improve the wellbeing of all New Zealanders is long overdue.

A 'superdiversity framework' can sound daunting, abstract, and frankly, difficult to implement. But honestly, it's pretty practical. Systems need to be proactively working to understand the different and numerous cultural contexts colouring the space. Ethnic communities need to be met halfway, to have their background understood, acknowledged, and accommodated. Otherwise, there will always be conceptual mismatches that will disenfranchise individuals from the system that are supposed to work for them. To Chen, working superdiversity

**We need to put a superdiversity framework on everything that we do because we're a superdiverse country.**

frameworks into all our systems brings only benefits. "New Zealand will be better in reaching out to the rest of the world if we embrace the superdiversity in this country." After all, she explains, "we are a multicultural country on a bicultural base." By having these cultural capabilities necessary to properly address the needs of tangata whenua and our super diverse population, Chen says this sets New Zealand up for "doing business and relating to the rest of the world. We should draw on that."

At the individual level, we should strive towards applying our own microcosmic superdiversity frameworks to our personal interactions. "If you put the superdiversity framework on almost anything" Chen explains, "What it tells you is that IQ is not enough, EQ is not enough." What we need now, according to Chen, is also CQ: cultural intelligence as a critical competency

**The way we talk about health, think about health, about illness [and] mental illness, all of that is very, very different if you put a cultural framework on it" Chen says, "There is extreme shame or reluctance to talk about a range of conditions that Pākehā wouldn't have an issue with."**

to succeed in the 21<sup>st</sup> Century. Chen says what is crucial is to be curious. "You need to be able to reach across cultures and say, 'Hey I'm interested, where are you from?' You can't just presume or apply stereotypes". That openness to improving your cultural intelligence to better understand different perspectives is essential in a country as diverse as ours. "If you're not curious, you won't know the person you're dealing with" says Chen. "No person who wants to do anything in New Zealand can be really successful without understanding that." And CQ is like a muscle. You need to work on it if you are going to have and increase your capability.



# Is 22 Too Young to Say I Do?

What's driving the perceived increase in youth marriages, and should you get hitched too?



GRACE BURTON-MCKEICH (SHE/HER) AND FLORA XIE (SHE/HER)

Is it just us, or are a lot of people getting married recently? Like, in their early twenties. Some are even having kids... on purpose?! For some like ourselves, who can barely commit to the level of ice and sugar they want in their bubble tea, this type of commitment seems incredibly daunting. Is there something in the air that's driving people to get married? Is that thing Covid? Is there really enough time outside of student life to plan a wedding and be a loving spouse? Being the investigators that we are, *Craccum* tried to find out about this phenomenon, calling on psychologists and people with lived experience to comment.

It's important to note that, according to Psychology PhD candidate Nina Waddell, we actually don't have any evidence that more people are getting married at the moment compared to any other time. Our perception of the situation could simply be the

**Our perception of the situation could simply be the manifestation of our biases, personal anecdotes, or the fact that the pandemic delayed several relationship milestones.**



manifestation of our biases, personal anecdotes, or the fact that the pandemic delayed several relationship milestones. Hence, people seem to be getting engaged and married at the same time. Nevertheless, as the experts highlighted, there tends to be a spike in marriages, divorces, and birth rates after natural disasters or other major stressors, like pandemics.

**...there tends to be a spike in marriages, divorces, and birth rates after natural disasters or other major stressors, like pandemics.**

Dr. Jessica Maxwell referred to therapist Esther Perel when she explained that Covid "acted like a relationship accelerator". She said that if peoples' relationships were going well, the pandemic might have strengthened them further. Likewise, it also had the potential to exacerbate cracks in relationships. Dr.



**...if peoples' relationships were going well, the pandemic might have strengthened them further. Likewise, it also had the potential to exacerbate cracks in relationships.**

Maxwell mentioned that Covid left a lot of people with a craving for stability. She could see that people in satisfying relationships might be more inclined to get married to guarantee themselves a person to rely on in challenging situations.

The perceived increase in young people getting married could partly be explained by the pandemic's aftermath. It could also be explained by "a backlash and a dissatisfaction with hookup culture", said Dr. Maxwell. By getting married, a person does not have to deal with the negative aspects of dating and being single. Some young people may also just want to make a formal and public commitment to their partner, and marriage is a way to do that.

The young people we talked to about getting married said they felt ready to take the next step in their relationship. Emily, who was 23 when she married, said that she and her partner were "ready to spend every day with their best friend". MacKenzie and her husband married when they



were 21 and 23, respectively. She said they "dated with the intention of finding a life partner, so it felt like the natural progression of our relationship."

Suppose you're in this situation, and your partner is just the perfect amount of ice and sugar for your bubble tea. What next? What are the characteristics of successful intimate relationships that defy age boundaries? And what should you know before you say "I do"?

According to Dr. Maxwell, meta-analyses have highlighted the importance of commitment and communication in successful marriages. People who are committed to their relationship do things like plan for the future and can't imagine ending that relationship.

**"When you're committed to your partner, you tend to see things through rose-coloured glasses, you tend to make more benign attributions for your partner's bad behaviour. You tend to be more willing to sacrifice and a host of other motivated strategies that really help your relationship flourish."**



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Dr. Maxwell says that good communication predicts relationship success because it can show your partner that you understand them. Contrarily,

poor communication does not promote relationship satisfaction because it increases the likelihood of engaging in hostile behaviours like "being neglectful of your partner and withdrawing from conversations".

According to Nina, some of the most important characteristics of a successful relationship include perceiving your partner to be committed and responsive and appreciative of you, and experiencing low conflict and high sexual satisfaction.

"Being responsive means giving your partner what they say they need, not what you think they need". Nina says all these characteristics are in our control, can be developed over time, and need



**... some of the most important characteristics of a successful relationship include perceiving your partner to be committed and responsive and appreciative of you, and experiencing low conflict and high sexual satisfaction.**

constant practice.

