

CRACCUM

THE UNIVERSITY OF AUCKLAND STUDENT MAGAZINE

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ARE ALL SAFE

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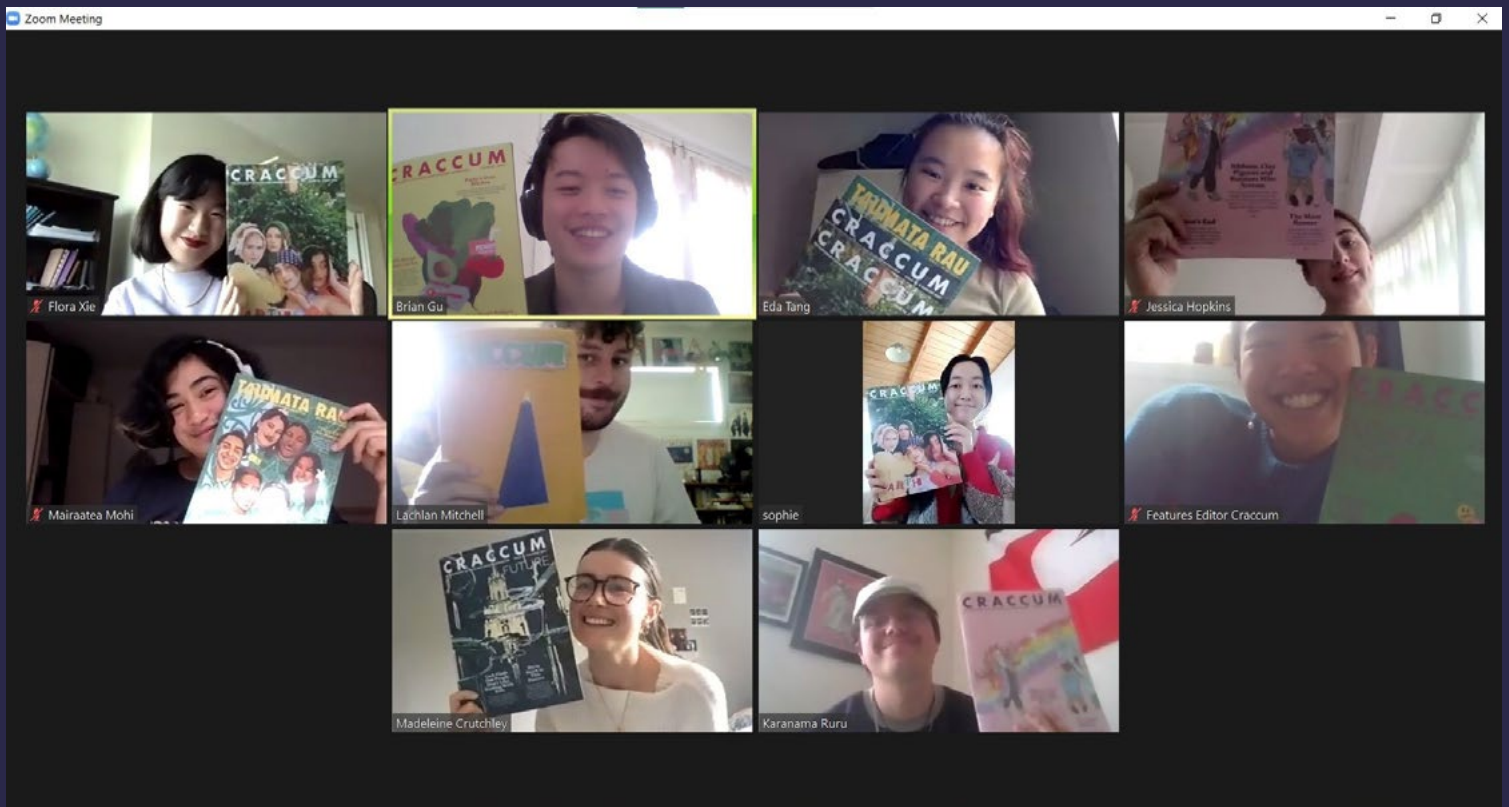
HOME

I HOPE YOU



FINAL ISSUE FOR 2021

FAREWELL



From the 2021 Craccum Editorial team

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The People to Blame

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Hard Conversations at the Christmas Table

This week, *Brian* and *Eda* mask the sadness of farewell with other serious conversations

Yes, it's only October, but the last issue of *Craccum* does indicate we are nearing the end of the year. For some this means job seeking, flat hunting, moving out of town, or fiddling your thumbs around what you should do during summer. There's no doubt someone's going to ask you when you're graduating, or what you're going to do after you graduate or if you've got your eye on a romantic suitor. It's that jolly time of year for all the difficult conversations, and we're going to deal with them all in one editorial.

With that, there's no better place to start than the pressing issue of vaccines. It can be disappointing to hear when people see vaccines as an attack on individual rights and freedoms. Perhaps it may not be surprising, given Western medicine is weighed down by disparities in cultural outcomes, and institutional distrust. However, as with any branch of medicine, there are solutions backed with evidence, and the evidence is that vaccination is critical to restoring our collective freedoms.

Chances are (and that's 84% at the time of writing) you've already had your vaccine. Congratulations for making that decision.

However, that's still a percentage of people who haven't taken that step yet. For you, that conversation may be across the dinner table, or with someone you haven't talked to in years, who is a friend on Facebook. So, if it's within your means, take the time to facilitate or engage with positive and open discussion about the benefits of being vaccinated. You never know how close that conversation might be. Effective communication, which involves a lot of listening and acknowledgement, is what will push us over the 90% target.

Speaking of seeking effective communicators, another difficult decision you might have to make is whether you want to apply for *Craccum* editor. We've had a fantastic year at the helm of a community of talented creatives, and this really is a job like no other. However, life moves forward, and while this experience for us ends, we will always be grateful for the opportunities we've been given and people who have supported us. We have done 23 issues that we are so proud of, and that we hope you enjoyed reading.

Editing *Craccum* is a near full-time job, however, by splitting it between ourselves,

we have managed to do it part-time. In a week, we help guide a team of hard-working paid section editors towards putting content together, communicate with contributors and put together the magazine. Publication weeks are fast-paced, and some weeks can be more intense than others. If you have any questions about the job, or how to apply, see the bottom of this editorial.

And with everything else ticked off, the final item of conversation for our figurative dinner table is goodbye. It has been a pleasure serving as your *Craccum* editors for 2021. It has been a turbulent year, but a highlight for us has been delivering stories to you, by you, every week of semester. From us, *kia kaha*, *kia maia*, *kia manawanui*.

Yours faithfully,

Brian Gu (he/him) & Eda Tang (she/her)
Co-editors of *Craccum* 2021

Link for the *Craccum* editor application form can be accessed [here](#).

For any questions, please email editor@craccum.co.nz



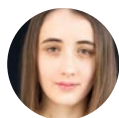
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Calls to Increase PhD Stipend Rejected by UoA



JESSICA HOPKINS

FMHS PGSA has expressed concerns about the currently offered UoA Doctoral Scholarship PhD stipend amount, as it is below minimum wage. Board Member Joseph Chen argues we shouldn't normalise PhD students being underpaid and undervalued.

The Faculty of Medical and Health Sciences Post Graduate Student Association (FMHS PGSA) launched a petition in July, arguing that the University of Auckland's Doctoral Scholarship stipend amount should be increased to the minimum wage. The petition garnered 733 signatures from 456 doctoral students, 190 staff, 69 pre-doctoral students, 13 alumni, and five external signatories.

FMHS PGSA says that PhD students are currently earning well below the minimum wage, let alone a living wage. "This wage disparity between the minimum wage and the PhD stipend has been growing larger and at an accelerated pace since 2016." The scholarship available to high achieving doctoral students currently pays a stipend of \$28,500 per annum. According to the association, this remuneration equates to \$13.70 per hour take-home pay, assuming a 40-hour work week, with 52 weeks in a year.

In their open letter, the student association states that the current stipend fee presents serious financial, ethical, and health concerns for PhD students. They argue that rising living costs in Auckland force students to pursue additional work, pushing PhD students to work 50 hours a week. "These financial and time pressures contribute to problems of stress, mental health problems, and burnout." FMHS PGSA Board Member, Joseph Chen, says that the stipend also doesn't adequately reflect the worth of PhD students. The association's letter cited that Summer Research Scholars, who are typically undergraduate students with no research experience, are afforded a higher hourly wage than PhD students.

In response to these concerns, Deputy Vice-Chancellor Research, James Metson, stated that the scholarships strategy is under review by the Universities Research Committee.

However, in an email to the association, Metson noted that increasing the stipend wouldn't be their priority. The University also does not accept that the argument scholarships pay below minimum wage. "The University of Auckland PhD stipend is already the highest in the country, as is appropriate given living costs in Auckland".

In the email, Metson stated that the University has a difficult balance between the value of the scholarship and the number we can offer. "This is an important equity issue as it dictates the number of students who can benefit from pursuing a PhD." Metson did say that the University would consider how they can recognise the financial pressures of PhD students and their role in meeting the Universities research objectives. Joseph Chen told *Craccum* that this response was incredibly disappointing. "As James Mensen pointed out, the cost of living has increased much faster than stipend wages." He says that while UoA does pay the highest stipend amount of all New Zealand universities, it still isn't enough for PhD students. "I know too many PhD students that are struggling to get by. Just reaching minimum wage would be a lifesaver for many students who are barely making ends meet."

The student association also requested for national funding agencies to raise their stipend to the minimum wage. As well as the University, the student association contacted six other entities, including the Health Research Council of New Zealand (HRC) and the Royal Society Te Apārangi (RSTA). The letter argues universities set a standard for other funding agencies to value PhD students below minimum wage, listing the Marsden Grants current stipend at \$27,500 per annum as an example. "We believe by asking the national agencies to match minimum wage, and hopefully along with other Universities, this will provide the future groundwork to argue for the more tenable living wage."

RSTA, who administer the Marsden Grants, has told the association that they will review their scholarships, with the outcomes of this review being announced later this year.

HRC has stated they support raising their funded stipends and are opening a review into the current stipend level. "We respect that HRC actually bothered to recognise this as a problem, and say they are going to do something about it", says Chen. The Ministry of Business Innovation and Entrepreneurship, Ministry Foreign Affairs and Trade, Education Minister Chris Hipkins, and Minister of Research Science and Innovation, Dr Megan Woods, were also contacted about the issue but stated that it was not their direct responsibility.

The recent announcement that \$7 million in bonuses will be paid to UoA staff has also led many to question why there is not more student support funding. Chen says that PhD students have continuously been neglected. "PhD students are often considered honorary staff but don't get the same amount of privileges like a raise. It makes it appear that the University does not care about its PhD students." Going forward, FMHS PGSA says they will monitor UoA's internal scholarships strategy review and continue to give input. Chen thinks we should not be normalising PhD students being underpaid and undervalued and says a stipend that reflects at least the minimum wage is the first step to addressing these inequities.

Going forward, FMHS PGSA says they will monitor UoA's internal scholarships strategy review and continue to give input.

When Woodstock Meets Activism



EDA TANG

The annual Ōtaki Summer Camp is set to take place early next year. It aims to provide an energising and inspiring environment for rangatahi to connect, share ideas and experiences, and be re-empowered from political disenfranchisement.

Held on Te Puawai o te Aroha, an organic farm located an hour north of Wellington, Ōtaki Summer Camp is an annual event which attracts many who are interested in fostering progressive changes towards the future. Next year, it is taking place between the 21st-24th of January in 2022.

The camp has been around for several years and welcomed many guests from around the country to speak on issues such as housing, environment, youth activism, disability rights, human rights, mana motuhake, peace, and communication. Previous guest speakers have included journalist and presenter, **John Campbell**; Wellington City Councillor, **Tamatha Paul**; indigenous human rights advocate, **Tina Ngata**; lawyer and activist, **Pania Newton**; and journalist and Manus Island refugee, **Behrouz Boochani**.

What remains consistent about Ōtaki Summer Camp is the manākitanga that the hosts show towards their guests, the colourful and nutritious organic food prepared by a specialist physician, the safe, accessible and open environment that is embedded in the kaupapa of the camp, and the appreciation of nature and local music. Between the talks, campers enjoy walks and tramps in the local bushes and rivers, and finish the day with dessert and local performances, which in the past have included **The Eastern** and **WAI.TAI**.

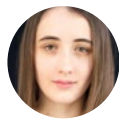
Nat, a Creative Technologies student at AUT who attended Ōtaki Summer Camp, says, "it's a nice place to be for so many reasons", citing the kai, whenua, live music, and tramps as the highlights. Nat returned for a second year recognising the value of the camp. "It's a good experience to see the bigger picture and connect with different people and realise what's properly important before the corporate hamster wheel of the year begins to spin."

Ben, who at the time was studying Education at UoA, appreciated the kotahitanga that the camp offered to people wanting to make a difference in the world. "When we're all spread out around the country, it can feel very alienating and hopeless, but by coming together it was really inspiring to know there are heaps of other cool people out there with similar ideals to you".

Earlybird tickets are on sale for \$100 per person (or \$130 after 20th December), covering all food and accommodation over the four days. There are scholarships available for those who require financial assistance, or to help others attend, anyone can sponsor a ticket. In the case that COVID-19 prevents participants from attending, tickets will be fully refunded. Register online at otakisummerncamp.com.



