

ISSUE 10 - 2025

CRACCUM

AUCKLAND UNIVERSITY'S STUDENT MAGAZINE SINCE 1927

NOSTALGIA



ON THE POLITICS
OF NOSTALGIA

Alexander T.
Ericson

CRACCUM
WARS

Justin Agluba

DAWN
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Abel Tasman

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EDITORIAL



HARRY SUTTON

Well, gang, it's here, the final print issue for the rest of this year! Crazy, genuinely crazy stuff that it was way back in January when I started at this job. No, knowing much of how to be an editor, not having any clue of how to run a staff and having no idea of how this journey of being the editor in chief was going to go. I was worried out of my mind and thought of how I am going to live up to all the editors before me, and how the hell am I going to put out these issues?

From having to come back from placement and interview all the people to join us on this road, to being overwhelmed while having to balance my CRACCUM life with my studies. This year has really challenged me in many ways that I never thought it would.

But I would not have changed it for the world, it's been such a great experience for my future dream of being a journalist. Being able to write story after story for fun, and really able to write what I want, while also getting the chance to read the passionate stories and articles that you all have written over this year. Improving my writing and editing skills tenfold.

I have met so many awesome people throughout this journey, too, from my wonderful staff to all of you contributors who came along to the launch parties and were able to celebrate the issues together as one, not just alone. Just laughing and chatting well after the parties had finished.

I certainly did not expect some of these stories that came across my desk, and that's what I loved about this job, like a whole poem dedicated to Sherk that was a whole page long, the story just titled "I just want to beat my goddamn meat" was definitely an eye catcher for me or even a full review about a movie about geoguesser!

To all of you contributors, thank you. Without you all writing stories and articles every week, putting out these issues with the staff we have would have been a significant challenge, to say the least! Every week, we honestly had the great problem of too much content rather than too little, so thank you.

To my staff, thank you; without you, I would have been completely and utterly lost in this world of CRACCUM. The amount of love, time, and work you have given this year has been incredible, and from the bottom of my heart, thank you all again for joining me on this roller-coaster of a year and for your insane amount of work.

To finish off, at the beginning of the year, I told myself that all I wanted out of this year was to have just to have one issue or even just one story make an impact, just one, and I feel like we as staff have done that.

As for the print issues, this is goodbye. I wish you the best of luck with your exams and your ongoing adventures, whether it's study or work or more CRACCUM.

Until next time.

Harry

GET IN LOSER, WE'RE GETTING A NEW BUILDING

AN UPDATE. CLEARLY, I STILL DON'T HAVE A LIFE.



IRENE PARSAEI

Earlier in the year I did a little article about a new building that the University was going to start building, and researching it made me question whether I had a life. Today I realized the answer is no, because I'm not back with an update.

If you didn't catch the first article, a shorter version has been put here for your leisure. The longer version complete with screenshots and links to the information found can be read on the Craccum website under the same title.

It was during the break when I had accompanied my mother to her workplace that I first discovered my lead at a random work meeting. I'd ended up zoning out while staring at the projector where a slideshow was being presented. I vaguely remember whoever was speaking talking about a potential job opportunity for the company, and when my eyes focused, there was an unfamiliar website on the screen with the letters GETS written in the top left hand corner. Before the presenter clicked on another listing, I saw the words 'University of Auckland.'

GETS, as I later found out, stands for 'Government Electronic Tender Service'. It's a website where public institutions such as ministries, councils or universities can post opportunities (also known as a tender) for companies to supply them with a particular service. Companies can then submit bids for that particular tender, in hopes that they will get chosen by the institution to form a contract with.

In the search bar, I typed up 'University of Auckland', and it brought me a mixed list of tenders from different universities. Did I mention the website looks like it was made in 2010 and not updated since? I turned to advanced search, which promised better results, and it did not disappoint. I clicked on a bunch of the listings, most of which had closed. A few tenders for catering, security systems, waste management, and... 'B230 New Build Facade'? There were two listings using the code B230, one from 8 November 2024, and the other from the 18th of the same month. I opened both.

The first tender listed on November 8th, invited EOIs (Expression of Interest) to be a Main Contractor, and the second tender welcomed RFP's (Request for Proposal) for a Facade Contractor. For what exactly?

B230, a multi-storey building set to become a future edition to our city campus.

Described on the tenders as a location for "academic accommodation, teaching spaces, and a multi-functional performing arts space," B230 is set to be built on an existing site in the 200 sector of campus, which after inspection of the campus map, is the area behind OGGB.

Finding any mentions of this new building after gaining this information was difficult to say the least. Google searches of 'new building' and 'University of Auckland' proved to be futile, and it was only when I typed in the code, B230, that relevant links popped up.

The first mention of the B230 building was found in the Council Agenda document from the 29th of April 2024. This document can be found on the University of Auckland's website, and revealed that the main purpose of B230, is actually to be building for Law and Performing Arts.

The project was mentioned again in another Council Agenda document from the 26th of August 2024 where it stated that by that date, the early design for the building had commenced.

It's also interesting to note that while both of these links showed up after my Google search of the 'B230' and 'University of Auckland', both links were also broken, and I had to dig through the University's website and archive of council agenda documents to find them.

My next piece of information came from a website that also looked completely outdated and weird, to the point where I had to google whether it was reliable. It was. FYI is a website that helps New Zealanders access official information from public institutions in Aotearoa, in order to facilitate transparency between these institutions and the public.

It was on this website where on November 14th 2024, a user named Luke had asked the University of Auckland about a proposal to join the law and business school into one

faculty. In the response to the users question about what will happen to the Davis Law Library, the University had included a link to a powerpoint, stating that it would give further information.

Library will all be moved to the general library (which seems packed as it is), and therefore, **a law library will not be replicated in the B230 building for law students.**



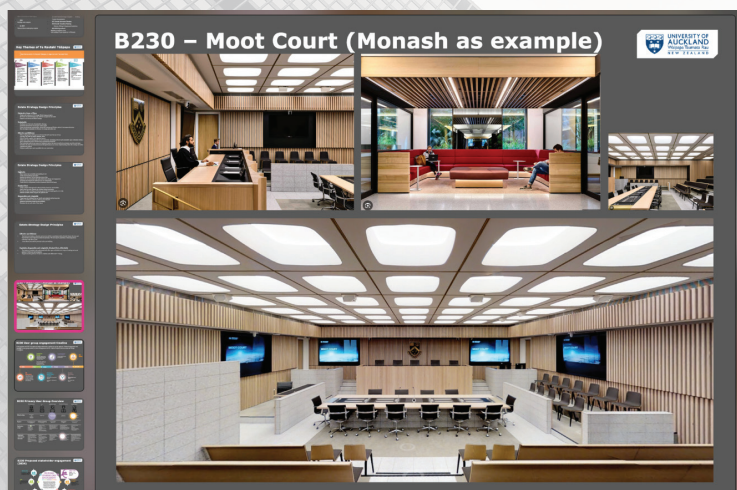
According to the powerpoint, the Faculty of Law is set to move to the city campus, to B230, by the end of 2029. This is due to the inability to extend the lease for the building, a fact backed up by the 'Te Rautaki Tūāpapa, The University of Auckland Estate Strategy 2021 - 2030' document, which says that by 2030, 94% of the University's non-residential leases will have expired. This document also mentions the Maidment Theatre, a performing arts space that was demolished in 2016, which potentially explains the inclusion of a performing arts space in B230.

In addition to the performing arts space, B230 will also include a moot court for law students, with the one from Monash University being given as an example in the powerpoint.

This move on the University's behalf seems slightly controversial, given the backlash that they received after shutting down specialised libraries for music, arts and architecture back in 2018, and also the Sylvia Ashton-Warner library in 2023.

When I was discovering all of this information, one thing stuck out to me. 5 Alten Road. In both tenders, it was written that 5 Alten Road was a heritage building, and needed to be refurbished as part of the B230 project. And when I searched it on Google Maps, I immediately thought 'that looks like a kindergarten.'

And it was. Well the building next to it was. 3 Alten Road was an early child-



But will the flash, shiny moot court distract law students from the fact that they will no longer have their own library? In the powerpoint, it is revealed that the collection of books and services provided at the Davis Law

hood centre for the children of staff and students at the University so that they could be looked after during the day.

Back when I was writing my initial ar-

ticle, there was no information given in the powerpoints or anywhere else online as to what would happen to the centre, and where it would be relocated to, and I questioned whether it was okay to leave parents and families in the dark about this. After more recent investigation, however, the information has been updated.

While the early childhood centre was set to be demolished, the University set up another centre at Carlaw Park in Parnell, near the city campus. The new centre, named Te Tupu o Te Tōrea was opened on the 26th of March 2025, and has space for 55 children.

even information. It's mentioned at the end of the document, indicating that it was discussed in 'Part B', the super top secret portion of Council meetings that aren't available to the public.

And my question ultimately is... why? What is so hush-hush about this building that it needs to be discussed behind closed doors away from the ears of the students and the public?

Are they ever going to actually officially announce B230, or will I just have to keep doing it for them?

B230 Law and Performing Arts Concept Design and Development



Townscape View - Aerial



But then, what about 5 Alten Road? Well, after looking more on Google Maps, and putting the information together, it seemed that 5 Alten Road was a part of the early childhood centre, and 5 Alten Road was the historic, heritage house, built in the 1850's and registered as a Category 2 historic place under the Historic Places Act 1993. In order to keep this historical house intact, the University announced on August 21st that it was moving the building piece by piece by truck to Muriwai, where it will become a "family home."

Any other mentions of the B230 building still seem scarce. The website of a project management company 'Precon' stated that the building will be 13-storey's with an adjoining two story building, and a Reddit post from four months ago shows a screenshot of an email stating that the development of this building was revealed to staff at an 'all-staff forum' by the Vice Chancellor.

Official information from the University itself to students is nowhere to be found. The last time it shows up in the not-updated-since-April Council minutes archives is from the 17th of March 2025, and interestingly, isn't

UOA EXECS MAKING CAMPUS INACCESSIBLE

STATEMENTS FROM NDSA AND UoA HEALTHCARE STUDENTS



IRENE PARSAEI

Recently, an article was published on Craccum's website with the same title as this one, detailing the challenges that disabled students at the University of Auckland face due to the negligence and lack of care by those making decisions.

To follow this article, Craccum also reached out to NDSA, and students with disabilities in healthcare at UoA to gather their thoughts on these issues.

Students with Disabilities in Healthcare UoA

We are fortunate enough to have a space for disabled students, but it pales in comparison to the city campus disabled spaces. Firstly, you have to grab a key from the student hubs at Philson library, and there is no direct access to the disabled room, meaning that you have to walk a while to get to the room which can be difficult for those in our community with mobility issues. Secondly, the door isn't wide enough to fit a wheelchair user through, nor is there a push button to open it for you. And lastly (for now), the space is cramped, far less advanced, and tailored when compared to the city campus disabled spaces. However, we do recognise that this space has only been available for less than a year, and that Student Support at the Grafton Campus currently don't have the funding nor space needed to improve it. They have tried hard, but whoever allocates the finances isn't doing a good enough job.

Many disabled students - particularly in the MBChB programme face discrimination and judgement by MBChB staff when requesting reasonable accommodations. Seeing as most of the staff are medical professionals you'd expect them to be some of the most compassionate and empathetic to the disabled cause, but surprisingly are the opposite. Fortunately, as a disabled student myself - I have had a great experience with the staff at the School of Optometry and Vision Science, however we cannot say for certain the attitudes of staff from the other clinical programmes at this stage.

We also believe that extra funding in the form of scholarships, as well as additional allocated spaces for disabled students in competitive clinical programmes should be reflective of the proportion of disabled students enrolled at the University of Auckland (9% in 2024, equating to 4,144 students). Although the number of scholarships available for disabled students are few and far between regardless of faculty/degree especially considering disabled students are identified as an equitable group according to the University of Auckland, there clearly is a disparity in the accommodations provided currently when compared to the other equitable groups. If we want more disabled healthcare professionals in the future, the University of Auckland must put in more effort and funding necessary accommodations if they want to see disabled students thrive

NDSA (National Disabled Students Association) - Co-Presidents Eloise and Nikita

Systematic Ableism and Ignorance:

We are deeply concerned for the removal of the lead overseeing disability action plans (DAPs) at the Tertiary Education Commission (TEC). We frequently see a lack of consultation with disabled learners from institutions in the creation and implementation of DAPs. We are concerned that this, along with upcoming decisions at the TEC, will impact the ability for the TEC to adequately dedicate resources to oversee and act on whether institutions are adhering to the guidance provided to them along with their individual DAPs. We would also appreciate public clarification from the TEC regarding who will oversee disability action plans going forward, and the main point of contact for disabled learners for support.

Other changes on a national scale such as the disestablishment of Te Pūkenga, the Plain Language Act Repeal Bill, losses within disability services departments at institutions, and lack of disabled learner consultation within institutions across the motu all negatively impact our learners' experiences and ability to access equitable education. We predict that in particular, the disestablishment of Te Pūkenga

may result in an influx of disabled learners at universities, and we are concerned for whether universities are prepared for an increase in disabled ākonga numbers.

Academic Discrimination

Unfortunately, we have experienced similar complaints from students at the School of Medicine at UoA, and it repeats a pattern of attitudes within medical schools across the country. Disabled individuals often lack representation within the medical system, and it shows in our access to care. We believe all institutions should be making better attempts to include disabled ākonga in healthcare-related programmes of study and to acknowledge their obligations under the Education (Pastoral Care of Tertiary and International Learners) Code of Practice 2021 to create safe learning environments for disabled students. Providers should be offering accommodations and acknowledging our unique insights and skills that we offer the healthcare industry as people who frequently use healthcare services. Involving disabled people in healthcare programmes — both in course development and as enrolled students — will ultimately improve outcomes for disabled patients.

As the NDSA, we take a strong stance against compulsory attendance unless it is required to learn and demonstrate physical skills (such as in lab demonstrations) needed for a qualification. Lecture recordings and hybrid options to allow students to attend classes online are more than sufficient and benefit both disabled and non-disabled ākonga alike. Lecture recordings benefit students who are working, parents, disabled, caring for whānau, and have English as a second language. They also benefit *all* ākonga (including those who attend the class in-person) by providing the ability to revisit lectures in preparation for assignments and exams. In the year 2025, we believe there are no excuses for classes that don't contain private student information (such as tutorials related to students' life experiences) to lack lecture recordings. We believe insti-

tutions should work with ākonga and lecturers around issues (such as privacy concerns and allowing lecturers to retain their intellectual property) to alleviate any concerns they have around lecture recordings.

One of our Co-Presidents (Eloise Fleming) who intended to transfer to the University of Auckland quickly learned of the gravity of physical accessibility issues on campus — between this and other disability-related issues, they were unable to enrol and decided against UoA for their studies. We have no doubt these issues extend to other students interested in enrolling (or are currently enrolled) at UoA.

Student Disability Services:

We are disheartened to hear about the limitations provided by Student Disability Services and have also had students contact us directly about these issues. Students should be trusted to know their own needs, and UoA should work with students to determine what kinds of supports are required and whether there should be any limitations on supports. These decisions should be made *with* learners, and not *against* them.

We are seeing a concerning reduction in both disability services staff and supports at institutions across Aotearoa, particularly with the loss of funding and rise of AI tools taking place of in-person supports. We believe it is essential for institutions to invest in disabled learners, and to listen to what learners say they need. The only people who can actually determine what supports are needed is learners themselves — not the finance department.