In addition, Dr. Maxwell emphasised that you and your partner should ensure that you're not just "sliding into marriage". You shouldn't be getting married because of inertia or because you think that's what people expect you to do. Instead, getting married should be a "thoughtful decision" that comes from a feeling of personal commitment. This means that you want

**Dr. Maxwell emphasised that you and your partner should ensure that you're not just "sliding into marriage". You shouldn't be getting married because of inertia or because you think that's what people expect you to do.**

the relationship to continue and the thought of getting married is not just a result of feeling "locked-in" in your relationship. One way to avoid this, Dr. Maxwell offered, is that if you are unsure about getting married but want to move in with your partner, move into a place you can afford on your own (if you can). That way, you're not "locked in" to the relationship and tempted to stay with your partner out of convenience.

Emily and MacKenzie recommend that before getting married, you and your partner might want to seek professional pre-marital counselling



or take a marriage course. These services can help bring up aspects of marriage you might not have thought of before, such as your expectations of each other regarding finances, housework, and life goals.

For Emily, MacKenzie, and their partners, their friends and families supported their decision, were excited, and helped them organise their weddings. For

**Whatever your relationship status, Emily says, don't be afraid to follow your heart. Live, laugh, love (in marriage or not).**

MacKenzie, some of her friends found it difficult to understand her decision but eventually came around. She said it probably helped that they get along well with her husband. Whatever your relationship status, Emily says, don't be afraid to follow your heart. Live, laugh, love (in marriage or not).

The *Craccum* team will expect their invites for any upcoming weddings promptly at [editors@craccum.co.nz](mailto:editors@craccum.co.nz). We would make beautiful bridesmaids and groomsmen.

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## THEATRE

### GAY DEATH STOCKTAKE

WRITTEN AND PRODUCED BY  
NATHAN JOE



FLORA XIE (SHE/HER)  
AND  
ARELA JIANG (HE/HIM)

As part of the Auckland Fringe Festival, *Gay Death Stocktake* is a show that explores the idea that a gay man's defining decade is over by the time they're 30. This is a show with no director and with a different performer gracing the Basement Theatre's stage every night. There are no rehearsals—it's bold, hilarious, and hard-hitting.

We went to see two of the five performances to get a fuller experience of the show—Flora reviews **Sam Te Kani's** performance and Arela reviews **Ryan Carter's**.

#### Sam Te Kani | Tuesday 6 September

After seeing Sam's performance at *Dirty Passports*, I knew for sure that I was going to be in for a good time. And boy did this show exceed my expectations. I never really know what I'm in for when I go see a **Nathan Joe** production, but I thoroughly enjoy every one. With

Sam's charisma and wit combined with Nathan's writing, *Gay Death* was a whole 60 minutes of belly-aching laughs and deep, resonating feelings.

The theatre form was particularly clever with its audience interaction and immersive nature—the fact that neither Sam nor the audience knew what was going on and what would happen during the show was such a fresh experience. It was incredibly interesting to watch Sam bring Nathan's deeply personal poems and experiences to life, but with Sam's flair and witty quips. It's almost like an intimate bonding moment between two creatives and we were watching and helping throughout the whole process.

Of course, with a show that is so experimental, minor bumps are always inevitable on opening night and Sam worked around them with ease. Aside from some disturbances in the audience, Sam's performance of *Gay Death* was stellar. If I could, I would watch every single performance just to see the different performers' own personal takes of the set of tasks they have to complete.

#### Ryan Carter | Wednesday 7 September

There was something so special about seeing Ryan perform to an eager crowd of gays, friends, and gay friends. At times hilarious and raucous, yet beautifully

intimate, I left *Gay Death* with a greater appreciation of not merely Ryan as a performer, but of gay culture. Whether it was running around chasing balloons on stage, telling the audience about his threesomes, or his final 'gay death', each task completed draws you closer to Ryan and his experiences as a gay man.

Once again, it was a delight to experience Nathan's writing as the thrumming life force behind the performance. But not once did it feel like Ryan was a mere puppet for Nathan—he made it his own through his willingness to open up. Though the show felt incredibly personal, but Ryan's lighthearted frankness and cheeky humour never made anything feel heavy. Of course, the buoyant, slightly cheesy elevator music helped.

When Ryan's final task eluded him and gay death became him, there was a genuine sense of mourning from both performer and audience. I'm still left wondering whether Nathan set that up on purpose as some sort of meta commentary on evading Daddy Time and the impossibility of such a task. Or maybe I should appreciate Ryan taking his sweet time. Either way *Gay Death* is such a chaotic experience it'll have you coming back for the approaches to utter mayhem.

**Leave gay or die trying.**

PHOTO BY ANKITA SINGH



## FILM

## MURU

DIR. TEAREPA KAHI


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

SPOILERS

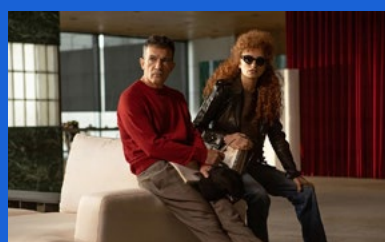
*Muru* tells the story of the 2007 police raids on the people of Tūhoe, a series of armed invasions conducted in response to alleged paramilitary training camps in the Urewera mountain ranges near the town of Ruatoki.

The film doesn't claim to be a retelling of what happened. Instead, the audience is urged to look at the film as a response. A response to continued efforts by the crown to inflict trauma on tangata whenua. A response to New Zealand, and a response to all those who invaded Tūhoe that day. The film should be praised for its decision to tell a different story. Diverting from the tale told to us is a bold creative decision that doesn't dismiss the events of that day.

Filed on location, *Muru* offers one of the most accurate representations of rural Māori community and culture. **Cliff Curtis** looks to have trained to speak with a Tūhoe dialect and offers a charismatic every-man performance playing Sergeant 'Taffy' Tawharau. Tūhoe activist **Tame Iti** plays himself and is unsurprisingly captivating, also giving us one of the best shots of cinema I have seen in a long time. When Tame decides to announce himself to the armed forces, he rides in with his cavalry in tow, making sure the invaders meet him kanohi ki te kanohi (eye to eye).