Staff Receive Cash Tip For Winning Undervalued Group of the Year



JESSICA HOPKINS

The University of Auckland has announced that \$7 million in bonuses will be paid to staff. This comes after the University discovered a surplus in their 2021 financial forecast, and happened to be feeling a little bit generous that day. Tertiary Education Union president, Tina Smith, reported that UoA's revenue acquired through student numbers and research had increased and its profit was \$73.5 million.

Staff has reported that a one-off recognition payment will be made to around 5000 eligible staff in December of this year. The amount will range from \$1500 for staff who earn up to \$59,999 per annum, to \$1250 for those earning \$100,000 or more. An unreliable source told *Craccum* that it has been suggested that the cash could be distributed to staff by Dawn Freshwater with money guns, from the

balcony of her former Parnell Mansion.

In a statement to staff, Freshwater said the payments will replace individual performance reviews, and was the fairest and most equitable way to recognise the hard work of their staff. However, Auckland Central MP, and Gen Z spokesperson, Chlöe Swarbrick has questioned on social media why there hasn't been increased funding for student support. "University staff deserve compensation, especially for such a challenging year. They should not be pitted against students. But news of a surplus rightfully raises eyebrows when students have been told there's no resource for fee waivers or extra support."

In a post to Facebook, Anamika Harirajh, President of Auckland University Students'

Association agreed staff deserve recognition and compensation. "We have heard some incredible stories of academic staff within faculties who have gone above and beyond to support students during this lockdown." But Harirajh stated that AUSA is frustrated that no additional support will be put in place for students from this surplus. "We share the disappointment our students are undoubtedly feeling following this decision." The University has also faced some criticism for its response to AUSA's about the feedback from students calling for a Universal Grade Bump, and other academic support measures.

AUSA encourages students to continue to seek support if they need it through [AUSA Hardship Grants](#), and [UoA's COVID-19 Hardship Support Fund](#).

UoA Plan to Add Closed Captions and Subtitles to all Lecture Recordings



KARANAMA RURU NGĀTI RAUKAWA/NGĀTI MANIAPOTO

The University is looking to apply subtitles and searchable closed captioning to all lecture recordings on the Canvas platform.

Close Captions and Subtitles are currently available via lecture recordings created via Zoom in the current climate of online learning. However, subtitles and closed captioning is not currently available for in-person lecture recordings on Canvas. According to the Universities accessibility website, students can currently access closed captions for recordings in English through Google Chrome's live-caption function, released last year. This feature aims to auto-generate closed captions live as the video plays. Now, the University is aiming to work around this, by directly applying subtitles and closed captioning directly to Canvas.

The new measure is currently undergoing feedback through AUSA, who recently launched a survey asking students how the feature would impact students' learning, and how much so. A

significant piece of this form asks participants to rate, out of ten, how effective subtitles and closed captioning would be on an individual's learning if they were 100%, 90%, 75% and 50% accurate. In order for subtitles and closed captioning to be completely accurate, lecturers or staff would need to proof and edit each sentence spoken in a lecture to ensure it is as accurate as possible.

Proofing is the main issue that was raised to AUSA by the survey respondents, as auto-generated subtitles and closed captioning are notorious for inaccuracies. The University of Minnesota states that Youtube's auto-generated subtitles and closed captions are up to 60-70% accurate at best, with one in every three words potentially being wrong. In an educational context, particularly with non-english and/or complex words in the sciences, classical studies and politics spheres, incorrect words are also common. According to Rice University in Houston, auto-generated captions on Zoom are 80% accurate at its best, well

below the level of accessibility needed. The institute states that transcript editing is needed to ensure learning equality for all students, particularly those who are hard-of-hearing.

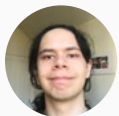
Youtube had a community-captions feature implemented since its creation in 2005, but removed it in 2020, relying instead on auto-generated captions. This move was made to the dismay of many creators and members of the hard-of hearing community, who saw the ability as a way to better connect with the hard-of-hearing community, as well as translate captions into other languages. The backlash was so great that a petition was launched, which managed to gather nearly 50,000 signatures calling for the feature to return.

Ultimately, if the University wishes to add closed captioning, editing of transcripts will be needed. A reliance on auto-captioning results in inaccuracies and incorrect words, which would push back on the accessibility that the University is attempting to increase.



A Very Important and SERIOUS Petition

Why we must succumb to irrational outrage



SIMON PERCIVAL

While many people in Aotearoa gladly engaged with Mahuru Māori, the ever-resilient supporters of Hobson's Pledge again protested against the use of words that they don't like. For those that aren't familiar, Hobson's Pledge is a lobby group that has a bit of a penchant for peddling outrage. A few years ago, some unsightly pamphlets started popping up in the letterboxes of affluent suburbs. Ever since then, the group has continuously fired off articles, press releases, and petitions targeted at their audience's bogeymen. This has included criticism of Treaty settlements, the orthodox rulings of top judges, and the unavoidable reality of the past.

Recently, Hobson's Pledge has again taken part in this time-honoured tradition with a campaign on their website, entitled *New Zealand NOT Aotearoa*. As described in the

title of a recent media release, the campaign is "a petition to 'eradicate' Aotearoa from official use", and Hobson's Pledge have prepared a delectable assortment of logical fallacies for the campaign. Such compelling arguments clearly warrant a **completely genuine** exploration, void of any sarcasm.

What you 'need' to know

Before I say anything, I need to relay an important message from Hobson's Pledge:

Hobson's Pledge is NOT racist!!!

Now, I understand that you may raise an eyebrow and doubt that claim when Hobson's Pledge proclaims that they want to **ERADICATE** Aotearoa from official use, but before you judge, please understand that **ERADICATE** is simply a cool-sounding

word used from a place of utmost respect for Māori culture. And besides, if a word apparently threatens to DESTROY democratic processes and the public coffers with it, it only makes sense to destroy that word back, right?

Why you should care

Now, while we may have established that Hobson's Pledge is **NOT RACIST**, you might still be wondering why public usage of a country's official language is such a big problem. Hobson's Pledge have provided some interesting reasons why:

"The six syllable Aotearoa is cumbersome and difficult for non-Maori speakers to pronounce – this cannot easily be overcome."

Apparently, poor Māori pronunciation is a

major obstacle and rather than attempting to address this, we should just refrain from using Te Reo! I can only imagine that they argue this point because they **care greatly** about the correct pronunciation of Te Reo Maori. Also, according to the linguistics experts at Hobson's Pledge, 'Aotearoa' has six syllables. **Ao-te-a-ro-a**. That's six syllables, right, Mr. Brash?

"Renaming our nation as Aotearoa...would be damaging to our international reputation and extremely expensive...[it] would baffle non-New Zealanders who would have no idea of what or where this new place is ... our New Zealand brand ... would be destroyed if we became Aotearoa..."

It also seems that our efforts to brand ourselves as a country are so fragile that the acknowledgment of Aotearoa as a name will single-handedly undermine **all of it**. Something like the Mandela Effect would cause everyone to spontaneously forget about our country, and even more cartographers would forget to draw it on their darn maps.

"New Zealand, translated from the Dutch 'new sea-land', is a beautiful and appropriate name for our islands."

Of course, another thing to note is that 'New Zealand' is just a beautiful name. It's certainly not lacking in originality, and something about its old European flair is just so charming to the folks at Hobson's Pledge. **NOT** in a racist way, of course! I assure you, Hobson's Pledge is **NOT RACIST** so they are able to fairly judge between the merits of 'New Zealand' and 'Aotearoa'. This is why they

Something like the Mandela Effect would cause everyone to spontaneously forget about our country, and even more cartographers would forget to draw it on their darn maps.

reach for the often forgotten etymology of 'New Zealand' while ignoring the well-known meaning of 'Aotearoa'.

Besides all this, however, Hobson's Pledge has one **very important** reason for objecting to the use of Aotearoa: it presents a **SERIOUS** democratic issue! It's basically a well-established legal principle. Clearly, rather than simply accepting the use of our country's official language, another vital and costly referendum is **NECESSARY** to protect democracy! As *Hobson's Pledge* suggests, the government's continued use of Aotearoa is going against what **'the majority'** wants! What majority, you ask? Well, some majority of some amorphous group of people, that's for sure. And going against 'the majority' is undemocratic, so Hobson's Pledge are taking a stand!

What else you need to know

Of course, Hobson's Pledge does much more than stand up for their right to refrain from reading, hearing, or seeing Te Reo Māori. The group has been active for several years now, and they've made valuable contributions to some intense debates around history, policy, and law. In pamphlets such as, "To ALL New Zealanders – Are we being conned by the Treaty Industry?", *Hobson's Pledge* have traded blows with some of New Zealand's most respected historians and suggested that *actually*, colonisation was a pretty good deal for Māori people. What sort of evidence did they use to support this ambitious conclusion?

"For a society that had not even invented the wheel or writing, colonisation brought all advanced inventions, comforts and modern medicine of the Western world. In 1840 the average life expectancy of a Maori was less than 30 years. In 2013 it was 73 years for men and 77.1 years for women."

Yup, that's right. Amongst their other Gish gallop fallacies, the peerless historians and rhetoricians at Hobson's Pledge **seriously** decided to compare **life expectancy in 1840 with life expectancy in 2013** — and with no citations, at that. This might seem dubious to you, but need I remind you that Hobson's Pledge has a mathematician among their ranks? Indeed, in an online 'update' entitled "Mathematician Tears Apart He Puapua", Hobson's Pledge prove that they have some real authority and expertise

They haven't just got history written by people with no authority in the field of history, but also 'history written by a person who majored in maths and physics'.

on their side. They haven't just got history written by people with no authority in the field of history, but also 'history written by a person who majored in maths and physics'. While New Zealand's **politically correct, skill** historians might ask mundane questions about what people actually thought or did, Hobson's Pledge has **real experts** that ask **real questions**. Why learn about the history of tikanga from Māori people who actually practised it or know about it, when you can instead learn about it from a mathematician who has asked whether tikanga law will include cannibalism?

What you can do

I hope this article has helped you understand a few things about Hobson's Pledge. I hope it's helped you understand that they are **absolutely NOT racist**, that they care about vital matters of **CONSTITUTIONAL** importance, and that they are very good at justifying and proving their points. Safe in this new knowledge, I hope you can see that it is only logical and equitable to **ERADICATE** public recognition of our country's cultural heritage.

Our place on world maps, our tourism industry, and poor, English-oriented vocal cords are on the line here. So sign up today!

The Cult of Toxic Production



NANCY GUO

Consecutive all-nighters. Relying on caffeine to stay awake. A kaleidoscope of coloured cells on Google Calendar. Replacing meals with instant ramen. Chronically teetering on the edge of burnout...

“finger gun on chin, smirkingly bites lip” ahahaha... just student culture am I right?

Toxic productivity, or the normalisation and glamorisation of constantly working oneself harder, faster, and more efficiently, permeates every aspect of university life. Hustle culture screams in its obnoxious black and white Bebas Neue font that if you're not constantly rISiNg aNd gRINdInG away your wellbeing and sanity, then you must be a complete failure. It guilts us into treating well-deserved study breaks as periods of “procrastination” or signs of inadequacy. It pressures us into taking on the maximum amount of extracurriculars our plate can hold as a temporary illusion of control and healthy self-esteem... In short, hustle culture is so unhealthy, its anthem might as well be “Toxic” by Britney Spears.

The biggest gripe I have personally with toxic productivity (aside from upping my general levels of anxiety) is that I am unable to separate external pressures from the internal expectations I have set for myself to do well. The blurred line between the two overwhelming forces makes it difficult to determine whether certain goals are to fulfil desires for external validation or actually an autonomous decision that aligns with my passions. It also renders the recognition and celebration of achievements virtually non-existent. I'm constantly preoccupied with doing “more” or being “better” to fill up this unsatisfiable void of insecurity. It's pretty sad. Even more so when I fall into the trap of overworking as a band-aid solution, grasping onto some feeling of adequacy for a fleeting moment.

Luckily, I am not alone in these struggles. The overwhelming expectation to constantly be productive is an undercurrent experienced by many students. For social work student, Hayley, toxic productivity in simple terms

means that “if you aren't studying, you're failing or falling behind.”

Yasmin, a Design and Arts conjoint student, feels “this [pressure] all the time. There's an endless cycle of assignments and work to do. I don't ever really get a break... I feel like it's expected that I do more work during lockdown as I am home all the time as well.”

The pressure to constantly be busy or preoccupied with work is reflected in Law and Arts student, Tameka's, perspective, who states that “I know from my university friends and myself that if we are not working/studying for something we don't feel productive. It's a strange feeling when you get a week 'assignment free.'”

To meet the rising expectations of student



life, many of us have resorted to drastic methods to complete work. Yasmin reports pulling "so many all-nighters... I have done things like being on a video call with a friend and screen-share so that they make sure I stay on task. I have eaten breakfast, lunch, and dinner while doing uni work in order to get more work done. At my [part time job], I have done work during my breaks—whether it be doing the readings on my phone or assessment planning."

Tameka, on the other hand, has resorted to cutting down leisure time to increase her levels of productivity including "book bans," despite being a "lover of reading." During exam season, she also "stops hanging out with friends," as meeting up makes her feel

"unproductive and [makes her] start to doubt herself."

These behaviours are not only normalised, but are also celebrated and encouraged. Unhealthy sleeping patterns, the sacrificing of leisure and socialisation are seen as shining badges of honour. We've all been surrounded by peers who view being overworked as some kind of sick competition—which only works to legitimise toxic productivity's stubborn grip over student culture.