As a sidenote, our Co-President Eloise also experienced issues in accessing Student Disability Services in their attempts to transfer from Massey due to cuts. They were informed they could not receive any help until they were successfully enrolled, despite their requests being *related to* the enrolment process (such as parking to access inductions, finding co-supervisors, and in-person meetings). We are con-

[REDACTED]

Its pretty fucking dehumanizing.

HARRY'S FINAL SPORTS RECAP!

FROM CRACCUM'S EDITOR-IN-CHIEF



Building Issues:

It is excellent to hear that there is a disabled student space on the Grafton campus, however these spaces should be made as accessible as possible — including automated doors, cleared pathways, and room access without a key.

All disabled students should be able to access their classes and have equitable learning experiences. It's disappointing that ākonga are reporting being unable to access their classes, and are separated or excluded from joining their peers in learning. While we acknowledge the University of Auckland has many old buildings which are difficult to renovate, we would expect UoA to include disabled students' experiences in renovations and development of new buildings.

From an NDSA perspective, the inaccessibility of the AUSA house frequently makes it difficult for us to meet with AUSA Representatives. There is a significant lack of signage, and we've at times resorted to carrying wheelchairs up the stairs in order to access it. The lifts are hard to find, and are also often too small to comfortably turn a wheelchair around in. We've struggled at times to locate the ramp, and it doesn't surprise us that it's often blocked and used for storage — it also appears to involve a 90° turn which is difficult to manoeuvre. Being unable to access the parking close by due to the parks being covered by seats and plants also reduces our ability to support AUSA Representatives in-person.

We have found similar issues in UoA buildings with bright, flickering lights and it results in our Executives avoiding some of the buildings. Being unable to use a bathroom independently can be quite embarrassing and increases the burden on students to have support on hand — we would encourage UoA to renovate bathrooms to allow disabled ākonga to maintain their independence in navigating the campus. Our Co-Presidents have also noticed the placement of automated doors is quite inconsistent and have struggled to access campus independently as a result.

One last time, lets look back at the top sports stories of the year!

INTERFACULTY SPORTS TOURNAMENTS DELIVER IN DRAMA!

Throughout this year, our various faculties have been fighting it out in events such as volleyball, netball, touch rugby, basketball and even dodgeball! And oh boy, have these events delivered in magnitude, with heroes being born and upsets happening all along the way.

Speaking of dodgeball and upsets, let's dive into one of the main sporting events that happened way back in March of this year, the Inter-Faculty Dodgeball tournament. The favourites of the tournament are the engineering team. They had the people, and they had the talent to win this tournament comfortably, but it was the arts and education faction, through pure heart and maybe a little bit of luck, that they were able to win this game and gave them all the confidence to win the tournament, and they did! Coming out of nowhere to grab the title of best dodgeball faculty. What a great story, and it also gave a little respect to the faculty, which is always a positive!

But possibly the moment of the year was the men's interfaculty basketball final, when the Law Lions found themselves in a tight game with rival faculty business

and needed a shot to win. After the business made a tough layup to tie the game, Joel Sagala dribbled the ball down the court and shot a tough fadeaway shot at the buzzer. ... And it goes in! Law won the championship at the buzzer and something that no one saw coming. A story for the ages.

ALL WHITES QUALIFY FOR THE FIFA WORLD CUP

Finally, after 16 long years, the All Whites earlier this year booked their ticket to the 2026 FIFA World Cup. New Zealand fans have been waiting a long time for this moment, and in just one year, we will see our men take on the world in the world's biggest sports tournament.

It was a relatively stable journey to get to this World Cup, beating Fiji 7-0 in their semi-final, in which superstar Kiwi Chris Wood started celebrating in the crowd before this game was even over, generating a lot of headlines. But overall, it didn't change the score or the outcome.

Their final, however, versus New Caledonia wasn't as easy as the All Whites didn't even score in the first half, not what the fans at Eden Park thought would happen. However, clearly, the half-time speech worked, and the All Whites scored three unanswered goals, sending them All Whites to the World Cup! Now we just have to wait and see how they go...

BLACK FERNS GET THIRD PLACE IN THE WOMEN'S RUGBY WORLD CUP

Going into this Women's Rugby Cup, the Black Ferns were the defending World Champions; however, it was always going to be a tall task as new, upcoming, rising teams such as Canada looked poised and ready to topple our powerhouse women's team. But going into their semi-final against Canada, the Black Ferns looked ready; they looked like the team of old and hope to repeat was high.

Sadly, that wasn't the case, as Canada's fast-paced play style and kicking game were simply too much for our women to compete in. The final score showed this as Canada won 34-19. This was the first time since 1991 that the Black Ferns had lost a knockout game, and it isn't something that they are used to.

However, the Black Ferns managed to end their tour on a high as they smacked France in the bronze playoff match 42-26. They played a decisive and complete game, grabbing the lead early and never looking back. Although it's not first, they still have come back with the hardware of bronze, and they did our country proud.

That is all I have for this final print issue. I will see you next time! Take care, guys.

Harry



WHERE ARE THE MINUTES?

IN WHICH I EXPLORE THE UNIVERSITY'S COUNCIL MINUTES
(SPOILER: THEY'RE NOT THERE!)



IRENE PARSAEI

If you've ever been in a club at this University, or attended any semi-official meetings, you'll know that there's something called taking minutes. It's essentially a written way of keeping track of the important discussions that take place, decisions made, and serves as a historical and sometimes legal record.

As an education institution, The University of Auckland has to take these minutes and publish them on their website as a way to ensure transparency, accountability, and to serve as a reference for anybody with an interest in their internal affairs.

That person is me. I'm interested in the University's internal affairs.

I'm joking, I'm not that boring, but I did stumble across something quite interesting recently as I was doing some research for my other article in this print issue. The University's archives for the Council meeting minutes and agendas for most of 2025 are missing.

The archive for the meeting minutes only has the minutes from the meeting in March, and April. For reference, the Council meets every month. That means they are missing five months

literally nothing from 2025 has been uploaded.

On the University's website, the official page that gives information about what the Council is and who it's composed of has two very randomly uploaded files. One file is unconfirmed meeting minutes from 11th of June, and one file of the agenda from the 27th of August.

The agenda file was quite interesting.

One section was dedicated to recommendations from the Senate, many of which were regarding the deletion or addition of courses. A screenshot of the list has been added to this article for easy reference.

Arts and Education	
2025/012	1. To resize the Bachelor of Fine Arts (Honours) from a 480-point integrated programme to a 120-point standalone honours degree 2. To introduce FINEARTS 708
2025/020	1. To introduce a 180-point Master of Teaching English to Speakers of Other Languages (MTESOL) alongside an existing 120-point MTESOL. 2. To introduce EDCURRIC 734 and LANGTCHG 702. 3. To amend the Postgraduate Certificate in Education to add additional courses to align with the MTESOL.
2025/031	1. To delete the Bachelor of Music's Music Studies specialisation. 2. To introduce two new specialisations - Music Education and Musicology. 3. To change titles of specialisations 4. Introduce new courses 5. To delete existing courses 6. To make consequential changes
2025/009	Deletion of the programme: Bachelor of Human Services- BHumServ
Business and Economics	
2025/019	Deletion of the subject: Health and Society
Engineering and Design	
2025/115	To amend the Admission Regulations to allow students to reassign courses from the Master of Commerce and exit with the Postgraduate Certificate in Commerce.
2025/410	To amend the Admission, Duration and Total Points Value and Schedules of the Master of Architecture (March) to add a 180-point pathway as an alternative to the current 120-point pathway, and to introduce the Postgraduate Certificate in Architecture (PGCertArch).
Law	
2025/501	To re-size the Bachelor of Laws (Honours) programme from 540 points to 480 points, introduce courses and make consequential changes
2025/503	To amend the admission regulations for several Postgraduate Certificates and Masters degrees in the Faculty of Law.

As explained in my article regarding WTR in the previous print issue (*shameless self promo, go read it*) the advice or recommendations made by the Senate are not necessarily always followed, and the ultimate decision belongs to the Council's. However... the Council usually does not stray far from recommendations of the Senate.

Next up, two positions within the university were dis-established. First, the Provost, which was the senior Deputy-Vice Chancellor. According to Google, the role of a Provost is academic planning, budget allocations, faculty recruitment, and curriculum development. According to the document, the responsibilities and powers of this role will be given to the Deputy Vice-Chancellor-Education instead.

Second, the Director of Student and Academic Services role was also dis-established. Once again according to Google (the University website

did not have enough information), this role would include managing the support systems for students at University. This includes counselling, and academic consultations and advising. The responsibilities of this role will apparently go to the Director of Student and Scholarly services.

So literally just... the same job title, but they used a synonym for 'academic.'

The last part of the document that I'll delve into is the plan for the restructuring of the Arts and Education faculty. A letter from the Dean of Faculty of Arts and Education to VC Dawn Freshwater states that the new Arts and Education faculty was established on the 1st of

deliberation, a new structure has been created, which will narrow the number of schools within the faculty from twelve to five.

This final model was confirmed at a Faculty meeting on 22nd of May.

After finding all of this information, all it makes me wonder is what else is on those minutes and agendas that the University hasn't uploaded?

Council minutes archive

The most recent minutes are on the Council page.

On this page:

- 2025
- 2024
- 2023
- 2022
- 2021
- 2020
- 2019

2025

PDF Part A Council Minutes 28.04.2025
Download this PDF 148.1 KB

PDF Part A Council Minutes 17.03.2025
Download this PDF 140.3 KB

worth of meeting minutes.

The state of the agenda archive, which is where all of the interesting information is, is even worse, given that

Council agenda archive

Agendas from 2019 to those of the second most recent meeting. The most recent is on the Council page.

On this page:

- 2024
- 2023
- 2022
- 2021
- 2020
- 2019

January 2025 by merging these faculties: Arts, Creative Arts and Industries, and Education and Social Work. The faculty was then split into twelve different 'schools'.

This (very recent) change has apparently been deemed unsustainable in the long run, however, and after much

New School	Disciplines/Units	Approx. EFTS
School of Education and Social Practice	Applied Language Studies, Te Puna Wānanga, Counselling and Social Work, Critical Studies in Education, Curriculum & Pedagogy, Learning and Development	2,220
School of Creative Arts	Dance Studies, Elam Fine Arts, Music	850
School of Humanities	European and Asian Languages, Art History, Classical Studies, Creative Writing, English & Drama, History, Media and Screen, Museums and Heritage, Philosophy, Theology and Religion	2,150

School of Social Sciences	Communication, Global Studies, Linguistics, Anthropology, Criminology, Gender Studies, Politics, Public Policy, Sociology	1,880
Te Wānanga o Waipapa	Māori and Pacific Studies (unchanged)	420

Note: The School of Cultures, Languages and Linguistics will be disbanded, with its disciplines redistributed.

ON THE POLITICS OF NOSTALGIA

NOSTALGIA IS A POLITICAL FORCE UNTO ITSELF, CONTROLLING HOW WE VIEW PAST AND FUTURE.



ALEXANDER T. ERICSON

Nostalgia is a force within today's political theaters. I don't just mean that political actors use nostalgia for their own ends (recall Chrissy L's "Let's get New Zealand **back** on track"). Nostalgia is instead forceful in that the ideas we believe about the past change what we can believe about both the past and future. So, while political figures may use nostalgia as one tool among many, its implications run much deeper.

Nostalgia plays on the heart, and nostalgic framing can often create heroes from villains or vice versa - we will see examples soon. The point here is that by harnessing nostalgia, politicians (by which I mean anyone attempting to grasp power in social settings) attempt to shape the past. If a figure becomes a nostalgic hero, their actions and that period itself will come to embody something else from what was once believed, let alone from the truth. In turn, that framing limits how we can think about the past - we struggle to meaningfully engage beyond tinted shades. Perhaps more concerning - by shaping the past, one attempts to control the future.

By George Orwell's reckoning, "who controls the past controls the future. Who controls the present controls the past." For Orwell, nostalgia in that way was about the future. Narratives play out once, but then again and again. We frame the past, but also present and future conflicts, agendas and other political intersections.

Take the American Lost Cause myth, for example. The 'Lost Cause' myth posits that the confederate states of America fought valiantly for a righteous, doomed cause - state's rights. It began not only with confederate survivors and sympathisers, but with many reconstruction-era Southern institutions. "HA!" they must have thought. For their myth simultaneously valorized absolute defeat, but washed their hands of the inhumanity intrinsic to slavery. The narrative foregrounds Southern heroism and looks nostalgically on southern rites. Doing so and because heroism does not cause unjust suffering, the disgusting truth of chattel slavery, of forced conscription, and the violence inherent to the confederacy's

existence - is placed (subconsciously) second. Heritage, not hate. I am subjected to hearing, however false.

The tendency to selectively remember and imagine the 'good bits.' is both a force and a tool here. It was used, yes (tool), but also took on a separate social life in cultural myth, propelling particular views about what two sides could believe about each other, even many years after reconstruction. A braver man than I might also note how the obscene truth might be how some unionists secretly wanted that lost cause myth to be true to. After all, they were again rubbing shoulders with former enemies - and it's much easier to sleep at night if they were decent men after all (they weren't). Regardless, the Lost Cause myth continues to shape futures. The confederate flag is continually raised at rallies, at birthdays, on July 4th and January 6th. Even though it predominantly re-shaped the past, its implications affected all manner of political action forevermore.

Putin's rhetoric supporting the Ukrainian invasion is also about the future. According to Putin, the invasion was necessary because NATO was threatening its 'sphere of influence' - a term often used by Russian Tsars.

Interfering here not only violated the 'balance of power,' but interfered with self-perceptions about Russian glory. That is why Putin says Russia is behaving in line with its history as a great power. He, and many others have convinced themselves of Russia's innate glory based on that good ol' nostalgic past. His actions in Ukraine should tell you Putin intends to recreate that past. For Putin, the inevitably Stalinist glory days could be re-imagined with him as supreme commander of the Russian sphere of influence (empire).

For this view to function, other things must be true. First, Russia must fight a righteous enemy - Zelenskyy (and NATO). That is why Russian propaganda touts Zelenskyy as a drug-addicted (Jewish) nazi, and so on and so forth. Second, it must feel like a great power. This is also why Russia parades around its nuclear arsenal - it is only as Great Powers do (did)! Combined, we see how nostalgia shapes what Russian leadership can think about the past and future. Russia always was, so always will be a great power, they say. This power has always been righteous then too - true at Stalingrad, less so in Aleppo. Finally, because these things are true in their view, it justifies invasion - something done with great (if poor)

care and consideration for future glory. If they are to succeed, perhaps they will also be right!

Recall how nostalgia changes what one can believe about the past. This is true even where nostalgia focuses on the future! If Putin's world came to pass, his invasion of Ukraine would've seemed necessary. To maintain great power status, it needed to happen, as the yoke of liberal-totalitarian hegemony needed to be thrown from Russia's neck. This may seem odd - it is! But think back to before the invasion. We were all so sure Putin wouldn't invade. Then, when he did, it seemed as if it was destined. Therefore, Putin's success will reinforce and make legend his nostalgic fantasy. If Putin wins, we would have always thought it inevitable, so too his dogma. Orwell said that to control the future, you needed to control the past. This would work in reverse.