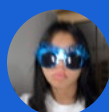
The cinematography is unreal. Te Urewera offers expansive shots of Papatūānuku. When director **Tearepa Kahi** sets the stage during the film's first act, the camera remains static during shots of the land because maunga remain strong and unmoving, even during the chaos of Sergeant Taffys' tumultuous story.

***Muru* brings new breadth to New Zealand history and action-cinema.**



## FILM

 OFFICIAL  
COMPETITION

 DIR. GASTÓN DUPRAT AND  
MARIANO COHN

 GABBIE DE BARON  
(SHE/HER)

*Competencia Oficial*, or *Official Competition* is a 2021 film directed by **Gastón Duprat** and **Mariano Cohn**. Wikipedia says it's a comedy but that's not the case... I wouldn't know how to describe it but it definitely keeps you on your toes while feeling inept at the same time. Which, honestly, blows my mind.

Let's get it out of the way: **Penélope Cruz**, **Antonio Banderas**, and **Oscar Martínez** were all so topnotch. Cruz portrayed an eccentric directorial role astoundingly, holding so much restraint and vivacity. Banderas and Martínez played such a great back and forth, creating such a unique yet overplayed dynamic. Being rivals but coworkers, in slow acceptance of each other, yet hoping that each would change.

The film itself was absolutely stunning. The visuals were adjacent to the architecture of the setting—mimicking or complimenting it. There were also so many layers to the film, it became so meta at one point, *everything was mirroring everything*. The dialogue felt a bit too laced, but then that's the theatrics of filmmaking that also tried to be reflected, I guess. Overall, it was such a treat and kind of funny how all the characters were pretentious in their own ways... maybe a nod to the industry too, aye?

**Maybe an 8.5/10. Something was missing, or overdone. I can't pinpoint it, but it was a pretty meta film.**



1. **Fall Back Down**  
Jim  
Nothing
2. **Ripship is Online**  
Ripship
3. **True Stories**  
Soft Bait
4. **Smelter**  
Die! Die! Die!
5. **Bald Spot**  
Elliot Dawson
6. **ism**  
Half Hexagon
7. **Cold**  
Stella Donnelly
8. **Love Hertz**  
Dateline
9. **The Way It Works**  
Soaked Oats
10. **Break!**  
Fazerdaze







# Dawn Raids

WRITTEN BY OSCAR KIGHTLEY, DIRECTED BY TROY TU'UA AND TANYA MUAGUTUTIA



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

Written by **Oscar Kightley**, *Dawn Raids* tells the story of a single Samoan aiga (family) residing in the central Auckland suburb of Ponsonby during the 1970s. During this period, special police squads conducted aggressive and targeted raids on the homes of Pacific Islander families, either during the late hours of the night or early hours of the morning. These events are referred to as the dawn raids. Introduced by the Labour government's Norman Kirk, the dawn raids were reintroduced and intensified by Robert Muldoon's third National government.

The show comes not long after a formal apology given by Prime Minister Jacinda Ardern. On 1 August 2021, Ardern delivered a formal apology in a public *ifoga* ceremony before 1,000 Pasifika guests at the Auckland Town Hall, four decades since the events that inspired the play.

It was not until I left high school that I fully learned about the dawn raids. Plays like this and shows like *The Panthers* (2021) are vital in educating the country on its traumatic and racist past.

The play begins with a charismatic performance by Sione (played by **Michael Falesiu**)—the eldest son of To'aga and Mose. Factory worker by day and singer by night, who opens the show using an Elvis-inspired alter ego, Fabian, thinking it is the only way for him to be successful. The events that follow Sione and his beloved Fuarosa (**Gabrielle Solomona**) allow Sione to regain his Pacific identity at the show's end, becoming unapologetically Samoan.

**Launie Tofa** (Mose) gives us a performance that is both infinitely comedic and realistically tragic. The character of Mose is relatable, and his humour captures that of stereotypical 'fob' Pacific Island parents, yet his

insistence on abandoning his culture in favour of a white man's world. Mose captures the belief of many Pacific Island parents of the time who only wanted the best for their family.

**Talia-Rae Mavaega** (Theresa) is ludicrously radical, political, and educated. One of the best lines in the show is when Theresa is asked by a police officer, "What island are you guys from?" where she replies, "The North Island".

**Italia Hunt** plays Steve, a Samoan police officer in a predominantly Pākehā workforce. He is a conflicted character who questions his identity as a Samoan man who is also a police officer.

The show's highlight is the ultimate arrival of police on the doorstep of the family's house. The chaotic sequence shows the horrifying experiences that the Pacific Island community had to endure. Screams for help from those fleeing from police are directed to the crowd as we merely watch. It captures the horror and trauma which is still felt by many to this day. I heard tears from all directions during the showing.

Scene transitions are clean and calm, while the set design is inspired and detailed.

*Dawn Raids* captures the intergenerational trauma of the decade whilst creating an emotional, cultural connection with the audience. The show transports the audience back to that decade in a vivid and hilarious way. The jokes resonated with the Polynesian audience with gags that only our people could truly understand. The show is deeply moving, intensely angering, and resoundingly flawless.





# Hear *The Writer* Scream

How Silo Theatre's newest piece breaks the scene wide open



MADELEINE CRUTCHLEY (SHE/HER)

The beginning of *The Writer* takes the audience by surprise. The house lights blare and the pre-show playlist slowly drops off as a Young Woman

walks from the audience onto the seemingly unarranged stage. She's met with an Older Man, the writer of the show she's just seen. She attempts to retrieve the bag she's forgotten, while he asks if she enjoyed the play. An argument breaks out—she thinks it was sexist and she's angry about the state of theatre. He's defensive and condescending, and a heated discussion about power unravels. Then, these characters break, and assume the role of Actors, as a Writer and Director walk on stage. They put down chairs and engage in an awkward panel discussion about the dialogue that's just played out. The beginning of *The Writer* fiercely attacks the forms and norms of performance. It sets up the

cathartic challenge the play poses to the forces that constrain and drain theatre of its magic.