Not only is our value as human beings reduced to our productive capacity, but hustle culture also propagates general feelings of inadequacy and anxiety. Lockdown conditions have only exacerbated these qualities, often taking a tremendous toll on the wellbeing and mental health of students. Yasmin feels that "it's really hard to keep motivated when there is this constant pressure to stay productive... sitting at home in front of my computer screen for hours on end is so so draining."

The response of university staff to the struggles of remote learning have also been a polarising experience for many. Yasmin, unfortunately, went through an unexpected family event, some of her lecturers "were really empathetic and understanding" while others were not, with the "lack of sympathy and clarity" over obtaining an extension on assignments "was a cause of stress," something she did not "need during an already stressful time." This lack of compassion from some academic staff only reflects how little student wellbeing is valued when it comes to coursework expectations.

Learning in a competitive environment can also result in students drawing unhealthy comparisons between their progress and others within the same cohort. Hayley feels that "comparing to others is a detrimental part of university life, however, I don't think it will leave anytime soon, even when we know people learn differently. Toxic productivity expectations have significantly impacted my own mental health... my own identity as a student has changed as I continue throughout my degree and it feels [dis]ingenuine [the] majority of the time. It's getting pretty hard to live, laugh, love in these conditions."

However, Tameka offers an alternative perspective. She feels that increased expectations of productivity have not

impacted her mental health, overall. She states that "although there are definitely times when I beat myself up over not studying enough," to combat these feelings, Tameka makes sure "to get back on track the next day or the next week."

It seems that while students have different responses to dealing with the rising expectations to do well, evidently, hustle culture is arguably a universal experience for most students. Even though this is clearly a collective issue that operates on an institutional level, as individuals we can still reach out to friends who may be struggling in stressful times to offer our support. The only way we can break toxic productivity's relentless cycle is through the active prioritisation of our own wellbeing and encouraging others to do the same.

Hustle culture screams in its obnoxious black and white Bebas Neue font that if you're not constantly riSiNg aND gRINdInG away your wellbeing and sanity, then you must be a complete failure.



Evidence-Based Sex Tips

DR. JACK-OFF AND MR. HYMEN(AEUS)

Remember how sex first looked in the movies? All sensual and sweaty. Maybe there are some candles lit, or some rose-petals lying around. The lovers ~caress~ and the camera glides over tasteful snippets of ~conjugal embrace~ while ~classical music~ swells at the moment of orgasm... yeah.

Pretty different from the last time you fucked in the stale-weed-smell-backseat of Brad's 2009 Toyota Corolla to the soothing sounds of Kendrick Lamar rapping over the shitty suspension, isn't it? If only Macky Gee's bass drop in *Tour* could make you cum like Celine Dion's *My Heart Will Go On* seems to do it for Rose in *Titanic*.

Sadly, not everyone's partner is Jack—but never fear, we have the next best thing. Dr. Jack-Off and Mr. Hymen are here to show you the secret to a spicier sex life by using the latest in sex and wellbeing research, originally compiled for a post-graduate Psychology course. Maybe next time Brad will even find your clit!

1. Amount of Boinking

We're not saying you should do it every minute of the day, but studies suggest that having more sex makes you happier. Is that why Ronald McDonald is always smiling? Who knows, but I bet he gets pussy.

Jokes aside, research actually shows that if you're having sex at least once a week, having more sex probably won't cure your

depression—so, let's not force it, hey?^{2,3} Have as much or as little sex as makes you and your partner(s) happy. We don't care.

2. Don't be a one trick cow-person

Look, it's fine if you're not flexible enough to do the double-pretzel-oyster twist, or the triple-somersault-backflip dragonfly, and you don't need to have superhuman strength so you can do the backwards-helix scissor. It's not about the positions, and if your favourite flavour is vanilla, then happy licking.

But research says couples that are happy

with their sex also do other things like giving each other mini massages, wearing sexy lingerie, showering together, going on date nights before sex, using sex toys, experimenting with anal stimulation, and talking about sexual fantasies.¹

3. *Jason Derulo voice*: Talk dirty to me

In case you hadn't figured it out by now, the public toilets of your local beach aren't the most ~romantic~ of locations. But with a little imagination, and maybe a couple scented candles, you can still have a good time.

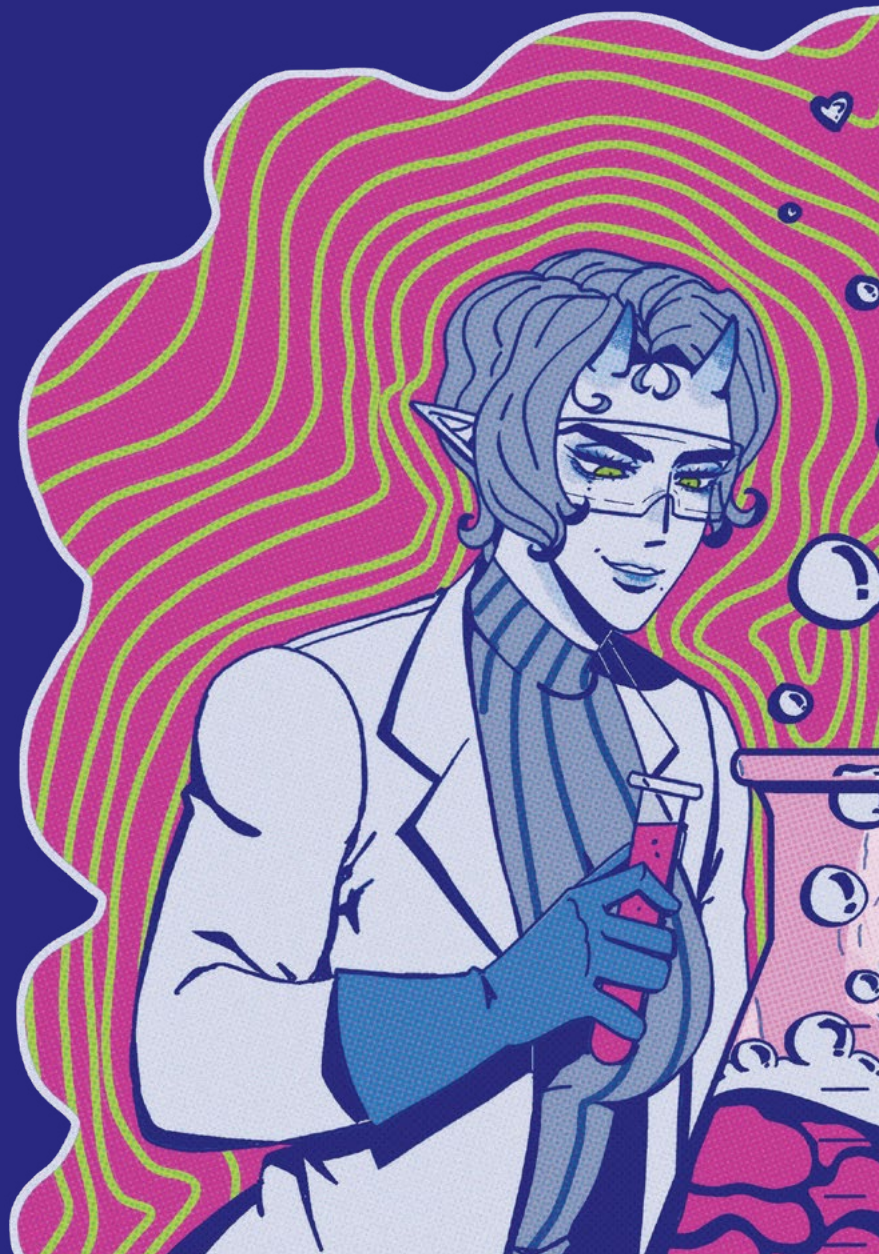
The key is setting the mood, like telling your partner you love them, talking dirty to each

other, lighting candles, playing music (just not Eminem for the love of God), and laughing "with" (not "at"! No matter how tempting) them. It could even be as simple as sexting your partner during a lecture for later—go on, we won't tell.

4. ~Communication~

As much as I love making fun of sub-par twenty-something dudes that don't know where my clit is, if I don't tell them it's there, they won't know. Eventually I just got my pussy pierced, so there'd be a fucking permanent sign.

But if you're not willing to go to extreme measures, you're going to need to tell your



partner what you want. This can look like checking in with them after trying something new, or complimenting them when they do something you like, or just having a conversation about what you both/all want.

5. The Last Hurrah

While 95% of men frequently orgasm during sex, only 46- 66% of women do.^{1,4} If you want a job done right, do it yourself, reported almost half the women. And only 6% said they could orgasm vaginally, despite what Bridgerton says.⁴ So, let's sort it out, shall we?

Firstly, research suggests learning to accept yourself and your body is one of the most important factors to having an enjoyable sex life. Secondly, concentrating on sex is important. No more thinking about the laundry while trying to bone down, okay? Finally, women report orgasming more when they're more active during the act, like riding cowgirl. Yeehaw.

But research has definitely reported that a partner's skills are important for helping vulva owners reach orgasm. Factors listed include: being good at eating-out, lasting longer than 15 minutes, and not being "too fast," whatever that means (they didn't state it in the study).⁴

"Shockingly," straight women report having the least amount of pleasure and orgasms from sex compared to any other group.⁵ Lesbians also enjoy oral sex more and have more multiple-orgasms. This may be because wlw relationships report having sex for longer, even if it's less frequent.⁶ Research on factors like communication, anatomical knowledge and skills are still lacking, however.

Importantly, women show more variation in ability to achieve orgasms and sex drive when compared to men, and this is completely normal—this ties back into knowing your own needs and wants as well as your partners.⁴

That's all, folks.

Sex isn't always perfect.⁷ It involves two or more fleshy-meat sacks along with all the accompanied juices, noises and odors that come with them. It's also awkward a lot of the time. No, I won't call you "Daddy," Josh, you're a year younger than me.

It's important to have realistic expectations. Sex is hard work, and sometimes it takes a bit of creativity and trying to make it as passionate as it was in the sweet beginning of the relationship. So, if that works for you, try to have sex at least once a week, change things up in the bedroom, take the time to set the mood, and have a chat with your partner about their likes and dislikes. Also, you can try working on some self-love and accepting your body, being mindful during sex, learning new skills, slowing things down, being more active, and focusing more on the clitoris (if there is one in your relationship). Most importantly, however, do what works for both of you and have fun!

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Why Your First Threesome Sucked and Why Your Next Doesn't Have to.

Conversations about consensual non-monogamy with Dr. Jessica Maxwell and PhD student Gina Broom.

ANONYMOUS

Two first years and a postgrad, who are having the worst week of their life, walk into Shads. After a while, one of the first years turns to the postgrad and says, "hey, my partner and I saw you from across the bar and were really digging your vibe! Can we get you a drink?"

Whether this is your worst nightmare, or a dream come true, I'm sure you've heard some opinions about it. After dipping my toes into this world earlier in the year, I've talked to Dr. Jessica Maxwell from the school of Psychology, and PhD candidate Gina Broom, who is currently researching people in consensually non-monogamous (CNM) relationships.

I wanted to get their take on how couples should approach consensual non-monogamy, and what society might not be telling you.

It often feels like one partner starts opening up the relationship and the other partner just goes along with it. How can someone ensure they are being equal when bringing up CNM?

Jessica: Focusing on equality isn't always going to be realistic. You're not always going to be in a situation where you and your partner want the same thing, and the power dynamic between you and your partner is not always going to be completely balanced. Sometimes you just have to have the conversation and have it respectfully. Be careful that you're not coercing your partner and that you're trying to open your relationship for the right reasons.

These kinds of conversations are very similar to the conversations you will have when talking about any other big change. Think

about your motives. When talking to your partner make sure you're sensitive and be direct—don't avoid the issue. When you open up your relationship, do it to achieve something good, rather than to avoid something bad. If one partner is only going along with the other to avoid a breakup, things won't end well.

Gina: The idea that someone brings up CNM and the other person just goes along with it is a bit of a myth I think. I also think it's quite a harmful myth, it makes out the person who wants CNM as a bully who wants power. Someone wanting CNM is going against societal norms and will usually have less power. Society will always be happy to support someone who doesn't want CNM, but the opposite isn't always true.

Thinking about CNM as something people are forced into takes away people's agency. If one partner can push the other into something they don't want, that's an entirely separate problem from non-monogamy. Having kids is a bigger decision than engaging in CNM, but we have those conversations all the time. If you have a supportive relationship, the 'social suicide' of engaging in CNM is going to be much harder than the interpersonal aspects.

What should couples discuss before they open their relationship for the first time?

Jessica: People always talk about rules. Don't call them rules, think about them as comfort levels and boundaries. Setting a lot of hard rules can be gatekeeping and



that can be really hard to manage without someone feeling restricted or feeling like they're ruining others' fun. Talk about how often you're going to get STI tested. Do you want to know about your partner's dates? Do you want to know before or after? Make sure you plan to talk about your boundaries again. People change and so do their boundaries so it's really important to make plans to regularly

review what you and your partner are comfortable with. Sometimes you don't know what you need to talk about before you start CNM and keeping lines of communication open is essential to get ahead of any issues before they arise.

Gina: Avoid gatekeeping, talk about how you feel instead, i.e: "when I think about this, it makes me feel like this." In a relationship where you care about each other, talking



about your feelings will encourage good discussion and help you set boundaries in a way that everyone can be happy with.

Make your decisions together and make them based on talking about how you both feel. Don't necessarily avoid something because you're unsure about it. All feelings are okay and valid. But, take some time to step back and make your decisions after you've had time to think. It's a really good

idea to have both you and your partner discuss how you both visualise CNM working. If you both have different visions it's better to come to an understanding now, rather than when someone gets hurt.