I want to note that Putin's thinking is quite literally delusional. Russia is a deteriorating empire whose failures are wide-spread and well-known. Putin's justifications seek not only to rationalize his ambition, but to prop up his ego. Even if his nostalgic vision comes to pass, there will be many, including you, I hope, who will reject his imperialism as you would reject any imperialists. Reject that this was inevitable, that Russia was ever a masculine hero, and that Ukraine needed to fall. It was not, Russia was not and Ukraine deserves solidarity.

Nostalgia distributes particular views of the past and, thus, the future. With enough force, it will force us all to capitulate to false views of the past and future. There are many other examples in history, and in the future's history. Which ones do you think of? I hope you will prick up your ears when anyone invokes the past this way. In some way, whether you like their policies, their vibe, or indeed not, you are being manipulated. Your ability to perceive truthfully is being overrun by lies and niceties - and it is being done deliberately. I am not attempting to put myself on a pedestal by saying this. We all have nostalgic impulses and allow our futures to be shifted by nostalgic dreams about the past. Instead, I implore you, when 'politicians,' invoke nostalgia in any way, to ask what future they want, and whether truth has any place in it.



CRACCUM WARS EPISODE I

A FUNDING MENACE



JUSTIN AGLUBA

Attack of the Budget Cuts

Craccum Magazine is currently in the middle of a dispute with its parent body, Te Rōpū Kahikatea —Auckland University Students' Association (TKR AUSA), over concerns about funding, future direction, and editorial freedom.

The flashpoint: a proposed 22% cut in next year's budget allocation, according to the recent Student Levy allocation proposal. Although TKR AUSA was meant to advocate for the student magazine's long-term interests, it appeared they had both fallen short in negotiating a higher budget from the University and failed to deliver the full allocation Craccum was due.

This is because in the 2025 CSSF funding proposal document, the University earmarked \$150k worth of students' fees for Craccum to be a "weekly" print publication, yet there was only enough funding allocated to the Craccum team for 9 print issues. Before now, it was unclear what exactly had happened to Craccum's budget.

The Leak Strikes Back

Although the University's documents had claimed \$150k was allocated for Craccum, in reality, it turns out they only paid TKR AUSA just under \$120k. We have submitted an OIA request to confirm this with no response from the University yet, but available data suggests that the level of funding provided by UOA did not vary significantly from what they have provided in previous years.

Leaked TKR AUSA documents obtained by Craccum reveal that TKR AUSA made the decision to cut Craccum's budget effectively in half, resulting in a reduction of print issues from 21 to 9 and the number of staff from 14 to 7.

Leaked documents included a detailed breakdown of Craccum's recent finances. The highlighted column is 2025; the other columns are the previous years. Note that the Printing and Payroll bud-

get lines were significantly cut in 2025 compared to previous years. Screenshot right of General Manager's presentation (page 28) to TKR AUSA Advisory Board in June 2025

Within the same leak, it was revealed that TKR AUSA General Manager David Fulton has recommended converting Craccum into TKR AUSA's in-house magazine to "connect content to TKR AUSA's ambitions and goals." His proposal includes further cuts, with the hiring of a single permanent non-student Editor directly answerable to the General Manager to run Craccum. Fulton also advises that this change should be coupled with a further reduction of Craccum's print issues to just three per year.

This proposed change would remove the "student" from our *student* magazine, putting an end to 98 years of tradition, where Craccum has been run for students by students. Craccum is and has been helmed by student editors with 12-month terms. Taking that away denies students the journalistic opportunities and work experience provided by the annual cycling of the magazine's staff.

This change also seemingly entails that Craccum be taken out of the portfolio of TKR AUSA's student-elected Engagement Vice-President (who currently chairs the Craccum Administrative Board) and put into the hands of TKR AUSA's professional staff.

In the alternative, if his proposal can't be done, TKR AUSA's General Manager advises to "kill it" since he claims Craccum "is incredibly poor value for money as no one reads it."

However, at least 1000 UOA students regularly read and follow Craccum, as the magazine has had a 96.3%+ pick-up rate in 2025 (a 12.5% increase in engagement over the previous year's average despite the budget cuts).

Screenshot right of General Manager's presentation (page 29) to TKR AUSA Advisory Board in June 2025

A concerned Craccum staff member has reacted to this leak: "The choice of language with the pejorative

Craccum

	2019	2020	2021	2022	2023	2024
CRACCUM						
Craccum Editors Wages	\$15,327	\$16,196	\$46,048	\$55,158	\$65,840	\$60,889
Craccum Printing	\$66,616	\$32,906	\$36,596	\$59,843	\$45,540	\$54,351
Distribution	\$2,282	\$311	\$4,034	\$4,448	\$3,661	\$3,452
Craccum Resource Pool	\$3,035	\$2,817	\$3,156	\$7,738	\$3,333	\$924
Postage & Stationery - CRACCUM	\$315	\$39		\$122		\$67
Craccum Editorial Team Wages	\$25,515	\$26,701				
Total	\$113,090	\$78,969	\$89,833	\$127,310	\$118,375	\$119,484

- Craccum is a significant investment for AUSA
- The top line cost of \$119.4k in 2024 does not include any recognition of Nick Wither's salary with his role's main deliverable the magazine.
- A better approximation of the cost would be more like \$180k in 2024
- This is for 1000 copies printed each issue and works out at \$7.50 per copy/reader
- In 2025 we made some changes which significantly cut the number of physical copies and increased the digital footprint – which reduced the practical cost to about \$120k
- However, this has now raised the question of what Nick's role does, given its core function is significantly reduced

"kill", rather than a more professional choice of 'discontinue' or 'cease publication', is very telling of the agenda and bias against Craccum in TKR AUSA. This negative bias is only corroborated by the use of misleading and inaccurate data about Craccum's current levels of engagement."

Craccum staff warn that if these plans came into effect, it would result in a devastating loss for UOA's student culture and transform the magazine into an AUSA propaganda outlet, undermining its role as an independent platform meant to hold both the Association and the University accountable.

Indeed, these plans go against the University of Auckland's own vision for Craccum magazine and why "publications produced by and for students" are "essential" at the University:

"A strong student voice is essential at the University. Publications produced by and for students allow students to showcase their achievements and share authentic insights into life as a student with one another." (Source: UOA CSSF Funding Proposal 2026)

Concerned Craccum staff argue that these plans only underscore the recent

concerns about TKR AUSA's ability to be a good-faith kaitiaki (guardian) for Craccum. They say that TKR AUSA's control of their governance and finances leaves Craccum's mandate under a tightening chokehold and that immediate reform is needed.

Furthermore, Kate, Taumata Rau, and Ubuntu magazines are yet to be published by TKR AUSA. These special annual issues are funded from the money UOA provides TKR AUSA to publish Craccum.

Craccum has sought a full breakdown and clarification of TKR AUSA's 2025 budget through Finance & Operations Vice-President Praneel Gupta, but received no response as of publication. According to TKR AUSA's minutes, the current Executive passed the final budget on 12 December 2024 at a meeting chaired by Gupta. The unanswered request raises fresh questions about transparency and decision-making when there was a lack of consultation from TKR AUSA to the student body about the significant budget cuts and changes they made to Craccum earlier this year.

The question remains for TKR AUSA: Will there be a future for Craccum, and what will that future look like?

Craccum

- The core challenge with Craccum isn't just the cost – it's that it is incredibly poor value for money as no one reads it!
- 1000 copies of each edition is printed – with large numbers left unclaimed on newsstands
- AUSA spends approximately 10% of its Core Revenue on publishing Craccum for a very marginal return
- The physical product looks very good and the content is well written and strong, if very niche and not super specific to the students at the University of Auckland
- So the question is "where to from here" with Craccum?
- Recommendation:
 - Move it in-house to AUSA, with a professional, permanent editor as part of the staff, focused on generating student contributions - reporting to GM and independent of the Executive
 - Make the Editor also responsible for the design and have a broader role managing the AUSA/Craccum websites, PR and comms, with Craccum part of the AUSA marketing communication strategy
 - Connect content to AUSA's ambitions and goals – make the magazine predominantly focused on University of Auckland content, AUSA's operational and academic goals
 - Make it the in-house magazine of AUSA and the students built around Orientation, ReOrientation and Class of events
 - Reduce overall costs and focus on building engagement and content online
 - Or alternatively, kill it

Student Voice	\$245,821	\$217,591	\$217,511	
Craccum	\$123,074	\$137,606	\$116,826	
CRACCUM PAYROLL	\$65,840	\$72,306	\$39,420	GM
Craccum Printing	\$45,540	\$50,000	\$25,000	Craccum Editors
Contributor Incentives			\$20,000	IT/Design Manager
Website & Technology			\$20,000	Craccum Editors
Craccum Resource Pool/Specials	\$3,333	\$5,000	\$5,000	GM
Distribution	\$3,661	\$5,000	\$2,000	IT/Design Manager
Ubuntu	\$2,350	\$2,600	\$2,678	IT/Design Manager
Kate Magazine	\$2,350	\$2,600	\$2,678	IT/Design Manager
Postage & Stationery - CRACCUM	\$0	\$100	\$50	GM

CRACCUM WARS EPISODE II

THE SGM — A NEW HOPE



JUSTIN AGLUBA

Craccum is spearheading two motions: independence or reform, which both call for a Special General Meeting (SGM) that has attracted more than one hundred signatures from AUSA student members.

Managing Editor Lewis Creed argues that these changes are needed as the current arrangement is unsustainable, and without any reassurances given by AUSA regarding the future of Craccum, the SGM is necessary to safeguard our magazine. He noted that around 90% of Craccum's content is produced by volunteers — unpaid student labour he described as “unethical.”

Under the 2025 budget, Craccum's print schedule has been slashed from 24 to 10 issues, with several section editor roles eliminated (including Te Ao Māori, Pasifika, Features, Arts, Lifestyle, and Environmental).

“Under the current financial conditions, the magazine is under a lot of stress and relies entirely on volunteer labour of contributing students to function”, Creed told students at an information session on 29 August.

Craccum staff are concerned that the 98-year-old magazine is at risk. “It would be truly outrageous if a magazine that saw and survived the Great Depression dies out now”, wrote News Editor Irene Parsaei, speaking to Craccum's existential crisis amid the suggested defunds and AUSA's content oversight, which Craccum staff view as editorial meddling.

To secure Craccum's future, concerned students are advancing two motions for the SGM: Motion 1: Direct AUSA to endorse Craccum becoming an independent incorporated society and support them in the transition. Motion 2: Require AUSA to guarantee Craccum's financial and editorial autonomy within the existing structure, among other reforms.

Regarding the SGM, AUSA President Gabriel Boyd has commented: “TRK AUSA is more than open to having this conversation and holding an SGM, assuming everything in the proposed motions is in line with the Incorporated Societies Act 2022.”

After nearly 2 months of legal review, AUSA has still not announced a date for the Craccum SGM. The earliest estimates indicate that the meeting will likely be held later this semester, in Week 11 or Week 12, when AUSA received the petition a week before the semester break.

Section 14(1)(c) of the AUSA Constitution is clear: “a Special General Meeting must be called as soon as reasonably practicable”.

However, according to Craccum staff, AUSA (via President Gabriel Boyd) has indicated they would not be supporting Craccum in any way if Motion 1 were to pass, which seems to be a contravention of the directives outlined in the said motion. AUSA is yet to confirm their plans for Craccum in 2026 if the SGM's motions do not pass.

The Rogue One: A Craccum Wars Story

On 19 August, Editor-in-Chief Harry Sutton publicly opposed Craccum's independence bid, saying it was “not in Craccum's best long-term interest”. He held this position following a private meeting with AUSA General Manager David Fulton the day before — a meeting from which his Co-Editors, Lewis Creed and Lee Li, say they were excluded by AUSA despite their protests. Fulton has yet to comment on the circumstances surrounding this meeting.

In a message to Craccum, Sutton said, **“Yes I did meet with David Fulton on that day, and we discussed what would happen if CRACCUM did end up**

becoming independent.”

The other Co-Editors were blindsided by Sutton's opposition: “Harry suddenly became very vocally against the SGM, he never expressed any concerns or tried to stop our campaign before this, and had months to consult and give feedback on the drafting of the SGM, yet said nothing on the matter” until after his conclave with AUSA's David Fulton.

The head Editor later clarified his position: “I totally agree with the more funding part, however, not the independence part”. He argued that splitting from AUSA would force Craccum to negotiate directly with the University, weakening its ability to broker for a higher budget.

“The independence part written by Lewis is accurate. However, I think the student funding option and the open letter are a much better idea, which is why we are promoting this option more and going for it more now than the SGM”, Sutton notes.

AUSA has yet to acknowledge or address Craccum's Open Letter or any of the various complaints students have raised about their management of the magazine.

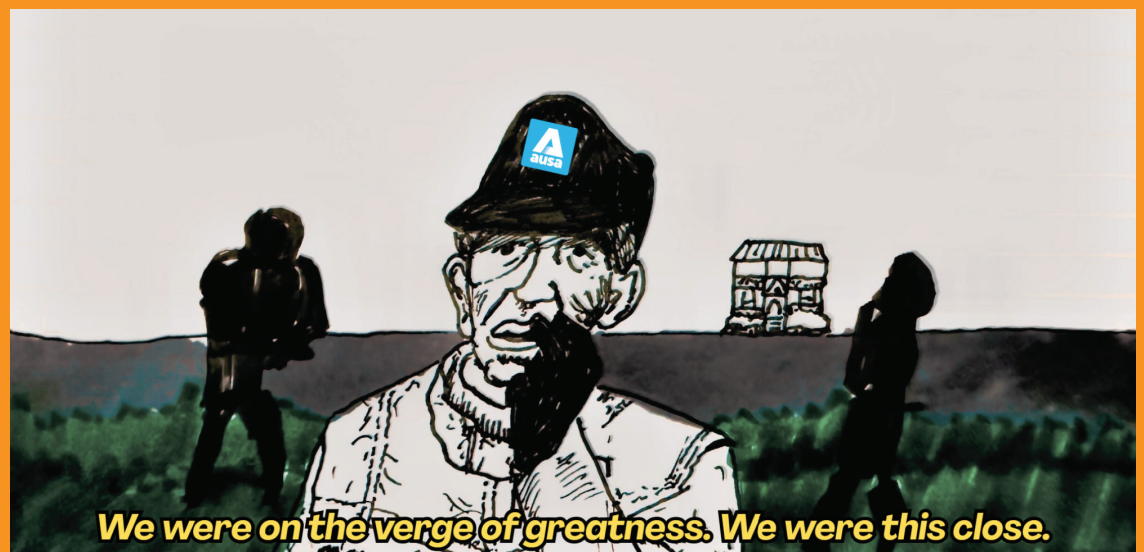
Furthermore, the concerned staff also note that AUSA has gutted Craccum's budget, even though it remains under its supposed care. On top of this, the recently leaked documents revealing AUSA's plans to “kill” Craccum cast doubt on whether Craccum's long-term future really would be safer staying under the control of AUSA.

Craccum and 95bFM are not mentioned in a copy of AUSA's Strategic Plan for 2025-2030. The student magazine appears to be absent and destined for the slaughterhouse in the near future, while the campus radio is currently on the chopping block.

Leaked AUSA records also indicate that Craccum received only \$116,826 this year, significantly short of the \$150,000 the University had outlined as the appropriation for the magazine.