*The Writer*, which has landed at Q Theatre after its exciting premiere in London in 2018, explores sex, power, capitalism, and theatre in our current culture context. Throughout the play, these themes are explored through different settings, though it's consistently staged as a meta-text. It knows it's taking place in the space of the theatre, and highlights the power struggles relevant to the art form. It depicts a female Writer struggling against a male Director, trying to get a story told on her terms, which he doesn't appreciate or attempt to understand (he tells her that her rage is "zeitgeisty"). It shows the discomfort of an actor of colour, as white creatives stumble over words like intersectionality and diversity.





It represents the possibility of non-normative theatre, which is quickly interrupted by the Director's rejection. The writer of the piece, Ella Hickson, says that she "really wanted to break things" in the play, and the piece does, again and again.

The play is divided across five acts, and breaks many naturalistic conventions of theatre. The four actors play different characters, the wings of the stage are visible throughout many scenes, the fourth wall is repeatedly broken, stagehands walk through active scenes, audience plants speak from the theatre seats, and the dialogue is intricate and certainly heightened. As an audience member, you're never quite sure what the rules are, and it's a nerve-wracking, exciting experience. It takes apart the patriarchal constructs of theatre, of realism and naturalism, and imagines who a break to those forms might be liberating for.

And the play doesn't necessarily offer resolve. It highlights the inherent objectification of women on stage, points at the restriction of normative dramaturgical forms, and considers the degradation that seeking profit in the setting can cause. It cracks these

massive problems open, representing them frankly and with clear disdain. The closest it gets to finding peace is in the third act, staging the the experience of getting an IUD, the myth of Semele, and the freedom of sex without the gaze through narration and poetic movement. But of course, that's interrupted, and the audience is left to imagine how we might really access theatre beyond patriarchal forms.

*The Writer* is steadfast in its quest for magic and forcefully condemns norms of the form. Hopefully, it's a stepping stone piece for more works that will challenge the wider power structures that impede expression in our art. These forces are insistent, but so is theatre, and as the Young Woman asserts it should be "made to heal us."

**THE WRITER, DIRECTED BY SOPHIE ROBERTS, RUNS UNTIL 18 SEPTEMBER AT Q THEATRE. IT STARS SOPHIE HENDERSON, ASH WILLIAMS, STEPHEN LOVATT, AND MATT WHELAN. USE SILOWRITER FOR A STUDENT DISCOUNT!**



# Tracks for the Final Push



MADELEINE CRUTCHLEY (SHE/HER)



1

Congrats! We've reached the last quarter of the uni year. We're at the point in the *Rocky* montage where he's jumping up the last set of stairs. We're at the bit in *Princess Diaries* transformation where they're plucking Mia's eyebrows. We're cosplaying Gemma Chan eyeing the door at the *Don't Worry Darling* Venice premiere.

Whatever state your schedule, laptop organisation, and bedroom are in, you've reached the last push of the year. Hopefully you've enjoyed some time off in the break, and are feeling a sense of optimism about what's to come. These tracks, all by artists based in Tāmaki Makaurau, or wider Aotearoa are a good boost to get you to the end. A few even have real life gigs happening in the city, for a dance-your-stress-away night.



2

## 1. My Brain Is A Vacant Space

**Hans Pucket**

Okay, the title might seem a little defeatist, but this track from Hans Pucket is a toe-tapping bop. The groovy song, which is the first single off their upcoming album *No Drama*, explores feelings of social anxiety, and really speaks to feeling drained and a bit out of it. It's a nice pat on the shoulder for the general essay writing vibes.



3

## 2. Don't Go Back

**Marlon Williams**

This disco-y new track from Marlon Williams is perfect for a stress-free dance break. The lyrics attempt to lure the listener; *Don't go back to the party*. You'll need someone to tell you that, because it's all you'll want to do after looking at that Canvas calendar.



4

## 4. Break!

**Fazerdaze**

That's right! Break! Take a minute! As those frustrations start to boil, Fazerdaze's newest single is there to let you have a bit of a moment. It's also got a reassuring note to it—it's all about how things should break apart, so you can stop pretending and live out your truth.



5

## 5. Dumb For My Age

**Dateline**

This indie pop track, which gives the Dateline album its name, is all about feeling like a bit of an imposter, a bit out of your depth. If you're really behind on readings, and trying to ramble your way through a 50% assignment, *Dumb For My Age* is going to ring a little too true.



6

## 3. Chuck it in the trash

**Erny Belle**

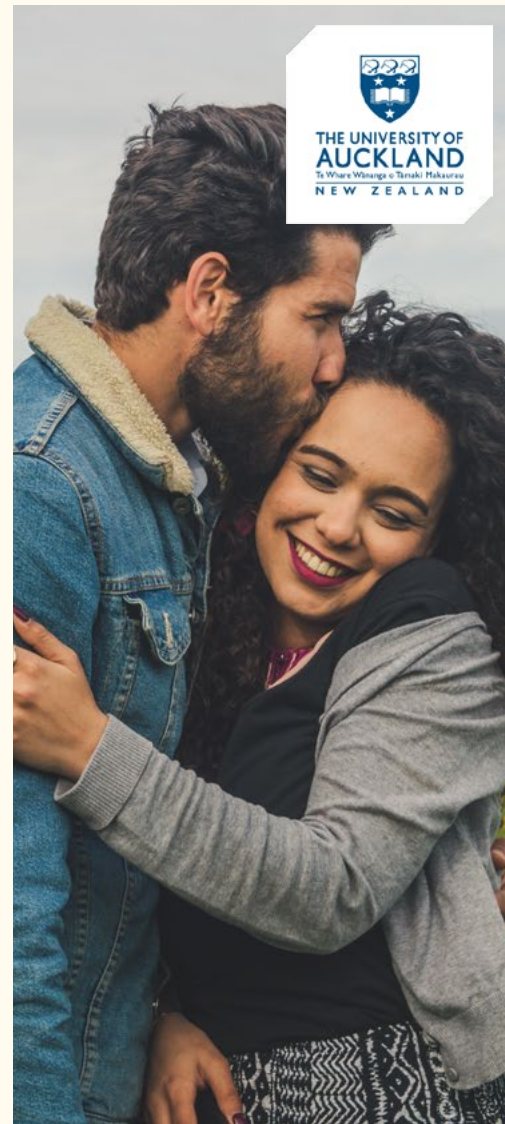
This beautifully melodic, slow paced song from Erny Belle's debut album *Venus Is Home* is a staple for late night listening. Its slightly cynical title doesn't convey the sweetness of the track, which seems to imagine starting over in a hopeful tone. It's relaxing, and bittersweet, and strikes such a unique mood—one you'll revel in after listening.