How do you deal with jealousy in an open relationship?

Jessica: People worry a lot about jealousy in CNM but baseline jealousy in monogamous relationships is high. The things that cause jealousy are not unique to non-monogamous relationships and there's even evidence that people in CNM relationships are more equipped to deal with jealousy. In an open relationship, you can even end up in a situation where you have positive feelings when your partner is engaging with other people. Over time, people find their jealousy decreases when they're in a CNM relationship.

Gina: Cultural norms are the biggest difference between CNM and monogamous relationships. In our current culture, jealousy is often portrayed as something that only happens when something is wrong. Either someone is doing something to make their partner jealous, or they're being insecure. In both of these cases, someone is made out as wrong or bad. People think of jealousy as a massive alarm bell and they should probably treat it just like any other emotion. It's okay.

Jealousy is focused on this idea of an outside invader replacing you and you don't have to think of it that way—you're *not interchangeable*. Monogamy teaches us that we have one partner slot that we just swap people in and out of it until we're happy. But it's not really like that; if a parent died you couldn't just sub another parent in. You can have someone that fills that role but you can never replace that person completely. Instead of focusing on the outsider when you're feeling jealous, talk to your partner, say "Hey I'm feeling squiggly, can we go on a date?". If you reconfirm or rebuild that strong connection you have with your partner, then where is the threat? Just trying to eliminate all outsiders isn't a long-term solution.

Conclusions

So does all this mean you should start opening your relationship immediately for fear of missing out?

In short, no.

Non-monogamy definitely isn't for everyone, and both Jessica and Gina agree that your own personal experience should reign supreme. Just don't let pop culture scare you from trying something new. When things go wrong in CNM, people are very fast to assign blame to the structure of the relationship, but Gina points out that it would be silly to question monogamy just because cheating happens. People's experiences are valid but don't make your friend having a bad threesome a dealbreaker. People like to talk about extremes so we only end up hearing about open relationships when they go catastrophically wrong or when they go flawlessly.

If your experience doesn't line up with what you've heard, it doesn't mean that you're doing anything wrong. Ultimately, as long as you feel loved and respected by your partner and they feel loved and respected by you that's all that matters.

Based on my own personal experience I think that what Jessica and Gina have said makes a lot of sense. I feel closer to my partner since we started experimenting with CNM, and I think it made me challenge a lot of the assumptions that society gives us about relationships.

Instead of focusing on if my partner fits into a neat little box like society says they should, I'm thinking about my connection to them and how we support each other better. This definitely feels a lot healthier and I think has improved our relationship beyond my wildest dreams. You don't need to cast out monogamy. But, it might be time to stop thinking about the structure of your relationship and start focusing on the connection you share. Even if you stay strictly monogamous, I think you and your partner will feel closer than ever before.

If you've just started experimenting with CNM or thinking about trying something new over the summer, **Gina is running a study next year and is looking for people to talk to. If you're interested email gbro379@aucklanduni.ac.nz**

Storyo: Redefining Success

Storyo was founded in 2019 as a digital platform to present unheard stories. Craccum sits down with co-founder Elina Ashimbayeva to discuss the real meaning of 'success.'



NAOMII SEAH

Success. What is it?

If you're like me, those four words just sent you into a complete spin. I sat here for a full five minutes, staring just above my laptop screen at the blank wall, having an existential crisis. If you're also like me in that you're: 1. Non-male, 2. Non-white, 3. Non-heterosexual, or 4. Not a Boomer named Mark with 8K connections on LinkedIn, then it's likely you haven't seen very many "success" stories you can relate to, either. Traditional narratives go like this: we're born; we're educated; we "work hard" in a "meritocracy"; and then we reach some final, unknowable marker of success. But it's becoming clearer that many of us don't want a picket fence, or 2.5 kids, or to be Jeff Bezos. It's also becoming clearer that this version of success isn't available to most of us. So, what does success look like for, well, everyone else?

That's the question for Elina Ashimbayeva, who's recently finished her post-graduate Diploma in Human Rights at UoA. For two and a half years, Elina has been building Storyo, a digital platform that aims to "contribute to a culture shift that improves societal attitudes, behaviours, narratives of success and values of representations."

Elina and her team of volunteers have achieved an impressive list of interviewees in their short time, spanning all genders, ethnicities and professions, including people in tech, arts, activism and social work—the list continues.

Craccum sat down with co-founder Elina to have a crack at the question many of us grapple with: what is success, and what can it look like?

N: Hi Elina! Thanks for speaking with me today.

E: Hi Naomi!

N: Firstly, could you tell me a little about the sorts of "success" stories you saw at University?

E: I was an international student when I

came to New Zealand [so] I remember going to all the student events—whether those were organised by the faculty or by other students—[where] you have panels of speakers or invite one industry specialist, or professional.

A lot of the people invited, I felt, [represented] very capitalist ideas of success, so executives, board members, CEO of *blah blah blah*, or the CFO of Fonterra, or whatever. I just don't relate to that idea of success. First of all, you're 19, you're studying your degree. And then people come in who are like, [around] 50, and they talk about their path. I remember someone said 'back in my day, I did my PhD and my medical degree in, like, *five years*!' That just doesn't relate to experiences now!

N: Ha, yeah, or it's like, 'back in my day we

could all afford a house after three years, just work harder! Too much avocado toast, I tell ya!'

E: 'laughter', yeah, exactly, exactly!

It's like, I appreciated their stories still, but it just felt like I couldn't see myself in those people. I couldn't relate. When you're that age and you're at uni, and you're trying to figure out what to do afterwards, it's like: *what is life?!* And [you're] constantly being told by society that you'll succeed if you become a CEO of something. It felt like, '*Cool. I'll graduate and work really hard to be useful and be valuable and worthy.*'

But once I graduated, and all this existential crisis started, after a few years I looked around and [saw] my friends who were social workers or teachers or work in tech



or whatever. They might not be *founders*, or board members or execs or whatever, but they're amazing.

I wish [there were] more people saying they don't know what they're doing... like maybe they're fifty but they're still a bit lost. That's the reality for most people! Or they may be a CEO, but they're struggling because it's hard. The stories that are a bit more *real*.

N: So, what do you see as problematic about traditional "success" stories?

E: I hadn't questioned what I'd absorbed passively about success until last year. The idea that you're only successful if you do *this*, you're worthy if you do *that*. Those ideas didn't serve me anymore.

[For example], it's really easy to measure numbers, and I get caught in them myself. It's easy to look at the numbers and say [we've gone] from there to here. *I went from earning 40K to 450K, or, I went from volunteering at an NGO to being on five NGO boards.* That model of linear progression, as if you have to get somewhere to then be successful, I think doesn't serve us as humans. I believe that even people who do very much follow that idea of capitalist progression aren't really fulfilled. You know, *oh I want a bigger house,*

or I'm saving up for this car. There's infinite comparison. So, how do we define success, or value, or worth on a personal level? [I believe] I have value just because I am.

[One of my interviewees]... said, [on being marginalised as a Pasifika, Māori woman] "just existing is proof that I'm worthy." It's such a beautiful thing, easier said than believed.

With Storyo, I'm learning. I say all these things and then before bed I'll think *ugh I'm a piece of shit, I haven't saved lives today or whatever.* And then I think wait, the whole thing you're trying to do—listening to stories—that's how everyone feels. We absorb these ideas of success from society. Screw them, we don't need them anymore.

N: How did Storyo start?

E: I studied biomedical sciences. I love science, but I realised [things about the] team dynamics, the culture, the representation, the very white male academic privilege and power, all of that stuff, and I realised there were more things at play. So, I worked with government and tech sectors, everywhere, to see how we can show up better.

My partner, [Steven], was doing interviews for his business, and he said if it weren't for

[me] I wouldn't have realised that most places [he] exists in are also very white, very male. He suggested just interviewing the people around us. We tried interviewing a few of our friends. I just got so into it because I would love to ask everyone about their values, about their contribution.

We wanted to focus on gender diversity first. We started, and I told myself I was going to give myself six months before I even think about: *is this impactful? What are the numbers? What are the metrics?*—I didn't want to get bogged down with it. I gave myself six months, and it was wonderful. I reached out to friends and friends of friends and we did written questions.

Most people said in the beginning that they didn't think they were worth being interviewed. For me, it was funny but sad. It's deeply funny because it's like: *I'm just your friend, I don't know what I'm doing, I'm just writing this blog thing.* But sad because like, wow, how many people have been asked who were CEO, or a white male, or on a panel—they wouldn't even blink twice.

After six months, I said okay, six more months. It's been a thing for me, when you're building something it's really hard to plan. I'm strong on my values and vision, but I'm just kind of trusting that the next step will come. Whatever happens happens, which is kind of scary sometimes, but it's nice.

There was no particular plan. Sometimes you'll see like a 12 year old Tiktoker who blogs about, I don't know, gaming, that is like frigging massive and makes a million dollars from merch—I thought, I just won't compare. I'm going to post and do this. When I hear the stories, they change me inside. I think if at least one other person feels the same, what an amazing thing.

N: Finally, what do you want to see Storyo do?

E: For me, it's about: *how do we listen when it comes to equity, diversity and inclusion?* It's a hard topic. Very divisive. If you've never thought about [the topic], it may be hard to step into that space. So, I think: *let's all be courageous together.* You know? The work was needed yesterday. So, how do we courageously take a step forward to learn about others' experiences? That's how I see Storyo.



The UoA Poetry Club recently held their annual competition for highlighting original youth poetry, which was supported by Phantom Billsticks in commemoration of National Poetry Day. The competition was open to all university students and adults above 18 who lived in Auckland, and these are the three winners! Craccum has partnered with the UoA Poetry Club once again to highlight these winners, and we hope you enjoy their works.

THREADS

One day I'll pick up how to sew
and tie loose threads to make things whole
But I know "One day" will never show-

So,
I roll the ball and wait;
Watch, as the unfurling tail wraps
around and around my lucky home.

Yet I'm stuck in bed, with shutters cold.
Daylight's slits still sitting on my unready skin.

But no matter, for we'll try the same
tomorrow. Or
Tomorrow. Or
TOMORROW. Or maybe
just the day after?

For each tomorrow, when we try to rise
and time's thread further frays
There could be something for every one of us:
On a sinking island
Or perhaps a flooded gulley by the banks.

I know I'm still waiting for the severed string,
To tack on *different* colours,
and tape some new direction;
To step back for a second,
Seeking armistice in that briefest pause-
So that even when the world is burning
We can look up
and see the stars.



1ST PLACE
THREADS BY TONY SHAW



2ND PLACE
WEAVING TOMORROW
BY VICTORIA MURPHY

WEAVING TOMORROW

1.

Do no harm.
Sounds like a low bar
But most days we are barely clearing it.

Go home young doctor -
Good, I'm afraid of needles anyway
And tired of faces I don't know.

Tomorrow.
That is the thread that hangs suspended
The sword that will soon fall

On a world in crisis.
Wildfires lash showers of burning sand,
Viruses sweep and slither through the brush,

The sulphurous seas rise,
The suffering written by one kind upon another
Brings ruin to countless generations,

And now I sense that death
Is starting in
Like a dream.

2.

At home cloud sweeps by
Tomorrow condenses for now.
Here I draw close to myself

The gold string winds in my brain,
Branches past a thousand veins,
Into rooms long locked away.

Somewhere yesterday, my mother
Walks a dirt track past mangosteen trees
Carrying a satchel as dusk climbs in.

Flung across the ocean
I see me - a half-caste
Lying on the earth on her stomach,

Her face in a book.
I hear my sister's laughter
We pick berries by Parekawa Creek.

Repulsive and selfish me -
Now I am hiding my face
In the deepest blue-dark gorge.

How could I carry the wide world?
I close my eyes.
Swill it back down the keyhole.

3.

"Wake up!"
Red-gold trumpets brightly ring.
Can't you see I'm dreaming?

Here is my guardian angel
With that incandescent sword.
Papaya-yellow light cuts through the vapour.

"Keep one eye on your whenua.
Keep one eye on the world ahead."
My love hands me a key.

Tomorrow's thread transforms
Skilfully weaving together
A cord, a tightrope.

Tomorrow.
That is the golden key
And I am looking for what it will open.



SPOILED POMEGRANATE

Dishes clanked in a melancholic violin concerto
 A lone madrasa screeched of feminine hunger
 And men's laughter roared from the living room
 But so long as the plates were clean.

No overfull ashtray could veil the odour of chronic neglect
 The female soul deserted its temple's eyes in infancy
 And no sufi's prayers could vindicate their exorcism
 But so long as the cigarettes were lit.

Tea served in pretty glass cups by pretty women
 Women who floated through rooms and only spoke—
 "Who asked you to speak?"
 The stairs to the glass ceiling were never taken
 But so long as the tea was served.

Raised children and baked bread embellished their display cabinets
 The only callouses permitted were on their hands
 From sewing carpets, rolling grape leaves, and speaking in pulsating ellipses
 But so long as the bread was baked.

Hanar has learned the chaotic cadenza of an outsider pelted in their own home
 So she has learned to love the unloved things
 The shape of figs, sunflower seed shells, and plummeting hail
 But so long as her repertoire is enchanted alone.

She refuses to be plucked by window shopping suitors
 But to be deemed as disobedient sounds like scraping ashes off a frying pan
 Her heartbeat looks like a loaded gun that can be seen through her teeth and her
 emerald eyes
 curly, black hair
 perked lips
 scrunched nose
 cheap hands
 hesitant heels
 shackled ankles
 fertile ground—

The room is now suffocated in smoke.