With the student levy's estimate for Craccum's funding shrinking again for 2026, doubts grow over whether AUSA has either the will or the ability to secure the resources needed to keep the magazine alive.

If Craccum is a student magazine, why are students being given very little say on its future?



CRACCUM WARS EPISODE III

REVENGE AT THE CAB



JUSTIN AGLUBA

In an email to Craccum staff on 28 August, AUSA General Manager David Fulton said he intended to recommend Dr Ethan Plaut, a University of Auckland Senior Lecturer, for appointment to the Craccum Administration Board (CAB) and would “ask” the Executive to consider it.

The CAB oversees Craccum’s management, including monitoring the Editorial team’s performance, and protects AUSA from liabilities as publisher. They are responsible for appointing the Editor(s) each year on merit. Of its five voting members, only two seats are held by students.

The board currently includes (under s 44 of the AUSA Constitution):

- Engagement Vice-President (Kalana Piramanage) — CAB Chairperson
- Association Secretary (David Fulton)
- Craccum Editor(s) (Harry Sutton, Lewis Creed, Lee Li)
- University academic member (Professor Toni Bruce)
- Independent industry expert (vacant for over a year)

Under s 44(3), only the Executive may appoint CAB’s two external members by resolution.

For several Craccum staff members, the timing of the appointment has raised concerns about the magazine’s autonomy, given that another university academic staff member is being considered for appointment to the CAB, while the seat reserved for an independent journalist on the board has been vacant for more than 12 months. Furthermore, at CAB meetings, additional AUSA staff members are invited to join, but the Executive (students) have not been invited.

Since the recommendation originates from a non-student, non-elected AUSA staff member, they worry

it could be read as a constitutional overreach, potentially tilting the CAB seats away from student priorities, especially during a live funding and independence dispute. Recently, AUSA staff member suppressed Craccum’s AUSA election coverage without the collective permission of the CAB, raising concerns about possible overreach and breach of Craccum’s press freedom.

The CAB is said to be in talks with “an experienced sports journalist” to fill the vacant independent industry expert seat, Bruce says, adding that earlier recruitment faltered amid widespread media disruption and job losses. One of Craccum’s Co-Editors has nominated the previous Craccum Editor and independent journalist, Martyn Bradbury, to fill the vacant position. However, the CAB have not met yet to discuss this nomination.



Toni Bruce

Professor Toni Bruce, the current academic member of the CAB, says she offered to step aside and be replaced by Dr Ethan Plaut.

“Ethan and I discussed whether he would consider this, given his history with Craccum. We then met informally with AUSA general manager David Fulton to explore options, not to make final decisions which are, in any case, decided by the CAB”, Bruce wrote in correspondence.

On Craccum’s independence proposal, Bruce says: “The CAB has not yet met to discuss the current proposal, so I do not have sufficient information to take an informed position”.



Ethan Plaut

Dr Ethan Plaut said he contacted Bruce to put himself forward, telling her he was prepared to step in and even take her place on the board if required. This was after reading an article about the magazine’s appeal to split from AUSA. While he initially framed his offer as unofficial help, Plaut acknowledged he “might be able to help in a more substantial way” as a board member.

“I have been in touch with Prof. Bruce... When I asked her for additional details about the situation, she suggested a meeting with David Fulton, and the three of us had a brief discussion at his office, during which I learned a bit more about the conflict over funding, reduction of print issues, changes to the constitution etc., of which I had been unaware... that discussion indicated I might be able to offer help”, Plaut told Craccum in correspondence.

Plaut claims he only wanted to help if he was to rejoin the CAB. When asked about his previous CAB appointment, Plaut did not provide dates or names of editors he worked with.

Plaut further states that “Craccum’s successes are always due to the students’ hard work”, and that “I sincerely cannot offer a firm position on the independence proposal.” Plaut told this to Craccum on 1 September.

However, according to one of Plaut’s students, he allegedly described the Craccum dispute as “petty drama” between students who won’t be around for too long.

Plaut told Craccum staff: “I would just like to gently suggest you consider the

possibility that your narrative about the CAB is exaggerated. In reality, the board has very limited power, and any individual member even less...”

Kalana Piramanage

When asked for comment about the Craccum SGM (Special General Meeting) proposals, Piramanage said that he supports Craccum editors and contributors’ move to separate from AUSA’s managerial umbrella. Saying, “they should have editorial freedom”.

Piramanage chairs the Craccum administrative board but claims he has little power over the board, despite being its head. For example, this year’s editorial team was appointed by the CAB when the previous year’s Engagement Vice-President was still chair.

David Fulton

AUSA received Craccum’s independence motion on 22 August. The Craccum team was informed that AUSA’s Association Secretary, David Fulton, had dismissed the petition, citing that the motion had insufficient signatures to call for an SGM. This was despite the AUSA Executive already passing a vote to hold the SGM as requested by the concerned members.

At that time, the proposal had reached 85 names with signatures attached (116 signatures overall), above the 50 minimum required by the constitution to call an SGM. Since then, the SGM proposal now has 166 signatures, has been resubmitted and finally accepted by AUSA, provided it is in alignment with the Incorporated Societies Act 2022.

Two months later, as of publication, AUSA has yet to set the date for the Craccum SGM and is still seeking legal advice. In lieu of an SGM announcement, AUSA has not yet confirmed if they plan to continue publishing Craccum in 2026, or if there will be further budget cuts and restructuring.

“It’ll be great to just focus on writing articles and not have to worry about the magazine’s existential crisis. But the reality is that we’re under attack”, a Craccum volunteer writer lamented.

Fulton was also one of the Directors of University Bookshop Limited (UBIQ), which has been under liquidation since July after it incurred a debt of \$586,526 from trade creditors, \$154,919 from wages and holiday pay, and \$29,570 from IRD, according to the first liquidator report.

The report says that it was the UBIQ Directors who recommended the liquidation. The bookstore closed after 31 August this year. Liquidator Rachel Mason has since confirmed the business was sold to mystery buyers who plan to reopen the campus bookstore in 2026.

Companies Office records list David James Fulton among the directors of University Bookshop Limited (UBIQ), since 9 August 2022. The company was placed into liquidation on 2 July 2025, less than three years into Fulton's directorship.

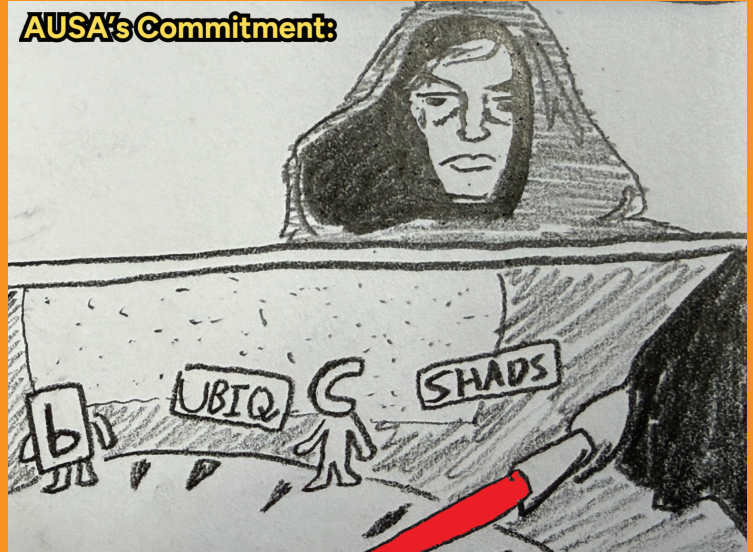
Some concerned students expressed their doubt about Fulton's managerial motives and capability, given his significant influence over AUSA and

Craccum in light of his views and UBIQ's debt and downfall.

Furthermore, AUSA have recently promoted Fulton from General Manager to CEO. Craccum has obtained the leaked resolution for this promotion, which rewarded Fulton for his "continued leadership and contribution" to AUSA. On 22 July 2025, the General Manager Employment Committee (GMEC) formally changed his title from *General Manager (GM)* to *Chief Executive Officer (CEO)*, expanding his leadership role within AUSA and granting him a 4% salary increase — from \$136,890 to \$142,365.60 — alongside eligibility for a 10% performance bonus worth \$13,689.

The same resolution also required AUSA to cover Fulton's outstanding UBIQ director fees, including \$7,820 for 2024 and a pro-rata \$3,910 for the first half of 2025 up to the company's liquidation.

This document was prepared by Finance & Operations Vice-President Praneel Gupta and endorsed by Presi-



dent Gabriel Boyd and Advisory Board member Ross Henderson.

Fulton became AUSA General Manager in June 2023. He is also listed as a director of Shadows Bar (The Kennedys Limited) since December 2023. He was approached for comment but did not respond.

At AUSA, promotions and bonuses are being handed out while budgets are being cut and staff are being made redundant. **The question students are left asking is simple: whose voices are really being valued? Will AUSA turn to the Dark Side?**

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HERE'S MY BATON, BUT WILL YOU TAKE IT?

A CALL TO ARMS TO KEEP UP THE FIGHT FOR THE FUTURE OF OUR STUDENT MEDIA



**LEWIS MATHESON
CREED**

Earlier this year, I posted an April Fool's joke claiming Craccum was dead, a rip-off of the *Duolingo* meme. It was absurd. An impossibility. Yet months later, that joke proved to be prophetic as AUSA moved behind closed doors to "kill" our magazine. I've spoken plenty online about the Craccum odyssey, but here I want to zoom out and have a *kōrero* about how we got here and how we might salvage what's left of our student culture.

Craccum's been targeted because both the university and AUSA think like businesses, ruled by data and KPIs. They know our readership is just 3% of students. The CSSF survey shows that only 15% of students want our funding to be increased. The majority rule and quick math say budget cut. Add to that Craccum's history of holding AUSA to account, something they've grown too thin-skinned to handle anymore, and it's clear why we're in the crosshairs. Like Socrates, who was executed for being annoying, Craccum is being handed its cup of hemlock. If not in 2026, then soon.

If Motion 2 passes at the SGM, AUSA would finally have to invite Craccum to every meeting where our funding is discussed. Then we could finally make our case: Craccum receives just 0.3% of student funds yet provides a creative community, career experience, and entertainment for roughly 3% of UOA students: a tenfold return on investment.

No shade on past editorial teams, they're my inspiration. But Craccum is in this dire position partly because, for years, we haven't fully done our job. Media's role isn't glamorous: it's reading dry documents, sitting through dull meetings, cutting through bureaucracy, translating it for everyone else, being a watchdog, and amplifying voices without power. For too long, Craccum has been selfish, vain and gatekeepy. We tried to change this year, but we dropped the ball. That's on us. Yes, we were under-resourced, but the next Craccum team must do better. Check your emails. Be present for contributors: they are the magazine's future. Don't be afraid to have an opinion. Engage with the UOA subreddit; stop

pandering only to Instagram. No story is too small to report on. Join your union, E Tū. AUSA cannot fire you for criticising them.

Craccum needs a reset now more than ever. Focusing only on Lifestyle and Arts while leaving news to mainstream media is giving in to apathy. We're not The New York Times, but that's no excuse to stay silent. A student magazine that ignores campus politics is like not voting. Evil thrives on apathy. When people disengage, wrongdoing festers in the shadows. Mainstream media doesn't care about the small stuff, such as our campus problems: Craccum should. That's our bread and butter.

I'm not saying everyone in AUSA or UOA is bad. But enough selfishness exists to create toxicity and distance from students. It doesn't have to be this way. I believe in second chances and reform. Nothing I've said is personal: it's a challenge to do better. Still, let me be clear: AUSA's plan to abolish student media at UOA is evil. The organisation isn't, but this plan is. No budget excuse, procedural smoke-screen, or "last year's exec" defence can justify destroying our student culture. AUSA is supposed to be our advocate: our firefighter, not the arsonist. Yet here they are, abandoning students, clubs, 95b and Craccum alike. It's a betrayal of the highest order.

The only way to stop this is to stand up, speak out, organise, and resist. Run for office. Hold AUSA accountable. The Catch-22 is that the only way to change these institutions is from within, so you can't just say "fuck the system", you have to engage with it. Read their documents, learn their rules, and use their processes against them. It's exhausting, frustrating, and demoralising, but it's the only way.

To understand how we got here, I've dug into the history of Craccum, AUSA, and UOA. Power has drifted from students to professional staff. Campus life is no longer by students, for students: it's a corporate service delivered to consumers. Student initiatives are tolerated only if they fit "acceptable" limits. I've seen it firsthand: security was called on me by Student Groups for running my club's stall outside its approved area. That same staff member now works for AUSA.

Since 2015, AUSA has been absorbed into the University's corporate ma-

chinery. Now they're pretty much just rubber stampers and event contractors. Their survival now depends entirely on the University for funding. That's why it no longer defends student media: it traded integrity for security. The push to hand Craccum to staff or kill it outright is just the final stage in a decades-long erosion of student culture. With Craccum under staff control, they can reinvent it into a safe, marketable and apolitical product: a glossy brochure for O-Week goodie bags. AUSA insists none of this is a conspiracy: it's business. But business isn't always ethical.

We've been complicit in this decline. We can't shrug and say, "We didn't start the fire." We're today's firefighters. We've grown too comfortable letting professional staff run our affairs, which we pay them to do with our student loans. Our grandparents' generation didn't wait for permission. In the 60s and 70s, they left home at 15, married at 19, and built their own lives. We've largely forgotten the word *initiative*.

Today, the onset of adulthood is delayed. We stay in school until 18, treat bachelor's degrees like "high school 2.0," and focus on study and work while being socially carefree. Over time, we ceded power and grew used to being served our student culture on a silver platter as consumers. Only now do we realise we're the frogs in the pot, slowly boiling.

Is it too late? I don't think so. Knowledge is power. We must understand where we've come from to know where we're going. Learn what went wrong to see what must change. Resist the urge to live only in the moment or measure yourself by social media. The student body has a short life cycle: three or four years at most. Knowledge leaves with graduates, while staff stay for decades, accumulating power. Every few years, student resistance fades, and new students naively accept what older generations would have rioted over. That's exactly AUSA's strategy with Craccum: wait us out. They know my time as a student leader is ending. Maybe they've just paused their plans until this radicalised cohort moves on (that's you). That's why we must pass knowledge between generations so resistance can survive.

Before 2020, Craccum Editors were elected: something older students took for granted. We need to rebuild

that culture of mentorship, like older siblings guiding the next wave. Kiwis are naturally anti-social, but we must start to reconnect offline. While writing this, I don't know the outcome of the SGM or if it even happened. But if no one continues the fight to protect this taonga, the magazine will die. I hope I'm wrong about that.

I think Craccum can stay relevant in the social media age by becoming a living archive. It can preserve the knowledge that keeps students powerful, a record of who we were, what we fought for and envision what we could be. I've digitised about 80% of the archive, but there's still work to do; the next team must keep going.

I imagine Craccum as an unauthorised UOA Wiki, by students, for students, constantly updated with news and updates. A TL;DR history of AUSA and the University, key policies, and student initiatives. It can be full of tips, guidance and advice. Course reviews and more! Every year, students complain about the labyrinthine bureaucracy of the Uni; let's chart it, document it, share what knowledge we have so it doesn't leave when we graduate. At first, it will feel awkward, slow, and even painful. But I think it will be worth it. If we want independence from AUSA, we have to roll up our sleeves and do this hard mahi. Be braver.