## 6. Knees Deep

**The Beths**

The music video for this song has the band members skipping practice to bungy jump off the Harbour Bridge. The track is all about being brave and finding the fun in facing a fear. It's pretty victorious in sentiment, making it the perfect track to wrap up the semester to—load it up on the playlist, and then jump around and get silly to it once you conquer the next six weeks. *Craccum* believes in you!





# couples participate

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# THE GOOD, THE BAD, & THE UGLY OF BOOKTOK.

Let's get lit(erature)!

CRACCUM

CRACCUM EDITORIAL TEAM

It's 2022, and reading has officially become hot again. Main characters are mysteriously flicking through their paperbacks on the train, Colleen Hoover has dominated the shelves of

**The sky was a misty Earl Grey, I had Phoebe Bridgers playing softly in the background, and even a candle burning for extra ambience. I was fully ready to be immersed in the delicate melancholy and wistful romance of the Sally Rooney-verse.**

Whitcoulls, and the TikTok dances on our For You pages have been replaced by aesthetic book hauls. For anyone that survived the early 2010s YA Fiction era, this reading renaissance is eerily familiar and nostalgic, and we're absolutely here for it.

However, instead of spending your entire paycheck at Unity Books, or scouring the internet for free botched PDFs to see what the fuss is all about, we've read BookTok's top recommendations so you don't have to!

## *Normal People by Sally Rooney*

**Nancy:** Believe me, I was desperate to become a Sally Rooney girlie. When I first read the book, it was drizzling outside. The sky was a misty Earl Grey, I had Phoebe Bridgers playing softly in the background, and even a candle burning for extra ambience. I was fully ready to be immersed in the delicate melancholy and wistful romance of the Sally Rooney-verse.

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But, the one-dimensional characters of Marianne and Connell did not deliver. Normally, I go feral for plotless novels, but the painfully boring and pretentious protagonists had me in absolute agony, and practically begging for the book to be over. 2/5 GoodReads rating.

**Gabbie:** I'm not gonna lie, I like it. I'm a diehard romantic, but then again, I also hated it. Like just get together, goddamn it. It was nice to see how much they loved each other but fear just got in the way—struck a chord with

me, I guess. Very Wattpad for its lack of quotation marks and its smut. Lotsa smut, but not hating.

### ***My Year of Rest and Relaxation* by Ottessa Moshfegh**

**Nancy:** If you froth over heinously unlikeable, unhinged, and chaotic women protagonists, this is a must-read. While the novel is intentionally plotless, largely revolving around the unnamed main character's mission to 'hibernate' for a year, the gritty nastiness and drugged haze of the protagonist will have you frantically turning the pages. Don't be surprised if you also find absolutely cackling at Moshfegh's deliciously absurd and dark humour.

Refreshingly, the author provides an accurate depiction of depression, refusing to shy away from the debilitating lethargy, apathy, and hopelessness that can come with being depressed as shit. She raises hard-hitting philosophical questions, including whether suffering is ever escapable, and whether we can ever find meaning in an abyss of meaninglessness. It's bizarre, beautiful, and above all, brilliant.

### ***The Seven Husbands of Evelyn Hugo* by Taylor Jenkins Reid**

**Nancy:** As BookTok's golden child, this novel implanted ridiculously high expectations in my head. Is it good enough to be a literary classic? Definitely not. But, is it an easy and light read, perfect for getting you out of that

**She raises hard-hitting philosophical questions, including whether suffering is ever escapable, and whether we can ever find meaning in an abyss of meaninglessness.**

reading slump? You bet. This doesn't mean that it's not incredibly overhyped. I'm still baffled as to how this got 4.5 stars on GoodReads, despite the lazy writing (in places), and the weird journalist side-plot that contributed absolutely nothing to the storyline. But, sometimes all you want is a fun breezy read, and not for your brain cells to be thought-provoked. This book will do just that.

### ***Valley of the Dolls* by Jacqueline Susann**

**Nancy:** This novel is the OG *The Seven Husbands of Evelyn Hugo*. It's got the same melodrama, glitz, and glamour of 1950s Hollywood, and ensemble of predictable characters. But, hot take: it might be slightly better. Maybe it's because it was published in the 1960s

**It's a complete and utter trainwreck from the start to the finish. One moment the characters will have you hurling in disgust, the next you'll find yourself wishing you were part of their little Greek scholar gang.**

(and considered highly scandalous and edgy at the time) that makes it ever more gripping and trashy. Maybe it's because I was waiting for the motherfucker Lyon Burke to die a horrible painful death the entire book. Either way, this soap opera of a novel continues to be a pop culture classic.

### ***The Secret History* by Donna Tart**

**Arela:** If High School me had read this cursed text, social nightmare fuel, I would've been so insufferable. Absolutely no mates behaviour. This book is probably the most pretentious, litwanky, fake-deep text I have ever read. And I fucking ate it up. I would

**Even after reading about doing coke behind Burger Kings, murder, and the hints of sibling incest and cannibalism, it somehow felt fantastical because the writing was so compelling.**

be lying if I said that I couldn't help myself from romanticising this book even at its grimmest moments. It's that damn compelling. This was the birth of dark academia after all, and Ms Tart's mind was so ready for the edgy TikTok teens decades later. Even after reading about doing coke behind Burger Kings, murder, and the hints of sibling incest and cannibalism, it somehow felt fantastical because the writing was so compelling. The characters are so enigmatic and charming I felt myself being drawn deeper into their little circle of charismatic scholars. What can I say? The academic in me yearned to be part of their little club. Until it didn't (because they, ya know, were actually god awful people). Definitely not a good read for anyone who suffers from delusions of grandeur, but actually just sits alone in lectures.