With carpets woven and dates pitted before night envelopes the village
 The spoiled pomegranate is disposed in atonement
 She is sacrificial and foolishly romantic
 And she does not dare
 disturb the patriarchal orbit
 of the universe.

Before the sun and the moon are no more,
 While the walls of her tomb cry for her remaining colour,
 She desperately tries to sew a refuge from the world she only visited
 So long as she is the queen of no deck,
 So long as their failures are doused in her name,
 The praying orchestra resigns, and
 The village sleeps without woe.



3RD PLACE
 SPOILED POMEGRANATE
 BY SARAH AFSHARPUR







"They mean a lot to me because this whole day was an unplanned adventure that me and my best friend and my older sister went on and each turning just led to a more exciting and lovely memory. It was a few weeks before lockdown hit and we now haven't seen each other for a few months so when I got these developed it was a nice reminder of the fun we have had together!"

1:17



INNOVATE AT UNIVERSITY TODAY, DISRUPT THE WORLD TOMORROW

WHAT IS RED BULL BASEMENT?

Red Bull Basement empowers student innovators to kickstart their tech ideas. Submit your 60 second idea at: redbullbasement.com

WHAT TYPES OF IDEAS?



WHAT DO WE WIN IF OUR IDEA IS SELECTED?

The team selected will enter a week long incubator programme with Flume Agency, where they'll refine and commercialise your idea, develop your brand and create digital prototypes.

Plus you'll win an insane line up of prizes:

- Return trip to Turkey to attend the Red Bull Basement Global Workshop*
- Investment meeting with Icehouse Ventures & network introductions
- Mentorship from Peter Gray, Senior Vice President, Advanced Technology - Sport for NTT Ltd
- Intel Laptop
- A Logitech Ultimate Productivity Pack
- Access to a shared space to work on your idea, or if you've already got a space, we'll upgrade it
- Free website design from Rocketspark
- Access to a global network of mentors

*TC's apply

APPLY BY OCT 24TH



#redbullbasement
redbullbasement.com





HOW IT WORKS

TIMELINE:

SEP 1ST – OCT 24TH

APPLICATION
& COMMUNITY
SHOUT-OUTS

Brainstorm your idea and describe it in a max. 60-second video. Then upload the video on the website. A team can consist of one or two people. Make sure that everyone is at least 18, an enrolled student and able to speak English. The public can then give your idea a shout-out, so make sure to show that the world needs this idea, and get support from your friends, family and others around you.

OCT 26TH – NOV 1ST
SELECTION

A panel of local judges will select the finalists based on the criteria of feasibility, impact, creativity and community shout-outs.

NOV 2ND – DEC 9TH
DEVELOPMENT

This phase is all about bringing your idea to life! Each Finalist team, one from each participating country, will get access to a workspace, 1on1 sessions with international mentors in relevant fields, and a global network of innovators.

DEC 13TH – DEC 15TH
GLOBAL FINAL

This is it: three immersive days in Istanbul, Turkey with workshops, mentorship sessions and much more, culminating in the big Final Pitch. One idea will be declared Global Winner 2021, but everyone goes home with sharpened skills, fresh insights and an expanded network. Where will their ideas take them next?

MEET LAST YEAR'S WINNERS LAVA AQUA X FROM THE UK



The UK team with the top idea of 2020 created a revolutionary clothes-washing machine that recycles shower water: Lava Aqua X. The product uses a third of the water a regular washing machine uses and is faster. As reference, if every student in London were to use the Aqua X, we could save enough water to fill 700 Olympic-sized swimming pools a year!



Reviews.



TELEVISION **SQUID GAME** DIR. HWANG DONG-HYUK

SOPHIE SUN

With lockdown in full swing and a bleak summer ahead of us (RIP Bay Dreams), Netflix has become the procrastinating student's solace now more than ever. When so many of us are doom scrolling our social media, it's hard to avoid or even ignore the hype and attention that **Hwang Dong-Hyuk's** *Squid Game* has garnered. The Korean series presents a modern nostalgic twist on the classic death game genre with contestants participating in six rounds inspired by traditional Korean childhood games. With a hefty prize of nearly \$55 million (NZD), it's hard to imagine what any of us would do — other than buy a house in Auckland.

When I first watched the series, it was obvious that *Squid Game* was a victim of its genre. The betrayal, the mentoring, the slow loss of humanity are all things that have been explored from *Lord of the Flies* to *Battle Royale*. However, that is not to say *Squid Game* is boring. At its very core, *Squid Game* is entertaining. For those with an interest in the death game genre, it can even be an immersive viewing experience. The folly of *Squid Game* being on Netflix is that any film guy you meet is bound to compare it to the only other Korean media they know, *Parasite*. As if they deserve a trophy for reading subtitles. Much gets lost in translation (literally).

"Hoyeon Jung could end me."



TELEVISION **WHAT IF...?** DIR. A.C. BRADLEY

FLORA XIE

Marvel's animated series *What If...?* is a change of pace to the usual live-action productions of the studio. The show explores alternate realities of the pivotal moments in the Marvel Cinematic Universe with *The Watcher*, voiced by **Jeffrey Wright**, narrating the events as they unfold. Gorgeously animated and wonderfully cinematic, some of the scenes mimic their live-action counterparts frame-by-frame. The voice acting is also well done, with most of the actors from the live-action films reprising their roles.

My initial assumption was that the series would be an anthology, where each episode is a different story, and they would all be unrelated. However, to my (pleasant) surprise, that wasn't the case. So, to those of you who were thinking you'd just pick and choose between episodes, my advice is that for the best experience, watch it in order—and specifically leave the last two episodes last on your watchlist.

My personal favourites were *What If... Doctor Strange Lost His Heart Instead of His Hands?* (I'm a sap for a heart-wrenching romance), and *What If... Ultron Won?* Both episodes had events and endings that left me in such a shock at their bleakness and the implications they had for the rest of the MCU. What I thoroughly enjoyed about this series, and what I think sets it apart from a lot of Marvel's other live-action work, is that it's clear the writers are having fun with the stories, and they're a lot looser with dishing out fatal consequences to the actions of our favourite heroes.

"What If... Marvel continued to be bold with their story choices?"

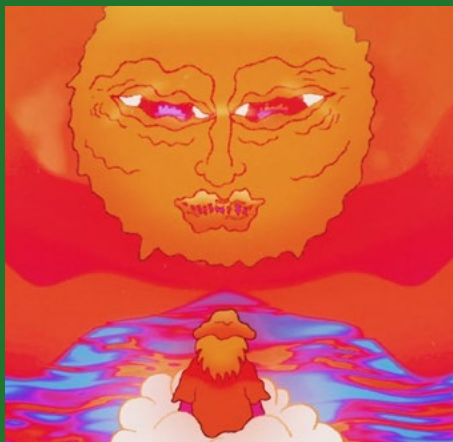


FILM **PRISONERS OF THE GHOSTLAND** DIR. SION SONO

JAY ALEXANDER

Being me, I have to make sure to cover everything **Nicolas Cage** has done in any subsequent year. With films like *Willy's* and *Pig*, the Cage man has had a swing of highs and lows this year. And this film isn't out to change the status quo: it's a shame that *Prisoners of the Ghostland* is a plummeting low. The potential this movie had is excruciating to think of, with all-star director **Sion Sono** running on auto-pilot here. The story, characters and especially the dialogue are kind of thrown about with no rhyme or reason, nor a level of charming craziness. Half the time it's just noise and none of it comes together well to make any sort of sense. The action is unfortunately lacking in style and gore, making it so unfun, and it's weird to see the same sets over and over. Cage is... trying his best here. Sadly, **Sofia Boutella's** talents are completely wasted. The movie is a real cluster of ideas and creates a world that has nothing going for it. So much build up is given to empty spaces of dead air and missed opportunities. The random crazy shit that happens is arranged in a way that doesn't flow or come together well. By the end of it you're scratching your head as to why any of it mattered. Simply put, if a movie with major potential to be fantastic utterly fails, it's simply worse than just bad.

"One out of ten, Cage screaming "testicle!" is the only saving grace."



MUSIC
STRANGER DAYS
MAKO ROAD

GABBIE DE BARON

I've probably been clumped for all my music reviews for *Craccum*, and based on all of that, it's obvious that I've never listened to **Mako Road**. My flatmate was raving about them having a new album, so I thought I'd give it a go. *Stranger Days*, an 8-track album released in late July 2021. So, it's relatively new I guess. Locally born, Mako Road got their name when they all moved in a flat together and saw the sign "Mako Rd", and personally, shapes a lot of their songs.

Being a fan of **Sticky Fingers**, it's so easy to compare the two groups, but Mako Road has their own sound. When I listened to the album, the beats just take you on a trip, specifically, that summer escapism that everybody just yearns for. It helps one reimagine themselves in a summer without Covid, where you could walk freely about anywhere. They also have this charm that's perfect for a cheeky Whammy! Backroom closed gig. *Stranger Days*, in comparison to their other singles ("The Green Superintendent" and "The Sun Comes Up"), creates an album version of these hits. In other words, each song in the album acts as a particle of a conclusive song. I can't identify if this effect is good or bad, but it's enjoyable. When you start it's just fun. From "Go To Bed" to "Anywhere You'd Like To Go", it is proven as a healing vitamin for any mood. I've personally tried it both when crying and going up an arc.

"Definitely, some cinematic resolution shit I'm here for."



MUSIC
FRIENDS THAT BREAK YOUR HEART
JAMES BLAKE

SANCHITA VYAS

Friends That Break Your Heart is an album submerged in grief and gentle retrospection, breathing renewed life into moments you may have forgotten to truly mourn. **James Blake** has always had the power to make me feel and understand emotions in a way I've never fully experienced. This time, his reflections left me mulling over the deep sense of loss I'd feel if the friends who surround me today were to disappear.

The album begins with "Famous Last Words", an entrancing, synthy track with its pain lying in its finality, as it clings to the final breaths of a friendship which has withered away. "Funeral" is also one of the most gloomiest ballads featured, which dwells in a visceral feeling of unwantedness. In all its fragility, I still feel comforted, especially when hearing **slowthai's** contribution, who undoubtedly helps to make this one of the most exquisite tracks on the album. "Foot Forward" is a song that reminds me of the initial thrill of having an immediate bond with someone — an intense closeness that I've gradually learnt to grow suspicious of as Blake sings: "It was built in a day, so it fell in a day. What do you expect?"

The vulnerability of *Friends That Break Your Heart* is tangible and reachable, giving you the space to wander among feelings that naturally emerge from any kind of genuine connection. Amidst its sadness, I still felt a strange warmth. Each and every track stands alone, worthy of your full attention.

"Evocative and soothing – some of James Blake's best work."



WEEKLY TOP TEN

- 1. SHE'S STRONG**
The Biscuits
- 2. SIX-OUT-OF-TEN FRIEND**
Lunavela
- 3. IT'S YOUR BIRTHDAY**
Vera Ellen
- 4. NEW MADONNAS**
Moody.v and the Menstrual Cycle
- 5. WHO WOULD WANT TO BE LONELY?**
Luke Buda
- 6. ORBIT**
christoph el' truento
- 7. WET DREAM**
Wet Leg
- 8. SPRING BB FEAT. HANS.**
bb gurl
- 9. LOVE WE'LL NEVER KNOW**
Who Shot Scott
- 10. WORKING FOR THE KNIFE**
Mitski

ILLUSTRATION BY NIRVANA HALDAR

Podcasts to Keep Your Brain Whirring



MADELEINE CRUTCHLEY

CW: DISCUSSIONS OF NABOKOV'S *LOLITA*

In the final weeks of the semester, it can feel like your brain is being boiled inside your head and dripping out of your ears. Exams, final essays, theses, and, you know, the general state of things, is more than enough to make it feel like you're floundering in a pressure cooker. It can also be enough to make you feel less than enthused about the general concept of 'learning.' You're taking in so much information, often for a really short period of time, and falling a little bit out of love with the subject matter of your degree. After taking a well-deserved break, it's important to get your thought juices flowing, and remind yourself that you're not simply an academic goldfish.

There's been an explosion in the field of podcasting in the last few years. If you're looking for some ramblings on literally any subject, a simple flick through Spotify, Apple Podcasts, or Podbean will make you an 'expert' on some niche, annoying topic. To reboot your post-deadline brain, and keep you sharp over Summer, here are some of the best podcasts to remind you why learning is fun. There's also some that are dumb as shit, for, you know, healthy balance (bimbos unite <3).