We may be the problem, but that also means we are the solution: two sides of the same coin. And because of that, I still feel hope. Reviving our student culture is our responsibility; no one else will do it for us. I'm finally out of this purgatory, but I wish you all the best. If next year's Editors forget what Craccum stands for: COMPLAIN. If they don't listen, call another SGM and fire them. Do whatever it takes. Don't get complacent. The future's in your hands. Here's my baton, now it's your turn to pass the baton to the next generation of Craccum-heads.

Never give up the fight.

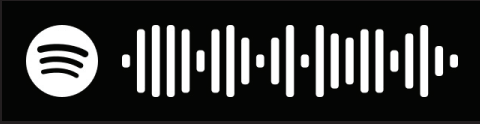
P.S. Thank you all for having me as your 2025 Managing Editor. It has been a privilege and pleasure serving you all. I hope I did a good job, I tried my best :) If you'd like to stay in touch with me, please do! Say "Hi!": my phone number is 021 062 0684, and my email is lewismathesoncreed@gmail.com. Let's catch up sometime!

DAWN FW

A UOA PARODY OF THE WEEKND'S DAWN FM

ABEL TASMAN

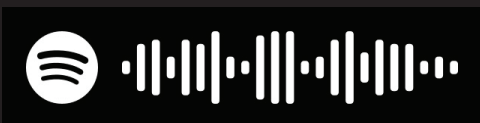
Dawn FW



*This part I do alone
I'll take my leave
I'll take my leave of this post
And they need something, a goal
Make you believe in make-beliefs
'Cause even with a degree is there a job
Is there employment at all?*

At all?
You are now listening to 95b Dawn FW
You've been in the genlib for way too long
It's time to walk into the quad
And accept your fate with open arms
Poor? Don't worry
We'll be there to grow your loan and guide you
through this painful transition
But what's the rush?
Just relax and enjoy another three years of commercial
(**Final year free**) education on 95b Dawn FW
Stay enrolled
95b Dawn FW

Grammarly



It's five AM, studyin' again
I've soaked up the blue V, can't sleep
It's five AM, typin' again
I'm promptin', and you know it's me
I'm pushing AI further
I'm just tryna fucking graduate (-ate)
You Turnitin my essays
You love it when I always resub

It's five AM, I'm dead again
And you can see that I learnt in vain
I've fallen into ChatGPT
We post on Piazza 'cause we're all insane
I'm staring into Co-Pilot
I'm looking at Gemini again
I'm dozing off to R.E.M.
'Cause it's the end of the world as I know it

And I love it when you think I cheat
You grade bump me so I can breathe
"It's only because of Covid-19"
I know you won't let me get a D

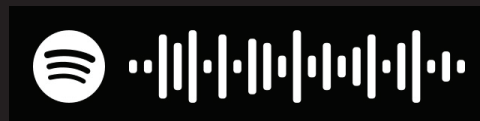
And if I finally drop my degree
Just leave my future to AI while I dream
And run it through Grammarly
It don't mean much to me

It's five AM, I'm a plagiarist
I know there's nothing authentic (in this)
Obsessing over similarity scores
Chicago 17th, em dashes and apostrophe
The only thing I understand
Is the zero sum of my GPA (GPA)
Oh, GPT, please just hold me close
Make me believe I'm smarter than this
Around, around, around, around we go
In this university, learning is not free

And I love it when you think I cheat
You grade bump me so I can breathe
"It's only because of Covid-19"
I know you won't let me get a D
And if I finally drop my degree
Just leave my future to AI while I dream
And run it through Grammarly
It don't mean much to me

D-C-B
D-C-C-B
D-C-B
C, Min-us
D, C, D, B
D, D, DNS

How do I make you mark me?



We're going back online
I'd like to see you try
Unpacking notes I scribbled down last night
I'll sign the TEU petition
Spam you on Piazza, DM the tutor too
Release the grades, I wanna see them (wanna see them)

It doesn't phase you
I need a breakthrough
I only want that little letter on SSO
It's quite unusual
Seeking approval
Begging for it desperately (desperately)
I said

How do I make you mark me?
How do I make you release them?
How do I make you grade me?
And make it A+ surely?

How do I make you mark me? (Ooh)
How do I make you release them?
How do I make you grade me? (Ooh)
And make it A+ surely?

I know you're on the picket line, prof
You don't have to hide
Forget 'bout what your VC posted
I know you're worth a rise
And uni council meetings froze your slides into ice
And your pay should rise with inflation on-time
It doesn't phase you
I need a breakthrough
I only want that little letter on SSO
It's quite unusual
Seeking approval
Begging for it desperately

I said:
How do I make you mark me? (Make you mark me)
How do I make you release them? (Make you release them)
How do I make you grade me?
And make it A+ surely?
How do I make you mark me? (Ooh)
How do I make you release them?
How do I make you grade me? (Ooh)
And make it A+ surely?

Take my cash



I saw the dollars in your eyes
I saw the dollar signs when I look into your eyes
You tell me things you wanna buy, uh
I know capital is the devil in disguise
You spend it all to feel alive, oh, yeah
I'm offering myself to you like sacrifice
You said you do this all the time
Tell me you'll cap me if I fund your Taumata Awards

like a dream when she steals from me
She loves to keep me on the edge
Her fantasy aint okay with me
Then my VC asks of me
Take my cash away
And make debt last forever, Dawn
Do it now or never, Dawn (What?)
Take my cash away
Nobody does it better, Dawn
Bring me close to-

Want to keep your levy high
You hike the fees again, I feel the frost behind your

smile (uh, huh)
 "You're way too rich for a payrise", huh?
 Dawn, I don't wanna be the one who pays the price
 Ooh, it's like a dream when she steals from me
 She loves to keep me on the edge
 Her fantasy aint okay with me
 Then my VC says
 Take my cash away
 And make debt last forever, Dawn
 Do it now or never, Dawn (Ha!)
 Take my cash away
 Nobody does it better, Dawn
 Bring me close to poverty

Take my cash
 Oh, oh-ooh
 "They want living wage?"
 Ha-haaaa, haaa (yeah, right)
 Ha-haa, ha-haaa
 Oh-no, oh-no
 Muh-ha, muh-ha
 Ah-haha-ha

Take my cash away (my cash away)
 And make debt last forever, Dawn
 Do it now or Never, Dawn
 Take my cash away (my cash away)
 Nobody does it better, Dawn
 Bring me close to poverty
 Take my cash (take my cash a-, cash away)
 No Money
 Take my cash (take my cash a-, cash away)
 Nobody does it better, Dawn
 Bring me close to poverty
 Take my cash

CSSF



I was born in a city
 Where there are only two universities
 So this life's always shitty
 And AUT wasn't high in the rankings (Our, ooh, Our, ooh)

Uh, every time we ask for funding
 AUSA says there's none to go around
 But when they spend and say they're broke
 We fight, we threaten to walk out

CSSF (Our student fees)
 We pay to lose our student mag (Craccum)
 Now we have no UBIQ (UBIQ)
 And clubs have no money (no money)
 Student culture is buried underground (underground)
 We don't wanna sacrifice
 For AUSA's funding, we try
 We don't wanna sacrifice
 Don't let Craccum die

We stuck with you through the toughest parts
 Now you make out it's the end
 "'Cause this mag is not worth printing"

But this mag is still worth printing
 Now we can't count on you to pick us up
 You don't act like we are friends
 Just shifting blame, no accountability
 Just shifting blame, no accountability (no stability)
 'Cause...

CSSF (CSSF)
 Our free time, now we volunteer (volunteer)
 We lost our clubs, we lost our place (lost our space)
 No student radio, no wages, it's unfair
 We don't wanna sacrifice
 All our stories and pride
 We don't wanna sacrifice
 But they cut our budget line

We don't wanna sacrifice
 For our budget, we cry
 I don't wanna sacrifice
 But Craccum's moving online
 Oh, AUSA, we hope you know that we tried
 Oh, AUSA (AUSA), we hope you know we don't want online

We don't wanna sacrifice
 We don't wanna (woo), we try (hey)
 We don't wanna sacrifice
 But we wanna be offline (Our, ooh, Our, ooh)

A tale by Kate



Looking back now...
 They didn't know what I was supposed to be
 Like – I wasn't raising' kids, like a woman
 If I weren't rasing them, they didn't think I knew what I was doing, you know?
 I just did better than the boys around me
 They knew fucking well I was clever
 Even though I did do the best I could
 They didn't know what the fuck I was doing
 They didn't...

I will never forget applying to study at the Auckland University College
 And not writing my gender on my form when I was just seventeen years old
 I was given a scholarship and studied mathematics and Latin, first in the empire
 Leaving my daddy alone with my three little sisters
 Earlier, I had to go to a boys' school
 Which further cemented the idea that I didn't belong in academia
 Growing up without a role model
 Had long-lasting impressions which I tried to fill in for other girls later in life
 I got a master's degree at Canterbury College
 And became the headmaster at several girls' secondary schools

Even so, I could never fully believe women truly belonged in this sphere
 Part of that is based on my experience, and partially based on uncertainty

But it was also totally internalised
 Looking back is a bitch, innit?

Subject: Out of Time



["WTR" echoed]

Yeah, yeah
 Last few months, I've been working on my essay
 Too many assignments in my life
 I procrastinated some, now I'm way too busy
 I look back now and I realise

I remembered the deadline
 You told me with your frown to start early
 And I regret I didn't listen
 Now I can't finish by midnight – I'm stressing out

Say you'll extend me, prof, 'cause I'm out of time
 Say you won't mark me down, 'cause I'm out of time
 Say that you'll accept late, 'cause I'm out of time
 Said, I'm too late to submit now – out of time (ah)

If you extend just a little, prof, I swear I'll be fine
 If you don't trust me a little, then I'll explain it, prof, explain it
 Gimme one chance, just a little, prof, I'll submit it on time
 Then I'll revise like I should've revised all the time

I remember when you set the deadline (deadline, prof)
 You told me with your frowning face to start early
 And I regret I didn't listen (never again, prof)
 Now I can't finish it by 12 am – that's why I'm reaching out

Say you'll extend me, prof, 'cause I'm out of time
 Say you won't mark me down, 'cause I'm out of time
 Say that you'll accept late, 'cause I'm out of time
 Said, I'm too late to submit now – out of time (ah)

Ooh-ooh-ooh, submitting (out of time)
 Say you'll extend me, prof, cuz (I'm out of time)
 Say you won't mark me down, cuz I'm out of time
 Say that you'll still accept it late, cuz I'm out of time
 Said, I'm too late to submit now, out of time (ah)
 Out of time, (Waipapa) ["Waipapa" echoed]
 Out of time

Don't you dare touch that submit button.
Because – like Canvas says – it's a late submission.
You were almost there, but don't panic.
There's still a small chance they'll reply before you completely fail that compulsory course that you'll have to resit at summer school.
Soon you'll be graduated. Forgiven. Refreshed.
Free from all trauma, pain, guilt, and shame.
You may even forget your own GPA.
But before you dwell in adulthood forever...
Here's a 30-minute crash-out parody of watching sped-up lectures.
On 95b Dawn FW.

Here we go... Again (feat. Post, the Graduator)



Strike a pose with my kinfolk
Grad gown, flowers in the photos
Suit and tie, TikTok uploads
Shads shots 'til it burns throats
Still celebrating undergrad
Transcript looking legendary
No summer school this February
Studylink, that's a bursary
A free bill for the first-year
Used to sin in halls
But now we cruising for a job, we clear, yeah
Said you wanted your alma mater jealous with a couple pics
Bet you didn't expect to come back here once you got dismissed

The city dark, city depressive
Your employer tryna hit you with more overtime yeah
So you ended up stuck in a job that's basic, payless
Too embarrassed to update LinkedIn — face it
And with Postgrad, you could buy that new car
With Postgard, you could buy that new car
I used to study right, pulling all nighters in Kate Edger
And when I get that grade, swear it cures my depressing thoughts
And with Postgrad, you could buy that new car
Postgard, you could buy that new car
I told myself that I'd never reenroll
But here we go again, ooh (Ohh)

Here we go again
Life's not a dream
'Cause it's never what it seems
But you'd rather study and be lost with debt
Than never study at all
So here we go again

Although studyin' is too long for me
Because something's changed, gone wrong with me
We don't know what job there's gonna be
GTA doesn't sound too bad to me
We need the union involved because we are underpaid
We need the damn Vice-Chancellor telling us we been given a raise (yuh)
And if we did crash down the road, spending studying fees up
A scholarship or two gone save our ass if our bank account freezes up
You gon' give us a pay rise
You gon' give us a pay rise
You gon' give us a pay rise
You gon' give us a pay rise! (Ohh)

Here we go again
Life's not a dream
'Cause it's never what it seems
But you'd rather study and be lost with debt
Than never study at all
So here we go again

The number one university in New Zealand (Aotearoa)

Dawn 95b

Every Zoom Is Terrifying



Who, if I typed out, would hear me among the Zoom chat?
Even if I dm'ed the lecturer — I'd be ignored
For knowledge is the reason we endure.
When our mic and cam are off, we're targeted.
Every Zoom is terrifying.

Intense. Graphic. Sexy. Euphoric. Provocative. Edgy.
Thought-provoking.
"Technically and visually stunning."
A compelling work of science fiction.
A suspenseful exposé.
Education like you've never seen it before.
The exotic, bizarre and beautiful world of... **「Zoom Lecture」**.
And this is your invitation to join.

Critics say "Zoom Lecture" makes your lecture hall look like a total comatose snooze fest.
It's action-packed, the future of everyone's class.
Flora and Naomii call it a *****-ing classic*.
Ashley Bloomfield says, "I can't keep my eyes off the screen."
「Remote Learning」 can be yours for free with your Student Services Fee.
When you order the **「Best of Years of Your Life」** Collection Series.
You will enter a world beyond your imagination.
A future out of your control.
And an experience you'll always forget.
(Don't say we didn't warn you.)

The wait is over.
Email aucklanduni.ac.nz
That's aucklanduni.co.nz **「now」** to order **「Online Courses」**.
For 40k plus ["Wow" echoed]
To order **「Panopto」** plus \$3.69 shipping and handling
"It's been about 5 minutes, so I guess we'll get started now..."

Less than Fifty

Remember you were my paper, yeah
Though I'd ace you, get an A for sure
I couldn't save you with an aegrotat at all
I know
I'll always get less than fifty (Oh, yeah)

I tried my best to pass, y'know
I couldn't finish you with my extra-time at all (Oh, oh-oh)

'Cause I can't focus, didn't study my best
No, I can't fake it, no cheating, no cramming in my head
I try to hide it, but I know Inspira sees
I try to deny it, but this exam's my defeat (Oh, oh, Oh, yeah)
Can we meet in the middle? (Oh, yeah)
'Cause everyone's been like me before
Now I'd rather late delete than watch me fail in your

class (Oh, oh)
But I can't focus, didn't study my best
No, I can't fake it, no cheating, no cramming in my head
I try to hide it, but I know Inspira sees
I try to deny it, but this exam's my defeat (Oh, oh, huh!)

I can't focus, didn't study my best
No, I can't fake it, no cheating, no cramming in my head
I try to hide it, but I know Inspira sees
I try to deny it, but this exam's my defeat

I'll always get less than fifty
I tried my best to pass, y'know

Tertiary Regret by AUSA



You're tuned to Dawn FW, the endless gap between your classes. So leave your bag to bags your spot. You may be here a while.