**Nancy:** *The Secret History* is a straight-up mind-fuck. It's a complete and utter trainwreck from the start to the finish. One moment the characters will have you hurling in disgust, the next you'll find yourself wishing you were part of their little Greek scholar gang. While this novel is on the chunkier side, Ms Tart's insanely descriptive and enthralling writing style will have you cruising along. But, be warned, you'll probably be obsessed over this book for days, and/or develop a serious superiority complex.



# Quiet Quitting... OR JUST do

It's time we acted our wage



GABBIE DE BARON (SHE/HER) AND NANCY GUO (SHE/HER)

Quiet quitting. It's the latest phenomenon that's got HR managers, CEOs, and girlbosses collectively quivering in their boots. Boomers across the world are crippled with moral panic, taking to the comments of NZ Herald's Facebook articles, preaching about the moral corruption of the young generation, and the tragic death of the work ethic.

While we're not exactly in mourning over the supposed 'loss' of rising and grinding, the concept of 'quiet quitting' has often been misinterpreted. It has

nothing to do with the erosion of hard work. Nor is it a new phenomenon. Instead, quiet quitting is the growing movement of workers committing to only doing what their jobs pay them to do. It encourages us to collectively say farewell to answering emails outside of work hours, picking up calls from your boss, showing up early, or taking on responsibilities outside your job requirements.

Why are we seeing a resurgence of resistance against the dominant hustle and grind culture? One student commented that quiet quitting is "less of a trend, and more of a generation understanding their worth." Another thought that this movement was a sign that "people are finally waking up to the scam that capitalism is." Others also commented on the impact of Covid-19, and how the pandemic brought more awareness for self-help and boundaries for work. It seems that this movement is set on the backdrop of increasing economic inequality, lower social mobility, and job security. Clearly, quiet quitting is nothing new. It is part and parcel of other 'trends' that signal the radical shift in the way Gen

**After all, "minimum wage asks for minimum effort", as one student commented, highlighting the pointlessness of hard work in roles that offer little reward for greater performance.**

Z and Millennials view work. The 2020 TikTok hashtag 'IDontDreamOfLabour' was an outpouring of criticism towards the 9-5 lifestyle, and the glamourised notion of a 'dream job'. The explosion of the cottagecore aesthetic saw the dismissal of the ceaseless pursuit of economic growth, and instead advocated for simple and sustainable living, and partaking in activities that don't generate income. Even the emergence of the 'goblin girl' aesthetic is part of this broader value

**Clearly, quiet quitting is nothing new. It is part and parcel of other 'trends' that signal the radical shift in the way Gen Z and Millennials view work.**



ing your  
OB?

shift, rejecting the 'it girl' aesthetic's emphasis on relentless productivity, and instead pushing for anti-self improvement activities.

Many students working part-time jobs have resonated and even applied the concept of quiet quitting. After all, "minimum wage asks for minimum effort", as one student commented, highlighting the pointlessness of hard work in roles that offer little reward for greater performance. "I'll do my best at work, but at the end of the day, I know I'm replaceable. I have a life to live outside of my job. We work to live, not live to work", remarked another student. Setting healthy boundaries that prevent students from burning out, or overworking, seems to be a practice that's gaining more traction. It's understandable that because this concept encourages a 'I'll only do it, if I get something in return' mindset, it promotes a more transactional outlook to work and labour. But, the thing is...

FUCK THIS !!!

isn't business transactional? What's wrong with not going above and beyond, if you receive zilch in return? Especially given the widespread staff shortages across hospitality and retail, it's unfair to expect employees to be taking on the duties of two to three people, while receiving the exact same pay.

For others, quiet quitting allows them to reclaim work-life balance. Like many other students, Gabbie resorted to rostered hours in hospitality as a part-time job to help pay bills. Like most hospitality jobs, it was flexible enough to work around a uni schedule, but not flexible enough to give time off. When she asked to miss three days from work, during New Years, despite working shifts that ended at midnight for most of December, Gabbie was still given a sermon from both the manager, and one of the franchise's regional heads. They "did not appreciate" her request of taking an out-of-

**"I take every single minute of my break, because if I'm not getting paid, I'm not working. If someone asks me a work-related question on my break, I'll make sure to take extra time to make up for the time I spent answering the question".**

**Ultimately, quiet quitting has little to do with being slack or unmotivated in the workplace, and more with the corrosion of work-life balance, adequate pay, and fair working conditions.**

towner during the busiest time of the year. Similarly, in Nancy's previous experience in hospitality, the workplace culture constantly pressured and guilt-tripped employees to pick up extra shifts or offer to stay longer. Those that didn't were automatically chucked into the manager's 'bad books', which meant receiving less favourable treatment by the managerial staff.

However, one student found the quiet quitting movement's emphasis on the importance of rest to be empowering. They said that "I take every single minute of my break, because if I'm not getting paid, I'm not working. If someone asks me a work-related question on my break, I'll make sure to take extra time to make up for the time I spent answering the question".

Ultimately, quiet quitting has little to do with being slack or unmotivated in the workplace, and more with the corrosion of work-life balance, adequate pay, and fair working conditions. It's a rejection of capitalism's incessant fetishisation of hustle culture, and a call for workers to set healthy boundaries, and prioritise their well-being.



# The Lost Art of Using Your Imagination

Exploring the creativity in the imagined and fantastical...