He Kākano Ahau

There are now two wonderful seasons of this RNZ podcast available to listen to, the

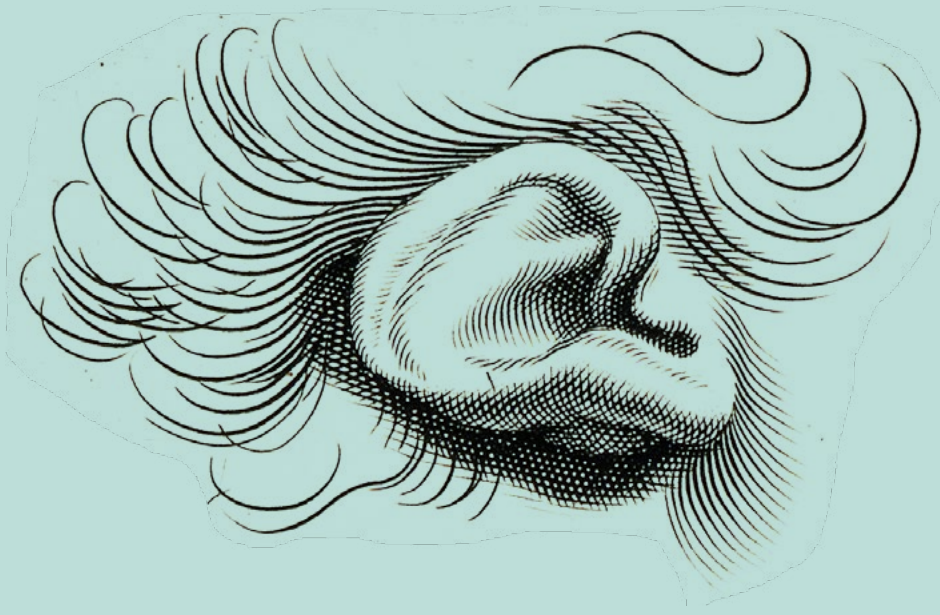
first being *He Kākano Ahau: Urban and Māori* and the second being *He Kākano Ahau: Wawataia*. The show is hosted by writer and activist Kahu Kutia of Ngāi Tūhoe, who grew up in Waimana, before moving Te Whanganui-ā-Tara for uni. *He Kākano Ahau* is explained to explore "stories that are firmly rooted in our past to magically dream about the futures we want to create for ourselves." The show travels into the history of Aotearoa across both seasons, with the second season including two episodes in te reo. There's also one short documentary in the first season, with episode three "Decolonising Gender & Sexuality In Wellington City". In the doco, Kutia goes out to talk to Takatāpui in Te Whanganui-ā-Tara, about what it means to be Takatāpui in the city. This episode serves as an excellent introduction to the series and pulls you into the audio version of the show. The kōrero that Kutia shares is really intimate and the kaupapa is explored in an interview with Michelle Rahurahu on The Pantograph Punch.

(Read on here: <https://pantograph-punch.com/posts/maori-way-to-listen>)

Not Past It

Hosted by self-proclaimed All-American-Girl-Next-Door-Maxim-Hometown-Hottie Type, Simone Polanen, *Not Past It* is the perfect show for budding history enthusiasts and history buffs alike. With each release, the show takes listeners back to a moment from that week in history and explores how that event has influenced the world we live in now. It's often funny and strange, and Polanen does an excellent job of situating the events in relation to our lives now. It's a great exercise in teaching basic cause and consequence, and reminds the audience that looking to our past is vital in constructing our futures. Since it's currently the spooky season, Polanen is investigating all that is witchy and spooky, debunking certain myths and recontextualising sensationalised stories. The show is intensely bingeable,





and probably best saved until after exams (it's likely that you'll prefer to learn about the genesis of the sexy green M&M, rather than Foucault). The sound design is also worthy of a mention, as it's utilised in such creative ways and keeps you hooked in and moving along with the narrative that Polanen weaves. If you're a little newer to podcasts, this is a great one to get started on, as it's a quick half hour, packed with all the good stuff.

Generation COVID

While we're all working through the restrictions of a post-Delta NZ, it can be difficult to displace that feeling that our late teens or early twenties are somehow being taken from us. While it's maybe a little bit self-indulgent and dramatic (at least that's how I'm prefacing my long rants on FaceTime), it's natural to lament the way Covid has disrupted our ambitious plans for early adulthood. *Generation Covid*, an RNZ show released earlier this year, explores this upset amongst young adults within Aotearoa, looking at the schedules that were disrupted, the difficulties and losses that occurred after the virus hit our shores, and the career pathways that shifted with the unexpected restrictions. It's a short, easy, and therapeutic listen, and an extremely safe place to ruminate in your anxieties and complaints. No more bugging your friends with complaints about summer festies (just kidding, the *Craccum* group chat will continue to blow up with our grumbles). There are also a couple of episodes that revel in the surprising decisions and lessons that Generation Covid have taken from the difficult period, so it's not always doom and gloom. This podcast may one day serve as an important sociological record, but for now, it's a great space to

simply feel heard. While listening, you can try to manifest those trips to Tauranga and Taupō... it might work?

Lolita Podcast

The weeks during uni semester move very quickly, which can suck some of the intense focus out of the more specific case studies you do in certain degrees. *Lolita Podcast* is the perfect show to reinvigorate this focus and restart your critical thinking skills. With a total of 11 hours, comedian, TV writer, and apologetic podcaster, Jamie Loftus (who also hosts *The Bechdel Cast* and *MY YEAR IN MENSA*) traces the long path that has led us to the warped cultural identity of Vladimir Nabokov's *Lolita*. Loftus explores the various readings of *Lolita*, the early days of the book's release, the tragic and misrepresentative stage and screen adaptations that followed, the influence of Hollywood imagery on platforms like Tumblr, the receptions from survivors, and ultimately, sets out to understand who Dolores Haze is and what she represents. The show is incredibly thorough, and Loftus interweaves interviews and close readings to inform her discussions. Of course, there's some really heavy themes and subject matter explored throughout the long episodes, so proceed with caution!

Black Men Can't Jump [in Hollywood]

Film jocks everywhere, I send you my love. The theatres are closed, and we are left to weep during Netflix watches on our phones. Counting down the moment to hit play on a FaceTime call doesn't quite hit the same as sharing popcorn and Malteasers across red leather seats. Exam season has also

made it borderline impossible to watch a scene without committing to a close reading analysis (ahhh, I see, the gun IS phallic in this context). *Black Men Can't Jump [in Hollywood]* is the perfect show to remind you of why you fell in love with film in the first place. It's hosted by Jonathan Braylock, Jerah Milligan, and James III, and is a comedic podcast that reviews films with leading actors of colour, and discusses them with the context of Hollywood's issues with race and diversity. The three hosts exhibit such a passionate love for film, and consistently engage with the wider context, instead of coming too close to the picture (like some of the worst film podcasts do). It's really funny, and fills that void you might be feeling for spirited, non-pretentious film based debate.



How to Get Into...

FAREWELL

Films



THOMAS GIBLIN



You're at university now—no more Avengers, no more fun explosions. It's time to become a real adult, with refined taste and an interesting indie sensibility. Resident film expert, Thomas Giblin, provides you with a pathway to a more nuanced understanding of film. You're going to be so much fun at parties!

These past few years have been like no other—that is an undisputed truth. We are near the end of this semester where many of us are saying goodbye to a university experience that was not what we expected, nor wanted it to be. Now is the time though to take a breather from the pains of assignments and exam preparation, and reflect on what came before and what comes after.

This list looks at the films that best describe that feeling of saying goodbye to someone or something, whether that is the cusp of adulthood or a loved one. In my case, it's *Craccum* [Arts Editor Note: we'll miss you Thomas!] and the University of Auckland. It's only fitting to feature some of my favourite films on this list as a final hurrah.

Lady Bird For AUSA President

Look no further for a film to earnestly depict the trial and tribulations of being an angst-y teenager. *Lady Bird*, for many (rightly so), is the coming-of-age film that resonates most. Actor turned writer-director, **Greta Gerwig**, paints a series of universal truths about being a teenager on the cusp of adulthood that

experiences the kaleidoscope of emotions that we all go through as we wonder what comes next in life. Her observations never feel fake or cringe, as many other coming-of-age films do (looking at you *Booksmart*). They feel lived as if Gerwig is chasing the ephemerality of first love.

The titular *Lady Bird*, played by the force of nature that is **Saoirse Ronan**, is astonishing as a character that we can all see a bit of ourselves in, whether we like it or not. I see myself most in her angst as she longs to attend a prestigious college in "a city with culture," whilst ignoring the reality of the opportunities afforded to those who come from a lower-class family. It is also impossible to ignore **Laurie Metcalf's** performance as *Lady Bird's* mother, Marion, who is the film's real heart. Yes, it is *Lady Bird's* story as the titular character, but it is in Marion's interaction with her daughter that will shatter your heart then slowly piece it back together.

I laughed and I wept, and I'm sure you will too. If you need an extra reason to see the film, dare I mention the name **Timothée Chalamet**? Don't let his perfect cheekbones and luscious locks distract you from this film, which is a gift to anyone who was ever a teenager.

"Based on an Actual Lie."

Yes, *The Farewell* is a true story, which is a shock to many (the quote above prefaces this fact). Billi, played by a whirlwind **Awkwafina**, comes to find out that keeping a grandparent in the dark about their own illness is a common cultural practice. Written and directed by **Lulu Wang**, this film didn't move me, but instead gently swayed me. It left me infatuated with **Zhao Shuzhen** as Nai Nai, the grandmother I never had. For just over an hour and a half Nai Nai is the grandmother who spoiled you with love and home-cooked food. Her screen presence radiates warmth and life, which is a testament to her as an actor, and to Wang as a writer. For a film that is so concerned with death, it never feels depressing (an impressive feat). Supported by **Anna Franquesa Solano's** sumptuous digital cinematography, *The Farewell* is a deeply personal story that might just resonate with you. If it does, make sure to have some tissues on hand.

"You just gotta keep livin' man, L-I-V-I-N."

For me, this is the coming-of-age film that I adore most. *Dazed and Confused* is sheer perfection and is considered by many to be a masterpiece of American cinema. It has no grand narrative but yet is profoundly cosmic, as is the magic of writer-director **Richard Linklater** who is responsible for so many classics such as the *Before* Trilogy, *Boyhood*, and *School of Rock*. Nothing happens, yet everything does. They get high, drink beer, drive around, try to get laid, play pool, and do some more driving. It feels aimless, yet there is a clear purpose from Linklater, whose evocation of the American high school makes me nostalgic for a time and place I never lived in.

There are so many great quotable performances, a highlight being **Matthew McConaughey** as David Wooderson, the creepy alumni who still hangs around with high schoolers. The line "Alright, Alright, Alright" has infiltrated pop culture, as has the title to this write-up. Let's not forget the soundtrack though. It rocks and is set to be the soundtrack of my summer (if Covid permits us one).

I wish I could keep singing its praises but it's clear that *Dazed and Confused* is one of my favourite films of all time. If you sit down to watch it, I'm sure it'll become one of your favourites too.

Kogonada. Remember The Name.

Speaking of American classics, let me hit you with another one. **Kogonada's** debut feature, the aptly named *Columbus*, is a heart-achingly beautiful film that will remind you to find the beauty in all that's around you. Spaces once old become new, as buildings that were lifeless become painfully human. Each arch or hallway has a story to tell. This is the beauty of connection as a chance encounter between two strangers in the form of Jin (**John Cho**) and Casey (**Haley Lu Richardson**) blossoms into the most beautiful of friendships. Together they encourage each other to adopt new perspectives of the world and to seek out new beginnings which is something we all need right now. They rekindle each other's passions for life which many of us need now as university can turn our interests into dislikes (I speak from experience).

On an aesthetic level, each shot is magically composed, akin to a photograph, as each frame reveals a new layer peeling back the aura of indifference surrounding those spaces we live in. You're invited to trace and explore the lines of a rooftop to see where it takes you, often it leads you to peer into your own soul which is a beautiful thing. *Columbus*, to use a cliché, is a masterpiece.

On the Beach at Night Alone

The famed Korean auteur, **Hong Sangsoo**, is an inaccessible director for many. His style can be described as erratic and, at times, plain confusing. But if you love one of his films, you'll love all of them. This isn't giving you much of a reason to watch *On the Beach at Night Alone*, but take a chance with this film and you'll be shocked at its raw honesty surrounding the pains of love.

Kim Min-hee, Sangsoo's muse and lover, which was widely publicised in Korean tabloids, plays Young-hee, an actress wandering around a seaside town, pondering her relationship with a married man. This blurring of reality, a common trait in his films, spins a Lacanian labyrinth of self-reflection that plays out rather simply (for once) as Sangsoo's style of reductive minimalism focuses on long takes with little camera movement. Often it is just two characters talking over food or soju that provides sharp insights about what it means to love and be loved. "Do I deserve love?" Young-hee asks herself. Yes, we all do, but this film reminds us that it is the most complex of emotions. This makes *On the Beach at Night Alone* a beguiling watch.

I laughed and I wept, and I'm sure you will too. If you need an extra reason to see the film, dare I mention the name Timothée Chalamet?

21 Lessons from 2021

Don't listen to this writer, skipping classes is great.



NANCY GUO

The closest thing I can compare my 2021 to is a really long episode of Brooklyn Nine-Nine. Absurd and fever-dream-like in places, but mostly wholesome and fun. All around chaotic good vibes!!! To wrap off the year, here are 21 lessons I've learnt thus far in 2021...