Now that all future plans have been postponed And it's time to look back on the things you thought you learnt. Do you remember them well? Did you attend or just watch recordings? And how many times did you use AI? When you weren't liked or followed, how did you behave? Was it often on Discord, where you were *"studying"*? Did you ever live up to the photoshoot ads that made you pick Auckland? If pain's living on when your gap year is too long and your tertiary regret hasn't let it go yet, you may not have studied the way that you should. All students are stunted by their fear of failing. When the OGGB and Clocktower are full, just keep walking until you find your place. The Uni's gone corporate. No saving grace. And Alfred Street's closer than those tears on your face: *"If you go out in that rain, we'll never have that time again"*

Graduation is for those who accumulate a fuckload of debt, and you have to do TFC when you're not all there yet. But you *could* be there by the end of this sem where Craccum's so funny, and they bother to parody the whole album: *"Laugh until our ribs get tough, but that'll never be enough"*

And if your broken heart's heavy when you cross that stage, you'll be lighter than air when you throw up that cap. Consider the flowers — they don't put up a fight. They just turn into fruit when the bees' pollen comes by. Are you listening real close? University is just that — that's it. It's the cost for that moment: you don't pay for knowledge. Dawn knows life is chaos, so She made one thing true: you gotta refine your mind, train your soul to apathy and pray 'til you pass that bloody exam.

In other words: Ingenio et labore.

Ngā Mihi,
D Freshwater

LETTER TO THE EDITORS OF CRACCUM

A JOURNALISTIC MICROCOSM

ANONYMOUS CONTRIBUTOR

This letter was anonymously sent to Craccum on September 11th 2025. At the writer's request it is printed in full.

"there are two illustrations in issue 17 of 2025 that do not sit right with me. this is not a complaint about anything offensive or 'in poor taste', but an observation that i feel is both highly relevant, and worthy of being addressed.

there are two images, on pages 15 and 16 respectively, that are very clearly ai-generated. they are neither subversions - as are several ai-inspired artworks, which attempt to emulate the machine's style with a human hand in order to artistically comment on

the commodification of art - nor are they subtle regarding their origins. the style, coloring, backgrounds, shading, character design, film grain- hell, every possible aspect simply screams fake.

as of this moment, i am unsure of your opinions regarding ai-generated illustrations, although i dearly hope that the general consensus around the craccum office is that letting these seep into a student-run publication is the same as mine. allowing things like this to happen delegitimizes the paper to an outside observer, such as a university administration eager to cut "needless" expenses. ubiq is gone, 95b is next, must we willingly hand them ammunition to use against craccum?

what i find particularly egregious about this particular usage of ai is that the two digital-produced-illustrations (i

am hesitant to call them art) were chosen to accompany two submissions in the creative writing section. the writers underwent the creative process, felt safe enough to submit their works to the magazine in hopes of finding a platform and an audience, and were then forced to see their painstaking work share space with llm-extruded slop. using ai-generated images in this way disrespects the artists, incentivizes laziness, and devalues the hard work that legitimately talented human artists and illustrators put into their craft.

far be it from me to attribute conditions to villainy that may simply result from stupidity. i cannot know whether the staff was aware of the nature of these images; regardless of this i would like to extend to the craccum editors the benefit of the doubt so that i can retain my confidence in the team

that runs this publication. i (perhaps naively) believe craccum to be one of the last remaining aspects of uoa life that still represents the interests of the students. this magazine is supposed to highlight the happenings, passions, culture, and talent of the students of this university - and what i saw in issue 17 tells me that this mission is actively being threatened.

i know that this may seem like an over-reaction. i recognize that the affair seems relatively minor in scope compared to the horrors taking place daily around us, but i would like to remind you that each of us have a duty to improve our community, and that no matter how small the actions we take to do so may be, doing something is better than doing nothing.

thank you for taking the time to read this, and god help us all."

Response from Craccum

Kia ora,

First of all, it truly warmed our hearts to receive your letter. We deeply value thoughtful feedback like yours. Craccum has a long tradition of publishing letters to the Editor dating back to 1927, a practice that had sadly faded in recent years... until now!

We are aware of the issue you raised regarding the artwork in Issue 7 (p.15-6). This year, we've deliberately tried to avoid AI-generated art for aesthetic, ethical, environmental, and philosophical reasons, a conscious shift from 2024's Craccum, which frequently used AI imagery. As an aside, last year Craccum was mockingly awarded "Best Use of AI" by Victoria University's Salient at the Aotearoa Student Press Awards.

I can confirm the illustrations in question were submitted by one of our volunteer artists. We were not aware of any concerns until a few hours before going to print when the writers alerted us that the art accompanying their articles might have been made by AI. With the deadline looming, we didn't have time to have a kōrero with the artist or replace the pieces. Ultimately, we chose to print the art because we respect our volunteer artists' contributions and don't want to discard their work. The artist later confirmed they had hand-drawn the piece (by sharing work in progress sketches) but used AI to colour in the images and that was how those AI artefacts were introduced. Therefore, we think it falls into a bit of a grey area. However, please do not blame the artist. We take full responsibility as we did not provide

our artists with clearer guidance about AI use before this time. I want to offer an apology to you and any other readers who were upset by our Editorial decision to include this art in Craccum. I hope this context helps you understand how we came to that decision that it was not our intent to use AI art.

Since then, we've introduced a formal AI Art Policy for our contributor team as follows (Shout out to Inara for helping draft these):

Visual Arts Policy For Students, By Students:

In the current climate of controversy over the usage of artificial intelligence (AI), Craccum wants to clarify its stance on the use of AI by contributors. We value the creative process and have considered its ethical implications on the environment and creatives' rights.

Use of Artificial Intelligence Policy:

AI can be used as a tool to ideate and enhance, but the final product must be your own.

We accept that artificial intelligence (ChatGPT, DALL-E, Midjourney, Adobe Firefly, Leonardo.AI etc.) may be used as a tool for ideation. This includes but is not limited to:

Generation of colour palettes.

Clarification of art prompts.

Initial concepts or ideas to base your artwork on.

All content must be original and created by you.

If you have any concerns whether your creative process breaches our policy, please contact visualarts@craccum.co.nz.

craccum.co.nz directly for further clarification.

Rules on Providing Respectful Feedback:

Craccum respects the right to freedom of expression and aims to provide a platform for responsible, meaningful discussions. However, feedback must adhere to the following standards:

Appropriate, constructive, and respectful language must be used when providing feedback.

Valuing creative expression and aesthetic discretion. Desired aesthetics must be outlined in the art prompt. When a print issue is shared prior to publication, feedback is limited to identifying typos, miscrediting errors, incorrect formatting. This does not include criticism of artwork.

Dispute on artwork:

Craccum believes in respectful creative expression and will only remove artwork if it is determined to be offensive.

If you would like to dispute an illustration, please contact the Craccum editorial team directly at managingeditor@craccum.co.nz

Writing contributors must outline the aspect of the artwork they are concerned about. There are no grounds for criticism on aesthetics.

Craccum is committed to creating content for students by students. AI has no place in impairing student voice.

We hope this policy will help prevent a similar miscommunication from arising again.

To respond to the rest of your letter,

you're absolutely right regarding the future of Craccum being uncertain at the moment. With both AUSA and the University appearing to gang up on Student Media it can seem hopeless. But we can't afford to give up. The best way to help Craccum (and 95bFM) right now is demand the AUSA Executive give us properly funding and support. Demand protection of our student culture. They hold the power to make a difference, but we need to hold them accountable. Plus, be sure to attend the Craccum SGM, so that we can save Craccum and ensure it stays run by students.

To me personally, AI art isn't our greatest threat, but rather apathy. We need more students like yourself who don't take anything for granted and use their critical thinking skills. People who care deeply, who think about ethics, aren't afraid to speak truth to power, and have an eye for detail. It is about getting the small things right and I wholeheartedly agree we need to demand higher editorial standards from Craccum if it has any hope for survival. I encourage you and any readers to apply to be the next Editor(s)-in-Chief in 2026, or our staff, and lead the next chapter. Be better than us.

Ngā mihi,
Lewis Matheson Creed (Managing Editor | Craccum Magazine)

P.S. You asked about the "art prompt" field on our article submission form, it's not for AI art prompts but rather a way for authors to share ideas or directions with our team of 90+ volunteer artists who illustrate each issue :)

CRACCUM

BE PART OF THE CRACCUM STORY!

AUSA is looking for editor(s) to take the reigns of Cracccum Magazine.

If you have a passion for journalism and a strong vision of what student media should look like, this is your chance to make your mark and help shape the conversation!

To apply, provide a brief summary of your vision for CRACCUM next year, and email through with your resume to envp@ausa.org.nz

This is a paid position. Applications close 1 November. You must be a student at the University of Auckland during the 2026 academic year to apply.

When I think of nostalgia I think of the digital
Of growing up with (through and alongside) the internet, media technologies



I remember the thrill of my first iPhone
Staying up all night on Youtube, overheating under the covers to hide the light
Slacking off in class to make musical.lys and mess around with Snapchat filters

I remember myself and all my friends thinking we'd all go famous; making vlogs,
meme pages, slime entrepreneurships and confession accounts



I think back fondly to the games I played
The amount of time and money I frittered away on poptropica,
roblox, shitty skeumorphic app store sinks

Posting blurry sepia photographs on Instagram and feeling like
the whole digital world was holding its breath for me



Something magical; evolutionary

Regrets

Spoken-word written down

Cameron Burton



You're run-ning out of time You're cling-ing to your fate You have to learn so much Be - fore it is too late

6 Jump at eve - ry chance you get Al-ways on the watch You ne - ver know when they will pass you

9 by And then you've lost Learn from eve - ry one you can So you don't make the same mis-takes So

12 you can im-ple-ment your plans so per-fect-ly You don't cre-ate Reg-rets. Pro-cess your e-mot-ions and de-

16 -cide what you will do You bet-ter do it quick be-cause they'll ne-ver seek out you Burn your-self out so cial-ly E-

20 -scape all your an - xi - e - ty And fix your in - sec - ur - i - ties Be - fore they ru - in eve - ry-thing If

23 on - ly you knew bet-ter then but that could ne-ver be Since eve - ry thing I've gone through led to

26 this ver-sion of me If on - ly I could tra - vel back in time im-part my wis-dom on - to

29 him and then I'd fade a - way cause I no lon-ger would ex - ist Un - less he does-n't un-der-stand that

32 words are no-where near as po-wer - ful as liv-ing through the pain and know-ing why you ne-ver want to

35 go through it a - gain I run a - long a road just slow e - nough to not trip on the pot-holes

38 Hands reach up from some of them but in oth-ers they seem con-tent The light shines down but al-ways dims So

41 slow - ly you can al-most tell That hope will fade a - way And all you're left with are re-grets.

*A
Church
of
S
t
o
n
e*

If I could build a church of stone
With fountains on each wall

Columns, arches, statuettes

Assembled like a
poem

I cross my heart and hope to rise | Before the light of nothing
That I'll keep crafting till I die
These hands will bleed for something

And if it falls
Or if it fails
Or if I go to ruin

Then I'll be fine
For having tried
To build something worth saving

B
Y

If I could I make a work of art
So beautiful it kills me
I'd let myself be torn apart
To let the muses move me

B
A
I
L

And I'll be born, and born again
Built, and be rebuilt

Y

E

Bite the apple, fall again

R

L
A

K
I

And I'll be built, and then rebuilt

N

angels fell from the air

Angels fell from the air
Happiness was short but clear
I grasped, I stood dazed,
In the game of everyday pay
Agonizingly you were there
My joke wore out from solo play

To my ex

By Kea
#poetry

We tumbled through the pond of
mutual gazes
Trashy and gleaming
Like a paper pigeon on a plate
I set its doubles on fire
Again and again
The millions of them ate you
away

See how we dwindled and sizzled
In summer's divine trouble
I am no longer shy
Before your butterfly-like twinkle
A miracle, if predictable
The mirror tore us apart
Under the shaky glass ceiling of your sky
We knew it's nothing but a bubble

You grew up, I faked
Between the equation
of class struggle
In the corridor we
never ran through
Would you pick up this
piece of puzzle
Through meowing at a
distance
I am here to pray



dancer

On wandering
focus

Sneakers tap-
tapping
Fingers drumming
the desk
Swinging legs and
swaying shoulders
Something went
overlooked by the
rest of us

Tendrils of hair shifting
with a bobbing head
Fingers spring to life again as
the piano solo starts
Each the prima donna
In a silent performance

Your attention
given not to ugly scrawls of algebra
staining the whiteboard cobalt
Paid in full to some noiseless melody
Drifting along another wavelength,
the universe in your head

By flaxandsesame
#poetry

SUMMER'S KILL

To tear open the sky, to call in the sunrise

By Liberty Armstrong (She/They)

My chest feels like it's thinning out
When I think about summer
And the sand I threw at you.

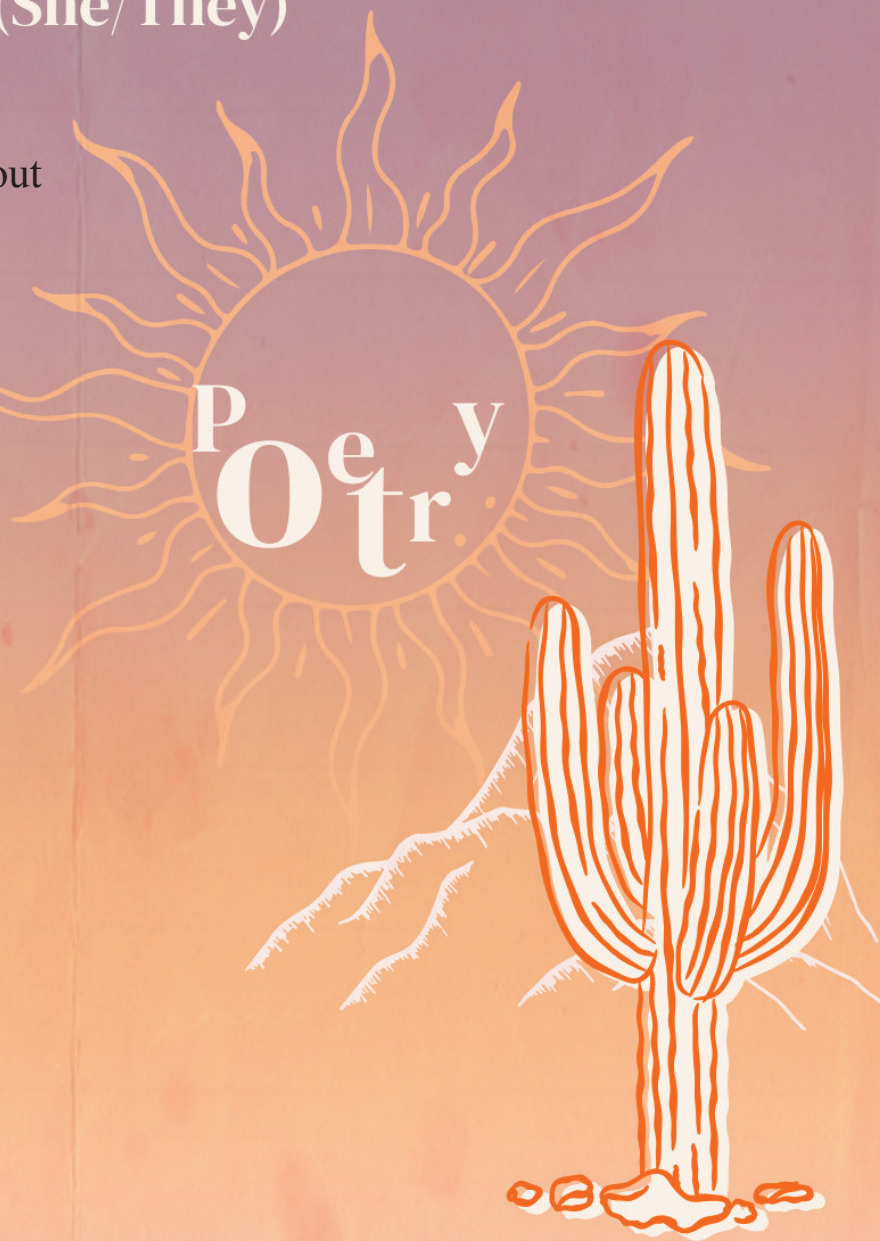
My skin blistered from burns
Because of holding hands
On the beach.
I didn't want to let go.