CHARLOTTE SCRAGG

*Charlotte. 25. Tāmaki Makaurau. Student teacher, aspiring writer, flower lover.*

This is a note I have stored in my phone to put on an Instagram bio as a reminder to myself or an attempt to clarify what I really want out of life. Honestly, I'm not really sure what it's for. I've changed it many times, adding in that I'm British, love to dance, have two cats named after Queens, always have a loving relationship with my beloved partner, and my long time secret dream... be a successful published author.

And yet those few words squished together in a tiny space still don't seem to capture my true essence. Gosh. I don't know if I really understand what an 'essence' is. So, I silently struggle with this 'thing' and never share it because it just seems an impossible task to perfect. How am I supposed to summarise myself? Do I really have to market myself like this? Once I've put it out to what feels like a vast, busy space full of everyone and nothing, will my life suddenly change? Is this what it means to figure myself out?

I don't have the answers. Maybe you do.

So, then I thought... What are the qualities that I am good at? What do I

**It's here in the writhing stillness that after the initial aching, itching, dark discomfort that I get to do one of my favourite things... use my imagination.**

like best about myself?

That answer is easy,

My creativity.

*Charlotte. Creative being.*

Nope, that doesn't sit right with me either. Aren't we all creative beings? It sounds a bit aloof and airy-fairy. It's definitely far too general for the Universe to ever grant my wishes. You have to be specific if you want to manifest anything, didn't you know?

And so I dive back into the depths of despair. Which is a strangely comforting place for me to be. It's here in the writhing stillness that after the initial aching, itching, dark discomfort that I get to do one of my favourite things... use my imagination.

*Ahhhhh, my best friend. My constant source of comfort, joy, messiness. My little slice of me that I get to escape to at any time. Like sinking into an all consuming dream, that leaves me feeling revived. A sacred prayer. A dazzling love affair. A sleepy dream. An antidote to the suffocating society we find ourselves in. A whisper in the air. The lick of the salty sea. The smell of sweet peas and honeysuckle. Freedom. Space.*

*The thing that I've created, just for me.*

I've always had a very vivid imagination. It's this beating part of me that helps me make sense of life. It's the core of my being that connects me to that untouchable *thing* that we all don't quite understand. Yet for so much of my life it's been painted as a silly, childish thing that adults don't have time to do. I've had to wrestle with people unloading their opinion from-who-knows-where, that it's



**And so you see, my imagination is my friend. A kindred spirit. It always has been and always will be.**



dangerous to spend too much time in an imaginative place. That if I'm not careful, I'll lose touch with reality (which obviously has never happened). But isn't that the whole point? To allow ourselves to explore the crevices of our mind, without the distractions of the world, and see it in a way that feels right for us? To make sense of the things that don't make sense? Because we all know that it's not always rosy in our imaginations, sometimes it's dark, twisty, and tangled. Sometimes mine frightens me. Yet when I let it engulf me, I've never once completely drowned. Sometimes it's in the thick, inky waters that I feel free. Because suddenly sparkling pin pricks appear and I'm swimming in the starry night sky. And then I laugh wildly. Like I can never quite do in the humdrum of daily life. Because in my imagination, the world has got me. Like a baby in a cradle. And so you see, my imagination is my friend. A kindred spirit. It always has been and always will be. I'd like to put that on my Instagram bio, but it seems far too revealing. And you know what, that's okay.

Some things are meant just for me.

One of my favourite things to do to relax, is to put on a piece of beautiful, moving music... close my eyes... and let my imagination roam. I don't 'think'. I just let it show me a kaleidoscope of images, ideas, colours, feelings, smells, voices, words. I let it take me on a journey. I let it move me. And if I feel like it, I explore something really juicy. I

**But isn't that the whole point? To allow ourselves to explore the crevices of our mind, without the distractions of the world, and see it in a way that feels right for us? To make sense of the things that don't make sense?**

**In a time, where everything is shared, visible, curated, picked apart, and monetised. There is something unbelievably special about having a vast, unlimited place that is mine, and only mine.**

write it down. Or take a mental picture and store it for a time when I want to see it again. Or I just let it flow through me, like silky water. Cleansing, clearing, and shaping who I am.

I have essentially built my own flower-filled world. I can go to it at any time. Sometimes it's just for a few moments. Sometimes hours. When things inspire me, it strikes my imagination. When I love someone or something, it nurtures my imagination. When something hurts me, my imagination holds me. So, when those inevitable icky times hit I know that somewhere deep inside me, like a buried bulb waiting for spring, my imagination waits. It waits and waits until one day I feel ready to get lost in the ever-changing woodland of my imagination. In a time, where everything is shared, visible, curated, picked apart, and monetised. There is something unbelievably special about having a vast, unlimited place that is mine, and only mine. There's no need to try and tame it, name it, or squish it into a few words on an Instagram bio. I just let it colour my world, dance with me as I move through life and sing to me in the loud, quiet and in-between moments.

*Charlotte.*



# ARONA = IN THE = ARENA

*Each week, our resident sports columnist Omni Arona tries to justify wasting his life watching sport and tells you who's been shit*



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

## EPL

Erling Haaland set a new record for goals with 10 in only six games played. It only took the striker 38 minutes to net his second straight hat-trick during their match against newly promoted Nottingham Forest. He's looking like a cheat code at the minute. Like Francis Ngannou with Thierry Henry's speed.

The big game of the week will be Tottenham vs. Man City. Unfortunately, this issue will be written up before that game is played. I'll make the assumption that Son scores a hat-trick and does a backflip celebration in front of Pep (Mercy Haaland pls).

Man United look to have turned their season around with four wins on the trot beating league leaders Arsenal 3-1. The arrival of Martinez, Casemiro, Erikson, and Antony have brought new life to Old Trafford while Cristiano Ronaldo and Harry Maguire start on the bench.

Brighton look to have started strong as they sit at fourth on the table already beating Man United and West Ham and thumping Leicester City 5-2. Trossard, Mac Alister, and Mwepu look to be quality.