- 1) **Being on campus is great (but also really expensive):** \$40 a week on AT Hop (thanks to living in the middle of nowhere, aka East Auckland), 4pm Munchy Mart runs, a couple coffees later and your wallet's drafting up a restraining order. Thank god for \$5 vegan lunches and Hollywood Bakery pies...
- 2) **ALWAYS bags the window seat on the bus:** This is so when you fall asleep you don't tumble out into the aisle or worse, onto a stranger's lap. The reel of embarrassing moments you replay at 2am has enough footage.
- 3) **Using your passport as a form of ID is socially unacceptable at age 20:** To be fair, so is carrying your learners, but let's not get too ahead of ourselves.
- 4) **STUDYLINK... 'sigh':** Having to explain and justify your trauma just for your AT Hop fees to be paid is a traumatic event in itself, especially after being put on hold for 90 mins listening to the same five songs on loop. Have fun reapplying next year!!!
- 5) **Deleting Tik Tok was a wise decision:** You still mindlessly scroll on your phone but at least the algorithm on Instagram Reels is so shit you eventually get bored enough to do work.
- 6) **So was cutting bangs:** Sadly still don't look like Zoey Deschanel, but being an AliExpress version ain't so bad.
- 7) **Once you skip a class it is VERY VERY hard to stop:** It only takes one "can't be fucked" moment to snowball into missing a full semester!
- 8) **Invest in (and actually remember to bring) a good umbrella:** Walking into class looking like a drowned rat off *Flushed Away* is not a good look. Neither is smelling like wet dog.
- 9) **Early quarter-life crises are going to become a fortnightly thing:** Watching trash reality TV may help alleviate some symptoms.
- 10) **STOP CONVINCING YOURSELF THAT YOU'RE NOT A LIGHTWEIGHT:** Drunkenly disabling your own phone for 45 minutes on a night-out is kinda dangerous... Let's not do that again, please.
- 11) **Take advantage of office hours:** It always pays off to kiss up to your prof for a cheeky grade bump or that one-on-one advice you'd never get otherwise because of budget slashes in Arts!
- 12) **Networking is a strange form of socialisation:** But at least there are free fancy sandwiches you can munch on to fill the awkward silence!
- 13) **REMEMBER TO ACTUALLY CANCEL YOUR FREE TRIALS:** That "free" Audible trial quickly turned into three monthly payments of \$14.95 you'll never get back...
- 14) **Mid-sem break? More like mid-sem scam:** Throw all major plans out the window, you're going to be spending the break desperately catching up on skipped lectures and readings.
- 15) **LinkedIn is actually a black hole for self-pity:** The platform also feels creepily dystopian, but maybe I'm just being dramatic lol.
- 16) **You will NOT need to jump off a cliff if you speak to someone in a lecture:** But no guarantees if they ghost you or move a seat away...
- 17) **Complaining is always a good convo starter:** Man, why is it so hot in here? Why was this week's reading so long? Could we get a more boring lecturer?
- 18) **Writing's not that easy, but Grammarly can help:** An actual godsend for people who never learned to touch-type properly. Reading the weekly insights email Grammarly sends is also a much-welcomed ego boost.
- 19) **There's a huge difference between feeling like shit and feeling like a piece of shit:** The latter is much worse. Glad you worked on this one :)
- 20) **The best bathrooms at Uni are in the Clocktower East Wing:** Was tempted to gate keep this secret but I think the world has enough girlbosses.
- 21) **DO NOT UNDER ANY CIRCUMSTANCES ASK A COUPLE IF THEY ARE "SIBLINGS":** Perhaps the most important lesson of the year. I do not care that you thought they looked identical or had the "same smile," the poor COUPLE did not deserve your unsolicited "cute siblings" compliment. This memory will (rightfully) haunt you for many nights to come.

TRIVIA NIGHT
MUSIC
TO YOUR EARS

19 . 10 . 21 7PM



fb.me/e/1SvsOmj2W



Psychology and Me

Loving the Chase or the Person?



FLORA XIE

Here's a scenario: imagine you, A, are in a relationship with someone, B. You've been dating for a little while now and all you want to do is just to get closer to B and be more intimate—you want to know more about B and spend more time with them. Except, the trouble is that B always seems to get a bit distant when you try to get closer, there's seemingly always an emotional wall that's in the way, and they're a bit reluctant to open up and be more vulnerable with you.

Sounds familiar? It's a pretty popular trope in movies and television shows—take Carrie Bradshaw and Mr. Big as an example. We've probably all at some point experienced some kind of relationship like that, where A wears their heart on their sleeves and is wanting deeper emotional intimacy, and B wants more space and is reluctant to get too close. This is the tumultuous relationship between someone who is high in anxious attachment and someone who is high in avoidant attachment. But firstly, what are attachment styles?

The essence of attachment theory is that everyone has a system that keeps us close to our caregivers, partners, or close others, when coming across threats. Through our interactions with these people, we develop a guide to how to behave and what to expect in our relationships in different contexts—these guides are different for everyone depending on our own individual experiences. What's important is that these expectations and behaviours are rooted in past experiences of intimate relationships, so they're only really activated in relationship contexts. There are

various dimensions of attachment, but I'll only be focusing on the anxious and avoidant attachment styles in this column.

People who score highly on attachment anxiety are extremely invested in their relationships and they have a greater desire to experience closeness and security with their partners, but they worry that their partners don't love them or that they'd scare their partners away with how close they want to get. On the other hand, people who score highly on attachment avoidance say they're less invested in their relationships, and prefer to be independent because they're uncomfortable with depending on people or letting people get too close as they find it hard to trust others.

You probably already get the gist of the relationship dynamic. It's a turbulent one because A and B have completely opposite outlooks on relationships. So, the question you might have right now is why do they get into relationships together? Well, the thing is A and B might enjoy each other's company at first precisely because of their differences. B doesn't have to share or disclose much because A is doing the talking and self-disclosing. A likes this because B is listening and giving them attention, and they will put in more effort to keep this interest going so they don't lose B. But the issue is that the amount of effort B puts into the relationship isn't the same as A, and if A were to want more closeness to B, B may end up withdrawing. The only way to get B to come back is for A to dial it back a notch, but A can only do this with the reassurance from B that they're not

going to leave.

Unfortunately, people such as A actually like 'the chase.' Playing 'hard to get' heightens their need for closeness and security, which means they'll continue pursuing closeness in the relationship. And when they finally get that closeness, it's extremely rewarding, which makes this problematic because it's misconstrued as a 'high' and so it can become an addictive pattern to fall into. This is similar to a point that I made in an [earlier column](#), where I mentioned that if you're someone who needs strong assurances that your partner is deeply committed to you and they won't leave, you should ideally be after people who would give that to you and not the opposite. Obviously, that's easier said than done—old habits die hard after all.

If you've been reading this and thinking that some of that sounds a lot like you, don't worry (and don't be too eager to self-diagnose!). Attachment styles are malleable and they shift depending on what your current partner is like with you. So, if you think you're stuck being someone who's always worrying if your partner loves you as much as you love them, that can change when you're in the right company. Similarly though, if you're with someone right now who's making you feel more anxious or avoidant than normal when you're in the relationship, it's a good idea to re-evaluate and reconsider your relationship with them.

Period Poverty on Campus

THE WHAI HAUORA | STUDENT WELLBEING TEAM

Period Poverty, meaning an individual is unable to afford menstrual items for their period, is known to be an issue amongst young people in Aotearoa. The lack of equitable and easily available access to menstrual products is one that has only been a growing part of public discussion in recent years, but the effects of Period Poverty are already known to those going through it. It can have a big impact on their life, leading them to miss school or work, health problems such as infections, and embarrassment or shame. This has been an issue long ignored by those with the means to change things, but in recent times, there have been concerted efforts to remedy this problem of access.

Recently, the New Zealand government announced free period products would be provided to all schools that opted in. At present, this funding does not extend to University students, many of whom are school leavers likely to be facing continued difficulty affording period products (or new challenges resulting from recent financial independence).

Earlier in the semester, The Whai Hauora undertook a survey to get a better understanding of the scale of the issue and the effectiveness of current period product distribution across Campus. From a sample size of 146 students, 13% reported that they regularly struggled to afford period products, and 36.3% occasionally struggled to afford products. This is at a higher rate than the reported national average, indicating the issue has a high level of impact on students within our University community.

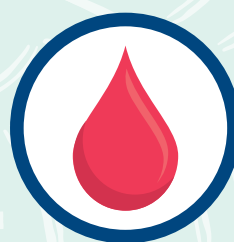
Of those surveyed, almost 94% would consider using a menstrual cup, a sustainable period product that would provide a longer term solution to period poverty than single use products such as tampons and pads. So, we are taking action!

The Student Wellbeing Team have free menstrual cups that are available for collection, now (from Lockdown Level 3). Students who would like a free menstrual cup can come to the City Campus General

Library basement, where the click and collect service is. You don't need to pre-book, just show up with your student ID card!

Periods should not be an uphill battle of negativity, contempt, or embarrassment. We're here to help put an end to that stigma, and to provide a helpful and calm environment for you to access the wellbeing you need. If you'd like more details (such

as questions about menstrual cups, the aforementioned study or any other issue that crosses your mind) or have any pātai, please email the Student Wellbeing Team on wellbeing@auckland.ac.nz.



Got your period? We've got you.

Collect a **FREE** menstrual cup
from the General Library
Click and Collect team.

Scan the code for more information.





So Long, Farewell, Auf Wiedersehen, Good Night! (Third Year Running)

This has to be the last time I write something like this, surely.



LACHLAN MITCHELL

Craccum puts out a lot of horseshit to meet deadlines. As a section editor for a few years, I am a pioneer in that field, for many of my listicles have been utterly unreadable, but they have filled a page. And I have collected my minimum wage payslip every two weeks, AUSA accounting delays notwithstanding! But this is different.

With this being the last issue of the year, and my last after four years of writing here, I feel like I should start this off with a few confessions. Just really getting some heavy feelings on my chest.

1. I did see your email, but I didn't want to reply, and faked ditziness to get out of it when you confronted me later on.
2. I have not, will not and cannot learn how to use an en-dash and em-dash correctly.
3. Gary Francis Poste is a charlatan and a fraud, who has stolen the valour for my acts. I am the Zodiac Killer.

With that all out of the way, I wanna reflect and perhaps evangelise a little. *Craccum* means a lot to me. I'm very sad to be going, and I'm going to miss all of what it means to me. It has been my main way of making friends here, and oftentimes, it has been the only reason I bothered to turn up at Uni. The office is one of the few spots on campus that truly allows any sense of self-expression. It's a bright light, one of the few sparkling points of joy in UoA's black hole. This Uni sucks! It's a vampiric beast, it seeks out nothing but to leech your nutrients and watch you slump against a wall. UoA sucks the marrow out of you and drops you into the ground, waiting for your remaining life force to exit your body, so it may *then* latch onto your soul with its ashened grip and suck out what remaining life still persists in your being.

The UoA concrete sprawl is but a breeding colony for the Lich, a festering hive of endless construction and bureaucratic corpse demons that subsist solely on geckos and your tuition fees. This University is neoliberal anti-matter,

violently explosive to the idea of art and anything that resonates to the curious human spirit. In a truly God-fearing universe, the sun would have hyper-focused its rays on the three remaining structures that haven't been torn down to make room for hostile architecture and bloated sports centres, and hordes of rats would consider the scorched remains their veritable Metropolis. It doesn't care about you, and it never will.

The point being that while UoA (minus the lovely lecturers I respect!!) should be cast back in Tartarus with the rest of the traitorous Titans, *Craccum* is important and I don't know what I would have done without it. I dropped out of Uni in 2014 after I, rather frankly, went a bit insane. I was extremely depressed, isolated from human connection to the point of not talking to anyone for days. I would go to exams and not write a single word. Real 'put up the barriers on the General Library's windows' shit. When I threw up at the thought of stepping foot on a bus to get within 50k of the campus, I knew I couldn't return for a long time. And so I didn't. I worked on myself, got (mostly) back to normal, and only returned in 2017, when I knew I would be able to get my degree without falling prey to #mentalillness and the metaphorical obsidian tentacles of the campus. But it wasn't working. I had reached the end of 2017, and while I could continue on, I just didn't have anything to show for it outside of normal grades and a few kisses with a guy who would become my boyfriend.

And then I picked up the final issue of 2017's *Craccum*, cast aside in a toilet, the honourable fate of many a *Craccum* magazine. (You still read us! So even if our page is covered in your piss, we still won.) I read it. I remember thinking to myself that I could write like that. I could write something stupid, or be funny, or care about something. I wanted something regular to contribute to, I wanted something at this University that I could remotely connect to. The next year, I sweated immensely while plopping a rushed draft of two shitty columns on the desk of the new editors, and got hired. It was one of the best decisions I have ever made.

Craccum is not irreplaceable, but it was irreplaceable to me. It saved me from years

of boredom, years of stumbling over my own neurotics and being unable to get past my own hangups. It's not a family, in that generic 'let me abuse you' corporate speak, it does not wish to be anything like that. But it has allowed me to go see many great events, talk to wonderful and interesting people and write about whatever the fuck I wanted, and most importantly, it taught me so much about how to relate to people and actually make some friends. There isn't a better place for it at the Uni. I've found so many sick cunts that I care about, and amazingly, people that care about me. And I really want the same for you. If you actually want something to contribute to, something that will actually feel valued, please, pick up this toilet magazine and give it a go. Even as we shift to different life paths, my old *Craccum* groups still get together to drink and eat and talk shit. What else can you want? *Craccum* is a fantastic place to hone your talent, an environment that actually gives a shit about you. It is run out of a fucking broom cupboard above the food court, so there's even something for the remaining Harry Potter stans on campus.

The Covid era will fuck us over. We have spent much of this year online, and yet we still have successfully published many interesting, impactful, funny and relevant works from students. It was horrendously stressful, but we did it. Our success will be to our detriment, because we survived without needing to tap into the finances much. Like the fate facing many associations around the campus, the budget hawks will be breaking sound barriers to cut our funding in the next couple of years. But let that challenge be something you overcome, as I promise it will be worth it. *Craccum* needs people who actually give a shit about the students here, who are willing to write what is needed.

This little prom night dumpster baby has been something precious to me for a long time, and I hope you find the same joy in it that I do. I need to get a career, and I'm too tall to fit in that broom cupboard now. But I'm gonna miss this magazine, even if it does have the single worst name for a written publication ever.



WHO ASKED YOU?