I woke you up
To tear open the sky,
To call in the sunrise.
We fell into arms
And almost didn't leave.

Bubbling ocean water
Laces up my insides.
We swam in the harbour,
My thighs cut with oysters.

You told me I was brave,
You sounded surprised.

I thought I would be wounded
In winter
After all those hours
We watched the rain.
But summer is worse,
It's cutting me up.



IRENE EATS

IRENE PARSAEI

For the Budgie Eats portion of my review, I went to Uni Sushi, located in the quad near the entrance to Kate Edgar. This is a place that I have quite literally never seen empty in my time at this University, and I've even seen people buying sushi at 9am. No judgement, fair enough.

Uni Sushi offers an array of sushi which you can pick yourself from their cabinet, mixing and matching, and trying different flavours. Along with sushi, they also sell Korean kimbap/gimbap, which may look a bit like sushi, but tastes quite different.



For a budgie meal, students actually have quite a few different options. All of the different types of sushi in the cabinet are around \$1, and getting a good meal under 10 wouldn't be a difficult task, however some math would be involved in totalling up all of the pieces while you're picking them out. If you hate math (*like me*), you also have the choice between two types of gimbap. Spicy fishcake gimbap, or tuna gimbap, and each come in packs of ten pieces.

For the purpose of this review, I chose the tuna gimbap as I unfortunately have the spice tolerance of a Victorian child (*I'm just assuming they probably wouldn't have good spice tolerances I don't actually know*) and went to try it. For anybody interested in the differences between gimbap and sushi, gimbap has significantly more filling and ingredients in the middle, with a thinner layer of rice. The slices are also cut thinner so they're easy to eat in one bite, and very often, sesame oil is brushed over the top, adding a hint of a toasted, nutty flavour.

The tuna gimbap was absolutely packed with nutritious ingredients that would keep you full for the rest of the day. Along with the standard seaweed/nori, rice, and the tuna, there were small slices of carrots, cucumber egg, fishcake, and some Korean yellow pickled radish called 'danmuji'. All of these flavours and textures blended together to make the perfect bite with each piece of gimbap.

The tuna and egg were savoury, with saltiness from the tuna balancing out the sweetness from the danmuji and the carrots. The cucumber and the fish cake also added extra filling and texture. As stated before, the sesame oil brushed on top was also noticeable, and really added that extra 'umph' to the gimbap.

All of these ingredients put together provide a nutrient-packed and filling meal for students when they're in search of something to fuel them throughout the day.



Uni Sushi

Welcome back to Irene Eats!

The latest edition in my series where I see how much food I can get for \$30 led me to ChiChop. Located in the quad, Chichop will satiate any cravings you have for fried chicken or burgers, with a wide menu to choose from. For this review, I took my friend Amy with me (*shoutout to Amy*) and we ordered the braised pork bowl, two drinks, and a brown sugar bubble tea.



If you're wondering, Irene why did you order two drinks, the answer is that the weather is getting warmer and neither of us had brought water, so we were heading towards dehydration. No drink slander allowed here.

The brown sugar bubble tea started us off with the sweetness that's just needed after a long day of studying. The sugary caramel syrup inside was thick, and when stirred into the drink properly, really woke you up. The pearls at the bottom were chewy and small, so don't accidentally get one lodged in your throat (like I did). The milk tea itself was light and sweet, and quite refreshing on a hot day.

Onto the main course, the braised pork bowl. Piled onto a steaming bed of white rice was salad, a mix of vegetables, and the marinated pork. The pork was soft and juicy, almost melting in your mouth, and the marinade spread, coating the vegetables and the rice beautifully, so the salty savouriness would be in every bite. Along with the shredded salad consisting of cabbage and carrot, there was also a good selection of vegetables from green beans, corn, peas, and more cubed carrots on the side. These were soft and warm, contrasting with the crunch from the salad, and mingling perfectly with the marinade from the pork.

I really appreciated the feature of having more salad and vegetables in the meal, and I truly think that it made the meal more enjoyable, not to mention more nutritious, and this is something that I've noticed this in the majority of meals offered by ChiChop.

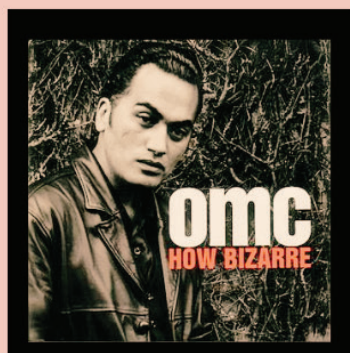
Both my friend and I thought that the portion was extremely generous, especially when paired with the bubble tea, it kept us quite full for hours upon hours after.



The first four people to show this article to the Campus Store In the student quad will receive a \$15 Voucher !!!



SLICE OF HEAVEN



OMC - HOW BIZARRE

DESIGN BY CINDYLIMANTO



These were written by Year 10 English students from One Tree Hill College who have a passion for creative writing and sharing their experience of the world as teenager.

MUSIC IS THE CONNECTION



SHIMALI
TENNAKOON

Someone asked me how music helps us connect. The answer is simple: Music is the connection.

We were already in Auckland city before performing for the choir, stepping out of the station, wide-eyed and amazed. We were surrounded by colossal-sized buildings in every single direction we looked and there was a kind of energy that made your heart skip a beat. We seemed miniature in comparison. We were only a group of kids, suddenly dropped into the middle of something huge. Despite the nerves creeping up our necks, we couldn't deny the excitement hum-

ming under the surface.

Before our slot, we walked around the city, trying not to wrinkle the uniforms we carefully ironed early in the morning, sharing data in the hopes of finding directions and snapping blurry pictures of each other. We had been to the city before, all at different times but right now we seemed to act like tourists. There was something so beautiful about walking through the bustling lanes of Queen Street with my friends, occasionally humming parts of our songs in the wrong notes. Other choirs strode past us wearing different uniforms, bearing the same nerves. We were all various pieces of the same puzzle in a way.

As we wandered through Auckland's packed streets, I glanced at the other

kids around us. Laughing, chatting and messing around all the while trying to make their school proud in a public place. During this moment I caught a glimpse at the wonder of the experience of being young in New Zealand. These fragments of unplanned messes lead to all these real and joyful moments. For just a moment, I felt connected to these strangers, living their own stories just like us.

As we ate our dinner later that night, I observed something happening in front of me, and what I saw brought a sense of warmth over me. Three different schools, all huddled together singing the lyrics to "Stand by Me" by Ben. E King. Their voices harmonising made on-goers pull out their phones and record. The bass voices of the boys in that group matched perfectly with the

sweet sounds of some of the higher tones. The smiles on their faces were bright as they swayed back and forth while they sang. I considered taking a video for my safekeeping, but I knew that a lens could never capture this. This moment was for my eyes only. The way all these people came together under these lights could never be contained in a video.

It hit me then – this was the point all along. Not the competition, not the fact that we were all trying to win a title, but that we were all united in one place for the sake of music. In the middle of Auckland City, we all discovered something no award or prize could measure up to; the magic that resides in connection with people and how easily it can be unlocked through music.

WHERE THE LIGHT STILL FINDS ME



TE RINA ULUAVE RATA

Listening ropes of sunlight cast long streaks across the clear tides. Waves lapped gently at the shore whilst the sulphuric waters painted over the sand like brushstrokes on a canvas. If viewed from a birds-eye, it would be seen as the perfection of a masterpiece, curated within tropical hues such as sea foam blues, crystal-like clouds, and the slumbering yawns of the emerald mountains. I believe in the perfection of all things around me knowing that views such as this exist. Tangy scents fill the atmosphere while the wind roams east, gently rolling the oceans scent towards my nostrils.

One breath taken; a sigh of burdened silence I cannot bear. Without the slightest hint of knowing, I trample upon the stinging surface. But no matter. I bear the weight of my steps along the aching shore written in pure loveliness. If I were a poet, my screams of silence would endure and maybe then I would embark my journey into waking appreciation. Thoughts sprawling through my mind like the abstract

sight of the coral; soft dusts of pink and sunset gold dashed upon the tropical flowers. A small shiver runs through my spine, the thin fabric of my dark shirt barely containing warmth, the gloominess of my attire displays a stark contrast to the vibrant joys surrounding me. The shaded tone of my shirt sipping the sun's rays while my shorts poorly conceal any coverage. Wind falling across my legs while my

hair drapes over my shoulders, the rapid air flow creating an endless battle between my hair and the side of my cheek. What am I to do, walking this perilous isolation?

And yet, what right do I have to feel this sorrow, when the world spills light so generously before me? The ocean sings with confidence I cannot mimic, the salty breath seeping through my

lungs is a reminder that I am still alive. The breaths I take feel like obligations more than relief, similar to the pressure of speaking a second language in front of an audience. Will it ever feel different? Even the birds' harmonious chirps seem at peace with the wind. The melodic sounds fill the atmosphere while the weight of Earth's sighs brush over the lime toned grass, creating a graceful movement within the coconut palms. Resounding elegances of crinkling leaves collide with one another. Urges I hold to indulge in are dull unaccompanied; even in waking simplicity I wish the hand of another.

Somewhere between the abrasive yawns of the Earth's slumber and the dash of light finding its place upon my cheek, escaping the despair of my attire towards the fairness of my skin. And so, I stand, not healed, but held—by wind, by warmth, by the gentle hush of existence. And for a moment, the unforgiven silence is heard. I remain here. My inner turmoil burns though may life's adversities be light enough for me to see the sky turn gold.



SUNSET COASTAL EMILE ROTH.JPG

JAMES MACKELVIE: THE OG TRINKET COLLECTOR OF TĀMAKI MAKĀURAU

... AND WHERE YOU CAN SEE HIS COLLECTION TODAY

CUOA X MACKELVIE SOCIETY (@MACKELVIESOCIETY)

Have you ever thought about what you'll do with your prized room decor items after you pass away? Your book collection? The vintage plates you thrifted four years ago? Your Smiskis, your Labubus? Way before the boom in thrifting, antiques, and the absolute takeover of trinket culture in the 21st century, there was James Tannock Mackelvie - likely the OG thrifter and trinket collector of Tāmaki Makaurau.

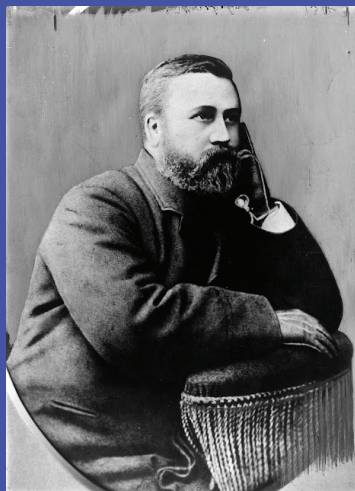


IMAGE: JAMES D. RICHARDSON. *Portrait of James Tannock Mackelvie*. Auckland Libraries Heritage Collections, 4-1343.

Born in 19th-century Scotland, Mackelvie escaped home at sixteen (likely due to feuds with his stepmother). He decided to move to Liverpool, where he built a career in the shipping and trading industries, booming at the time thanks to British colonial trade routes and their expanding empire. From then on, he never stopped travelling and eventually ended up in India, where he made his fortune in textiles and imports, but money alone wasn't enough. Mackelvie wasn't content seeing the numbers on his bank account go up without purpose, so in 1865, he made a decision that would change not just his life, but Auckland's cultural future.

He packed his bags once again and moved to Aotearoa, joining the major merchant firm Brown Campbell & Co., where he saw opportunities in a raw but rapidly growing colony... even if Queen Street was still mostly mud, and the site of our university was still a British military camp. What followed was a sharp, calculated career in business, investing in everything from kauri timber to gold mining and quietly setting

the stage for something bigger: a life-long obsession with collecting art and relics of culture.

Mackelvie's legacy lives on today even after all this time. For those interested you can take a quick stroll through the city centre and find them at the Auckland Art Gallery Toi o Tāmaki, Auckland War Memorial Museum Tāmaki Paenga Hira, and Auckland Libraries Heritage Collections.

His collection ranges from rare books, artworks, prints and decorative arts to little trinkets. A highlight includes a rare pattern book by Albert Racinet that features one hundred plates covered in gold, silver and all the wondrous colours! It's called *Polychromatic Ornament* and includes the history of clothing with an emphasis on Renaissance and Persian patterns.

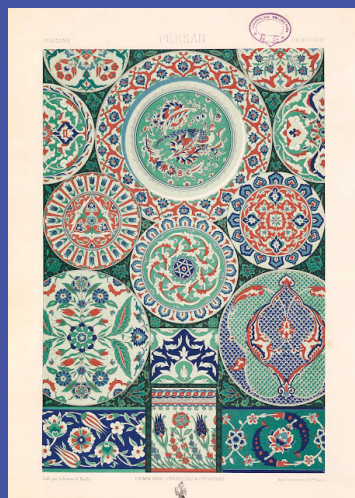


IMAGE: PERSIAN PLATE BY A. RACINET. *POLYCHROMATIC ORNAMENT*. 1873. MACKELVIE COLLECTION, AUCKLAND LIBRARIES HERITAGE COLLECTIONS. 743 R11.

Take the quiz to find out which item from the Mackelvie Collection best matches your personality!

1. It's the night before a major assignment is due. What's your approach?

- A. Wing it. You work best under pressure and always pull through
- B. You finished it days ago and are now triple checking your references and formatting
- C. Stress-bake cookies while working, fuelled by fairy lights and motivational playlists
- D. Write all night in Level 0 Kate's darkest corner, surrounded by empty energy drink cans

2. At a house party, you're most likely to be...

- A. Entertaining stories from last summer to a captivated crowd
- B. Wishing you were doing your own thing (you got dragged along to-night)

- C. Making sure everyone has a drink and introducing shy people to each other
- D. In the middle of a philosophical discussion about existence on the balcony

3. Your bedroom/flat aesthetic is...

- A. Quiet luxury. Everything is perfectly curated for maximum impact!
- B. Satisfyingly organised, with labelled storage and colour-coordination systems
- C. Cosy maximalism with plants, polarooids, and nostalgic keepsakes
- D. Vintage finds, unusual art, books stacked everywhere, and a single misplaced glove

4. When selecting courses for next semester, you...

- A. Pick courses that will look impressive on your CV
- B. Plan your entire degree pathway with backup options for each scenario, ready to checkout your enrolment cart at 7am
- C. Choose based on recommendations from friends and keep an eye out for lecturers who are really passionate about teaching and their field
- D. Cover the required points... then look for the most niche, wacky courses there are

5. Your ideal weekend includes...

- A. Something that would look aesthetic on an Instagram story. Maybe that new corner cafe or rooftop bar?
- B. A well-planned day trip with close friends, perfect weather, and great food
- C. A picnic with friends, a farmer's market or two, and crafting while watching a comfort show
- D. Exploring abandoned buildings and attending an indie art exhibition nobody else knows about

Mostly As: A gilded cup and saucer from Naples, Italy



You're dazzling, determined, and know exactly what you want - and even in cases when you don't, people are always charmed by that air of confidence about you!