The Champions League opened with Mbappe and Haaland scoring a brace each against Juventus and Celtic respectively. Chelsea's loss to Dinamo Zagreb meant that Thomas Tuchel was sacked despite winning the Champions League in 2021. In the last sport column, I expressed that Liverpool's early woes would dissipate and they'd regain their form soon enough. I couldn't have been more wrong. Liverpool were beaten 4-1 by Serie A side Napoli with Joe Gomez and Trent getting spun. I've seen training cones put in more effort than Trent who was at fault for the third goal.

## Mercedes vs. Ferrari Battle for Second Place

F1 returned after the summer break with the Dutch Grand Prix. Mercedes looked across the paddock, saw Ferrari fucking up every single race, and thought "yeah I'll have some of that". Lewis Hamilton looked on to get his first win of the season, but a strategy fuck up netted Max Verstappen his tenth win of the season. Red Bull look to win both the Constructors Championship as well as the Drivers' Championship.

Ferrari continue to ruin Charles

Leclerc's chances of challenging Verstappen for the Drivers' Championship. Multiple strategy mishaps has caused fans to call for a change in personnel within the Ferrari garage.

McLaren signed Oscar Piastri to replace Daniel Ricciardo's seat for 2023 after Alpine fucked up their chances to keep the promising future superstar within their camp.

## The Shit Trophy

Ferrari would win this if the trophy was called the "shit for consecutive weeks" trophy but I think we're used to it at this point. Liverpool would also have been a good shout after getting bounced 4-1 by Napoli following poor form in the EPL, but this week's shit award has to go to Chelsea Football Club, who looked a bit in shambles despite spending a record £273 million during this past window and sacking their manager following their 1-0 loss to Dinamo Zagreb. A manager who had just won them the Champions League. The Club looks to Brightons Graham Potter, Mauricio Pochettino, and Zinedine Zidane in hopes that either one can change the clubs fortunes.

# Puzzles

V	I	T	D	T	T	M	D	Y	G	M	L	N	M
M	T	Q	R	I	V	I	A	T	T	T	T	A	I
A	O	U	U	M	O	N	W	I	D	O	Y	T	A
R	H	I	G	A	M	O	N	S	T	O	E	I	B
R	S	E	F	G	N	R	R	R	R	T	L	I	O
I	I	T	O	I	I	I	A	E	E	O	E	M	O
A	G	Q	U	N	A	T	I	V	T	P	C	T	K
G	N	U	N	A	R	Y	D	I	I	E	T	H	T
E	I	I	D	T	O	H	S	D	R	N	I	E	O
E	D	T	A	I	N	E	N	G	W	D	O	T	K
S	A	T	T	O	A	A	O	I	E	A	N	O	R
A	E	I	I	N	T	L	N	U	H	Y	O	I	E
H	R	N	O	E	I	T	S	E	T	C	R	R	A
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OMNIARONA  
MARRIAGE  
MAYOR  
MINORITYHEALTH  
DAWNRAIDS  
QUIETQUITTING  
DRUGFOUNDATION  
IMAGINATION  
DIVERSITY  
THEWRITER  
BOOKTOK  
ELECTION  
READINGISHOT  
OPENDAY

WORDSEARCH ↗  
Sudoku ↗

	6	3	4			5	1	8
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			1				6	
9			6		7			2
				4				
5			2		1			4
	1				9			
	2		7			6		
4	5	9			6	7	2	



# HOROSCOPES

*With Mercury retrograde in full swing, Polly Pocket has been feeling all over the place. She's been ghosting everyone except for her therapist, her UberEats driver, and of course her lovely Craccum audience. To find out what to anticipate this retrograde, read on...*

## ARIES

During this retrograde, you may feel a little extra on edge. Essentially, you're ready to fight anyone that looks at you for a little too long. Take this time to recharge and find yourself a non-human punching bag.



## TAURUS

Miss Mercury has got you questioning all of your relationships. Your brain has tricked you into believing you're a burden to everyone around you, but we all know that's not true. Try your best not to jump to conclusions, and instead use this month to look within.



## GEMINI

Recently, your life has felt like a never-ending *Shortland Street* episode. Full of melodrama, chaos, and disloyalty. Anticipate more crazy soap-opera content coming your way this September.



## CANCER

You may be overwhelmed with uncertainty, but rest assured that life always works in mysterious ways. Eventually, things will pan out the way you've always wanted. Sit back and trust the process.



## LEO

Change is the recurring motif for this month. Expect plans and schedules to tip upside down, and maybe even a lost possession, or two. No days will feel the same, but you're a Leo, you'll get through it.



## VIRGO

Do you remember the 21st night of September? Get ready to boogie your way through the upcoming month. You'll be meeting fascinating new faces and reconnecting with a few familiar ones...



## LIBRA

PSA: don't let your inner hopeless romantic convince you into making risky moves, like texting an ex, or pursuing an unavailable candidate. Listen to the stars, this will only lead to regret.



## SCORPIO

The dark gloom that has been following you around is finally beginning to disappear. That extra pep in your step is coming back, slowly but surely.



## SAGITTARIUS

Mercury retrograde has sent you into a downward spiral of confusion. Suddenly, nothing makes sense at all, but somehow also everything makes more sense. During this disorienting time, avoid making long-term plans and decisions.



## CAPRICORN

The universe is begging you to take a break this month. Whether this is in the form of a social media detox, spending more time on your hobbies or with friends and family, it's okay and healthy to cut yourself some slack.



## AQUARIUS

This Mercury retrograde will transform you into a magnetic forcefield. Expect everything you've been manifesting to finally begin to materialise...



## PISCES

Fortunately, Miss Mercury will be kind to you this retrograde. Your artistic spirit will reach new heights, and you'll be left feeling more inspired than ever. This is the time to re-pick up neglected hobbies and dabble in creative projects you've always wanted to try.





GLOBAL **VALORANT**  
STUDENT TOURNAMENT



WATCH THE NATIONAL FINAL LIVE  
ON TWITCH SEPTEMBER 17TH

[TWITCH.TV/REDBULLNZ](https://www.twitch.tv/redbullnz)

intel  
nuc

steelseries

PBTECH

AGON  
BY AOC





**buddy programme**  
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