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

What do I get my 22 year old brother for Christmas?

How the hell are you planning for Christmas already? It’s fucking October! What are you, some sort of time-traveller with a scheduling problem? It was July three minutes ago, slow the hell down. I haven’t even come to terms with the fact that it’s Semester Two, and you’re out here trying to make me plan for the end of the year.

(When the time does come, just give him cash. Nothing will give an adult man more joy than knowing you put absolutely no thought into their gift—displays of emotion give them hives).

Why did my parents have to give birth to me? I didn’t consent to this.

That one guy who sued his parents for creating him had the right idea. We really need a #MeToo movement for all the people who never asked to be thrown into this hellscape we call earth.

My advice would be to kill your parents.* You didn’t consent to being alive, so they don’t get to consent to being dead. An eye for an eye.

What are your favourite TikToks and why?

- Those ones that are like “me at the start vs end of different movies”
- Anything to do with Squid Game
- Anything Michael Buble posts
- That one of that girl doing hip thrusts dancing to River by Bishop Briggs and just fucking railing the air (Mommy? Sorry. Mommy? Sorry.)

**My editor says I’m not legally allowed to suggest that you kill your parents, but I refuse to be censored by the woke brigade. Cancel me now, anti-patricide cucks.*

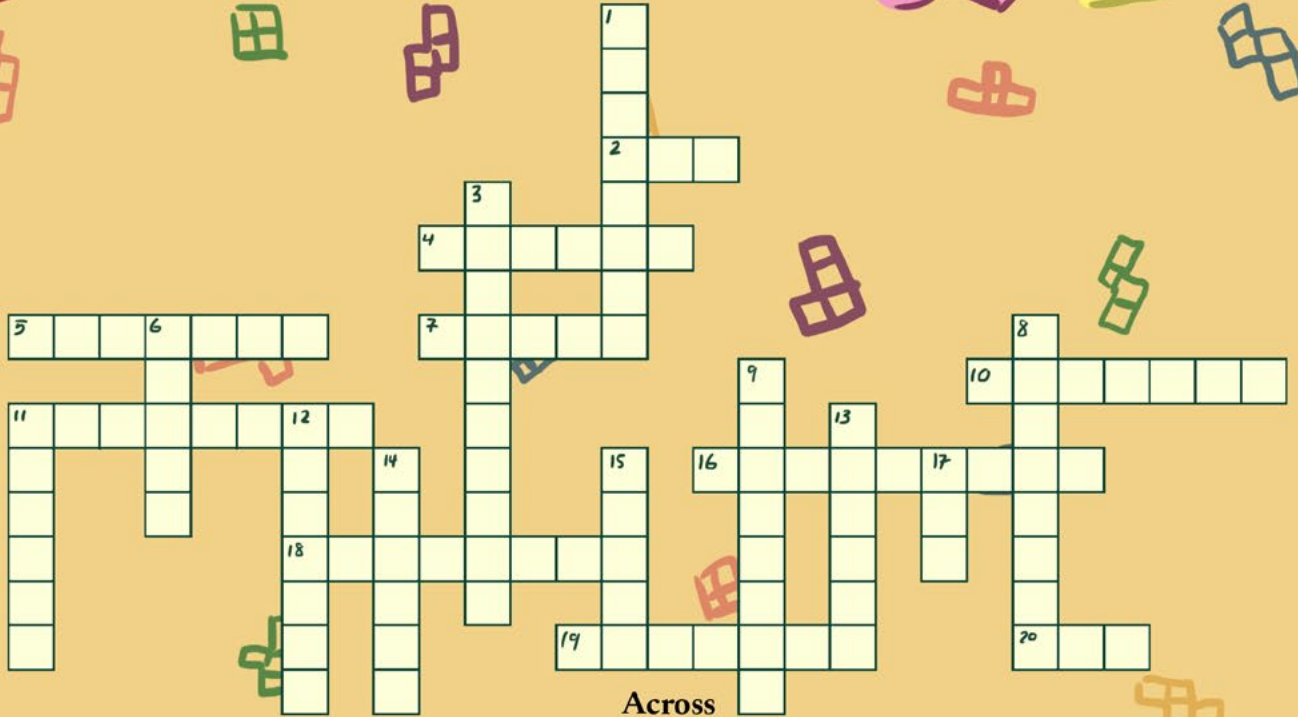
CRACCUM’S CRACKIN’ TIP:

Exams are coming up, which means we’re all about to descend into the tenth circle of Dante’s inferno (the one where the lecturer bases an entire essay question around a concept they didn’t teach you).

While you’re struggling to get through this time of pestilence and dread, I (as the supreme authority of everyone on earth) hereby provide you a list of things you are legally, morally, spiritually, and financially allowed to do during the exam period. Consider it your own person *Craccum’s* Declassified Exam Survival Guide.

- Eat fast food. Anytime, anyplace, anywhere. Oh, you had McDonalds for lunch? Guess it’s Burger King for dinner. Sensational Chicken with a Zinger Burger for dessert. Forget that “fill your body with nutrients” horsefuckery, you know what makes classic cars run? GREASE.
- Complain. Whine to everyone you can get your hands on. Tell the barista how hard it is to memorise quotes from *Hamlet*. Make your Fine Arts friend look over your impossible Med notes. Insist that your suffering is unmatched in the modern era. Make your parents listen to you whinge for three hours a night. Let it all out.
- Pet dogs. Every time someone walks past you with a dog, take the lead out of the owner’s hand, sit on the pavement, and pat the shit out of that fluffy angel. If the owner questions you, respond “exam season.” They’ll know.
- Read *Who Asked You*. Go through the past issues on *Craccum’s* website and have a good chuckle. Refrain from calling me out on this shameless self-promotion.

PUZZLES



Down

1. the Echidna (8)
3. Hungry like the Wolf (5, 5)
6. Gotta go fast (5)
8. What's the DEAL with these 17 year old women I'm dating? (8)
9. Star of this week's horoscopes, check them out! (8)
11. Yellow crystalline element, smelly in hydrogen form (6)
12. Fleshy pink stalks we eat, leaves will poison your pets (7)
13. Formerly known as Ho Chi Minh City (6)
14. The titular dead dog in THE dead dog movie (6)
15. The opposite of alpha (not a beta male joke) (5)
17. Eeeeeeyyhyyy, what's up (blank)? (3)

Across

2. Govt agency that def didn't shoot JFK (3)
4. In many mythologies, this animal carries the world on its back (6)
5. Electronics country, pretty much owns South Korea (7)
7. Sonic's best friend (5)
10. Anne Hathaway is the ruler of this state (7)
11. Carrie's gay bestie on Sex and the City, RIP <3 (8)
16. Scooby Doo's breed of dog (5, 4)
18. Known for sticking to any object under the water, more closely related to crabs than clams (8)
19. Largest city of early civilisation (7)
20. He was Gon' Give It To Ya until he passed early this year (3)

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

[Click here to access a printable version of the puzzles page.](#)

HOROSCOPES

Summer is coming, and so come the lazy times. Even lazier than you're already being. Yeah, *Delma Vinkley* knows you. Who better to embodiment the laziness for this year's last horoscopes than Garfield? Take care.

Aries (Mar 21 – Apr 19) Skater Garfield

Always so cool, you skate around any attempt to know you. It's not that you are afraid of intimacy itself, but if you could just strap on those wheels and skate into someone's heart... you're not sure whether the results would be worth all the opening up required. Lucky numbers are 12 and 80.



Taurus (Apr 20 – May 20) Cowboy Garfield

Your decisions are impetuous, your emotions are tempestuous, and your behaviour can be outright egregious. And yet... under it all, you have an inner calm we all admire, your core serenity is something we all want. Lucky numbers are 45 and 78.



Gemini (May 21 – Jun 20) Funko Pop Garfield

For all the dumping on Geminis that I've done this year, there's one thing I've never really given you credit for: you are smart. Extremely annoying, omnipresent, utterly lacking in taste, but very smart. How else could you keep going, when the world is stacked against you? Lucky numbers are 16 and 19.



Cancer (Jun 21 – Jul 22) Cubist Garfield

You're feeling boxed in lately. Can't imagine why. But have you taken the time to keep an eye on those you are boxed in with? It's 50/50 with you. Do it today or risk them ignoring you for a long time. You don't need me to remind you. Lucky numbers are 27 and 29.



Leo (Jul 23 – Aug 22) Muscular Garfield

The gains are your goal in life. Always looking for a new high, a new achievement to flex over the great unwashed. But is this satisfying? Do you really feel rewarded at the end of the day? Oh, you do? Carry on then.



Virgo (Aug 23 – Sep 22) Nurse Garfield

Helloooooooooooooo, nurse! While Garfield is famously selfish, he secretly does harbour a little love for the providers in his life. Your selfishness is well-known, but you are the same: you reserve a core of love for the people who keep you going. And those who feed you warm pans of lasagna. Lucky numbers are 23 and 42.



Libra (Sep 23 – Oct 23) Sailor Moon Garfield

During the year, you have gone under many trials and tribulations. And yet your dedication to friendship has unwatered, despite all odds. Like the Garf, you can be rather grumpy rather openly, but even now, you still draw all your power from your besties. And we love that. Lucky numbers are 10 & 20.



Scorpio (Oct 24 – Nov 21) Odie

You just have to be different, don't you? But while people always stereotype you as aggressive, I see the dopey, goodhearted dumbass underneath. You just want friends, even if the ones you call friends want to kick you off the table. Lucky numbers are 34 and 61.



Sagittarius (Nov 22 – Dec 21) Original 1970s Garfield

It's hard these days, but once, it was even harder. The original Garfield was even larger, had more folds of fat, and stolen Jon's food to lug around in his mass. But these times passed. And so too shall your troubles pass, and you'll be better for it. Lucky numbers are 7 and 8.



Capricorn (Dec 22 – Jan 19) Studio Ghibli Garfield

Your life is a fantasy, and for once, that's the right thing for you. Be lost in the delirium, eat the endless lasagna. Keep yourself warm in the dream world. It's a hard world out there, and there's no harm in your self-delusions. Lucky numbers are 77 and 88.



Aquarius (Jan 20 – Feb 18) Maid Garfield

You always feel so obligated to clean up other people's business for them. It is endearing, but sweetie, sometimes people just have to suffer through their messes. Don't soften the blow all the time. We all have to learn lessons, and that's yours. Lucky numbers are 33 and 40.

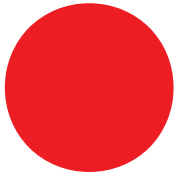


Pisces (Feb 19 – Mar 20) 2006 Emo Garfield

You *really* hate Mondays. And that's okay. But do you gotta let everyone know every time? Learn to moderate your feelings. No one wants to be plunged into your depths like clockwork, we've got our Mondays to hate too. Lucky numbers are 90 and 91.



**Student
Job Search**
Tauira Rapu Mahi
**Where
Talent Meets
Opportunity**

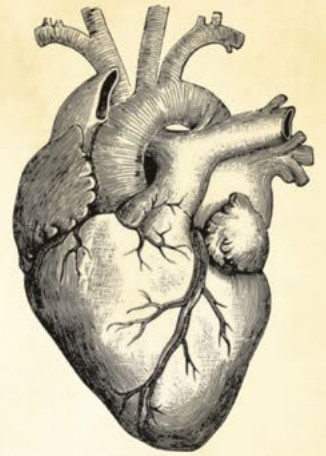
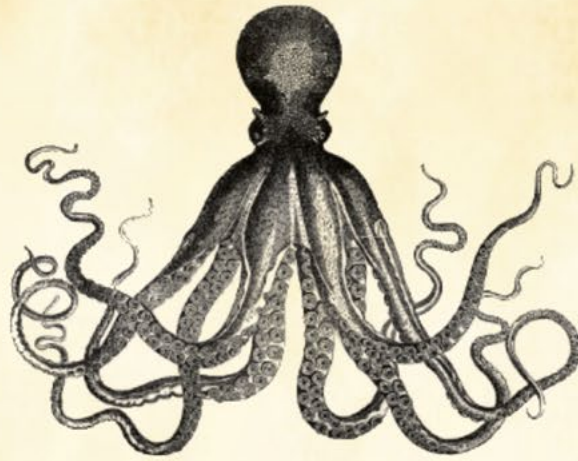


Kia ora, e hoa!
**Looking for
a job?**
**We can help
with that.**

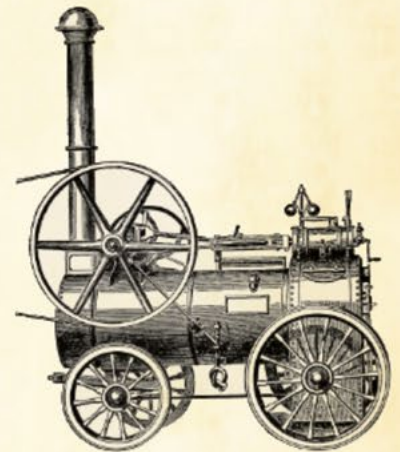
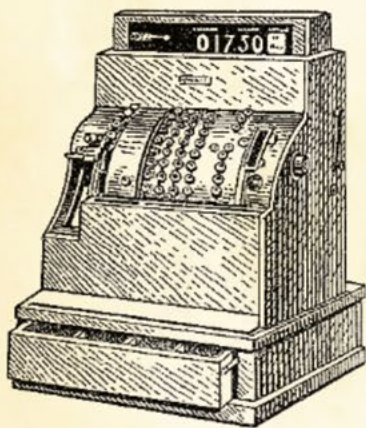
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