This exquisite porcelain set, circa 1825, is hand-gilded all over with gold and features painted scenes from ancient Pompeii on its saucer. This set is on an entirely different level to your everyday Hospice op shop find.

Mostly Bs: *The Grammar of Ornament*, a rare book from 1856

You're detail-oriented, a meticulous planner, and consistently the most reliable member of a group project.



The Grammar of Ornament by Owen Jones is often referred to as a 'bible' of classic ornamental patterning for architects and designers. Page after page is filled with extravagant visual plates and breathtakingly detailed samples. If we're talking about the language of ornamentation, the colours and geometry here truly speak for themselves.

Mostly Cs: An enamel-painted dog patch box from Bilston, England



You're like a ray of sunshine, love romanticising the little things in life, and constantly described by your friends as extremely wholesome.

This cute patch box, circa 1749-1831, was used to store beauty marks or beauty patches, which were trending at their peak in 18th century Europe. These beauty patches came in shapes like hearts, stars, and crescent moons to cover blemishes on the face and enhance aesthetic appearance. That's right - they were essentially the earliest version of our colourful pimple patches today. Except back then, the strategic placement of these patches on the specific areas of the face also conveyed secret messages about its wearer.

Mostly Ds: A mysterious hand



You're a bit chaotic, love strange and fascinating things, and shrouded in enigma yourself.

This hand once belonged to a life-sized bronze sculpture created during the Roman Empire - it's quite oxidised and also missing a pinky finger. It has travelled to Auckland Museum Tāmaki Paenga Hira all the way from Monte Albano, Italy.

ALBUM REVIEW

THE DARK SIDE OF THE MOON (1973)

ALL THAT YOU TOUCH, ALL THAT YOU SEE...

CHAZ TYLER CHO

I discovered The Dark Side Of The Moon last Christmas, and it's easily become one of my favorite albums of all time.

It was created in 1973, yet the sound and music quality still feel like it was made in the modern age. The sound design surrounds you, especially with a good set of headphones. And the main theme about the album still rings true today: the troubles of life, which OK Computer would also cover (albeit in a technological way) 20 years later, after this album.

Something unique about this album is that every track blends into the other seamlessly, best exemplified in the two-track opening of Speak to Me and Breathe (In The Air). It continues until the halfway point, The Great Gig In The Sky, where it finally fades off completely. Money then kicks us right back into it. So the best way to listen to these songs is through the album, from start to finish, because if the tracks are played on their own, you're going to find weird bits and pieces at the endpoints.

Whether that's a positive or negative

for this album is up to you, but I consider it a positive. The experience is so much better when you listen to the album as a whole rather than listening to the individual tracks. While I'm disappointed I can't listen to Breathe (In The Air) as its track, starting with Speak to Me and listening to it build up to that song makes it so much better in my opinion. There's a hype factor to it? Is that the right word?

But let's get to the tracks themselves: they sound amazing. Speak to Me starts with snippets of sounds you'll hear later in the album, as it builds up to the first actual track, Breathe (In The Air). It has such a unique, almost calming sound to it, as the lyrics describe the monotony of life. On The Run sounds a bit outdated, but Time, with its guitar solo, is phenomenal, and has near-silent bookends, so you can add this to your shuffle playlist if you want to. And then you get to The Great Gig In The Sky, with the amazing wailing performance which can simultaneously calm you and disturb you with the places you go through that wailing alone.

Money has its sax solo mixed with the guitar solo, which sounds so fresh to this day, before transitioning into the calming yet melancholic Us And Them. It continues into the end with the strange electronic sounds of Any Colour You Like, the fresh guitar melody of Brain Damage, and finally ending with Eclipse. In case you can't tell, the music sounds like it was made more recently than freaking 1973.



There aren't a lot of negatives I can give this. If I had to pick one, it's that I can't listen to Breathe (In The Air) as its own thing: the very start is jarring to me, so it's better that I just start with Speak to Me. And then once I start, I can't stop until the end of The Great Gig In The Sky. Or maybe that On The Run sounds outdated.

Who am I kidding? I consider this album as a whole to be a masterpiece. A fresh, unique sound, still relatable lyr-

ics, amazing sound design that holds up almost perfectly with a good set of earphones, this album was ahead of its time.

I rate this album a 10/10, and I can't choose a favorite track from here. Screw it, Breathe (In The Air) it is.



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SEND US YOUR REVIEWS TO
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NOSTALGIA AT THE SEAMS

IN CONVERSATION WITH BOYM'S 'NOSTALGIA AND ITS DISCONTENTS'



VIVIENE BUNQUIN

The word nostalgia comes from two Greek root words: *nostos*, meaning “return home,” and *algia*, “longing.” Svetlana Boym writes in her seminal essay ‘*Nostalgia and Its Discontents*’,

“Nostalgia is a sentiment of loss and displacement, but it is also a romance with one’s own fantasy.”

Boym’s writing takes on a nostalgic form of its own, but I couldn’t help agreeing with her characterisation of that seemingly familiar, yet elusive word.

Nostalgia, as it strikes me, is a feeling that arrests your heart and mind most powerfully when you least expect it. It upends your inner thoughts without so much as a polite courtesy of announcing its arrival. One second you’re breaking for lunch at work, and the next you’re wistfully gazing out over the harbour, recalling the variety cooking shows your family once watched together on TV, before the dawn of individual subscriptions and overpriced streaming services.

It is startling how quickly a forgettable, mundane event becomes significant once infused with nostalgia. Perhaps it is not so much the nature of one’s memories, but time itself—time *past*—that lends nostalgia its profound power.

Our historical conception of nostalgia as a “curable disease” is tragic in some ways. Born out of medical discourse, it once referred to a diagnosed sickness (akin to the common cold) affecting many displaced groups during the seventeenth century. Nostalgia was the invisible force binding domestic servants scattered across Europe, patriotic Swiss soldiers fighting abroad, and idealistic students from the Republic of Berne studying in Basel together. This thread of acute longing, melancholy, and homesickness had prescribed remedies: opium, leeches, and journeys to the Swiss Alps to name

a few. How quaint.

If nostalgia was once treated with leeches and opium, today it finds no such cure—only private reckonings in the dark of our bedrooms. We lie awake staring at the ceiling, wondering where the last five years have gone. Nostalgia hangs on our bedroom door, visible only to those closest to us, and inescapably bound up with who we are.

This perpetual presence is what makes nostalgia so *dangerous*. Michael Kammen, ever the sceptical historian, warns:

“Nostalgia... is essentially history without guilt.”

Implicit in his words is an accusation of indulgence, of willful amnesia. He consciously refuses to *succumb*. When influential figures paint over our collective histories with the brush of nostalgia, we become willing victims of manifest deception. No past in the course of human history reflects a rosy hue without the nostalgic impulse. There is no utopia more seductive than the kind constructed from false, rose-tinted memory.

But can you be nostalgic for something you’ve never had? A future unpromised to you?

When the moors of the present become unbearable, the answer seems to be yes. If nostalgia is a longing to

belong, then the home of these expectations exists in principle, even if not in physical reality.

Mine, yours—*our* yearning is real.

And perhaps our shared belief in its existence is the only proof we need.



ROOMS OF OUR OWN: INSIDE KATE EDGER INFORMATION COMMONS STUDENT-LED SPACES

A PEEK AT QUEERSPACE, WOMENSPACE AND POSTGRADUATE LOUNGE WHERE BELONGING AND REFUGE CAN QUIETLY THRIVE.



ELIN QIAN & TAYLOR L.

Have you ever sat in the quad and wondered about the spaces above the shops? If you've ever wandered through the Atrium, eyes lifting past the shops and up the stairs, you'll notice the Queerspace and Womenspace silver plasters. But the constellation of student sanctuaries tucks beside Strata Café, lies the Postgraduate Lounge: heavy with its own kind of atmosphere, still weighs another room to breathe navigating theses and dissertations.

These spaces are shaped by students themselves, where students can feel comfortable and empowered to show up as themselves. A sense of belonging that can be woven throughout the fabric of one's time and experiences. Physical spaces as such can hold an important part of campus life.

Queerspace

Tucked away on Level 3, Building 311, **Queerspace** offers a fluorescent hush that gives way to warmth for rainbow students and their allies. Run by AUSA's Queer Rights Officer, it is stocked with information on support services, free contraceptives and sanitary products. Signs students have painted over the years in support of queer rights are

also decorated throughout the space. Completed with tables, couches and a microwave, it is also perfect for a lunch break chit-chat, or a study session.

Womenspace

Opposite to **Queerspace** is **Womenspace**, which extends a similar promise. Run by AUSA's Women's Rights Officer, this Space is open to all students who identify as women. Womenspace also offers free contraceptives, sanitary products, and a broad range of pamphlets connecting you to community services. For a group of women, the room is not just practical, it has been a transformative space. "It's a safe haven," says Lousiale Fifita, who has been coming for years. "Out there, it's crowds, it's pressure, it's having to perform. Here, I can take that off."

Kalisi Fisiiahi nods, "It's in the name. Womenspace. Just that word makes me breathe easier."

They laugh when they talk about what the space makes possible: frank conversations about periods and tampons, impromptu naps, the kind of deep giggles that don't feel right in a lecture hall.

Postgraduate Lounge

On Level 4, next to Strata Cafe, the Postgraduate Lounge is designed for postgrad students who want a quieter

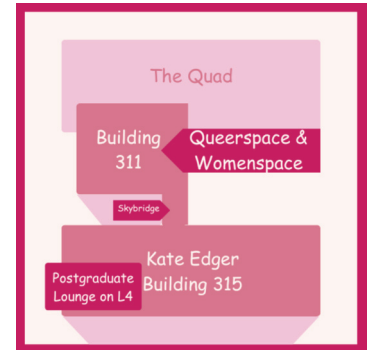
space to work and network. It is run by AUSA and the Postgraduate Students' Association, but unlike the other Queerspace, and Womenspace, you will need to complete an access request form on the university's website. Non-postgraduate students may only enter during specific events. Inside, the atmosphere shifts: quiet corners, laptop glowing over research projects and discussion with other peers among the fog of academic isolation.

More than rooms

Spaces may sound simple but they are also declarations. In university where most architecture speaks in concrete, timetables, deadlines, students feel like these spaces whisper something softer: you belong here.

For students, the couches are more than furniture. They are memory-making. "Classes, you just come and go," says Jenny Lau. "Lecture halls are often just rows. But here, it feels like something we create and feel comfortable in."

"It gets so busy with lectures, and for me, it has been a safe haven from big crowds and situations," said one anonymous student in an interview. "I sometimes take a nap, sprawl on the couch and just feel like I can truly rest here without the world's expectations on my shoulders."



Years from now, when the walls are painted over and the couches replaced, those who came here will remember not the furniture, but the feeling: the relief of a door that opens to them, exactly as they once were.

P.S. You cannot access Building 311 directly via Level 3 of Kate Edger Information Commons. You will have to use the stairs on the skybridge of Level 2 (Near PbTech and Accommodation Solutions), or enter through The Quad.

The Environmental Column explores how our surroundings, identities, and languages shape our stories, and how those stories, in turn, shape the spaces we inhabit.



LOST FOR WORDS

SOME UNSOLICITED ADVICE FROM A 6TH-YEAR STUDENT

LEWIS MATHESON
CREED

I thought I'd share some reflections and advice from my uni days that might actually be useful. I don't like to write about myself in Craccum, but after some peer pressure, I've caved for my final issue. And since this is our Nostalgia issue, it's the perfect excuse to let my sentimentality run wild. Apologies in advance.



Year I – Wake Up, Get Up, Get Out There.

We all know 2020 sucked ass. I won't bore you with my lockdown stories. They weren't that unique, and honestly, I had it pretty good, which I'm still grateful for. I am, however, still bitter about missing *The Book of Mormon* (my tickets were for the day after lockdown started, ffs). Looking back half a decade later, what strikes me most is how little I remember of my first year at Uni. I think that's the rub.

Your first year at Uni is supposed to be the most memorable, before the workload of later years crushes your soul. It's when you're meant to make lifelong friends (your high school ones will probably ditch you anyway) and screw up a bit as you take your adult baby steps. Missing out on that chaotic "fresher" year stunts your growth. I doubt even the Buddha could've found enlightenment lying in bed at 18 with a smartphone.

Here's my advice: get on campus, get involved, and resist the urge to commute home. I know it's a cost-of-living crisis, rent is insane, and transport's expensive. You don't need to live in halls to have a good time. From what I've heard, first-year halls are just debauchery anyway. But stick around after classes, hang out in town, and if your friends won't make plans, you make them and drag them out of bed if you have to. It's a privilege to have this kind of freedom, one you won't get again until retirement; by then, you won't have the energy to stay up all night. You can sleep when you're dead.

Your employer won't care if you didn't get an A+ in CompSci 101. Seriously. Un-

less you're doing Law or Medicine, your first-year grades won't matter much; everything you learn will be replaced by your later-stage papers anyway. Pass them, but relax a little. Have fun, make memories, and enjoy being young while you can.



Year II – Amputate Your High Horse.

Plato once said that Socrates said, "I know that I know nothing." Now I've said it too, adding my own layer of recursion to that wisdom. But seriously, the older I get, the truer it feels. Socrates wasn't saying he was dumb; he was saying he was humble.

Congrats, you made it through the first year! You might think you're top shit, maybe you've even got the grades, scholarships, and awards to back it up. But trust me, you're not. At 19, everyone has serious flaws. If you can't think of any, that's your flaw: a massive ego that needs deflating. For me, it was my social skills... and my music taste.

For context, I had virtually no friends (certainly no girlfriend) and no real prospects of either. I was an extreme introvert fresh out of an all-boys school. To illustrate just how socially inept I was: there was this one girl I liked, and I asked her to hang out. She agreed, so I went to meet her outside the Gen Lib. She was reading when I arrived, and I didn't want to disturb her, so I just... sat beside her in silence. It went on so long that she thought I was running late and started texting me to ask where I was. I had to awkwardly reply that I was sitting *right next to her*. She turned, looked at me, and said, quite rightly, "What the fuck?!" Suffice it to say, we didn't work out.

My music taste was also tragically stunted, basically a grab bag of mainstream pop-rock hits from the last 50 years, JoJo references, and *Sonic the Hedgehog* tracks. As per the Dunning-Kruger effect, I genuinely thought I had elite taste. My ego was shattered when I started working at a record store alongside people who'd literally met some of the artists or bands I listened to, like *David Bowie* or *Pink*

Floyd. It became a running joke to ask if I'd heard of an artist; if I had, then you knew they were painfully basic. (Still not sure how I got that job, lol.)

Around this time, as a New Year's resolution, I realised how shit I was in those two areas and decided to try fix it and make up for lost time. The result was the *UOA Retro Music Club* (later renamed the *BYO Music Club*). I figured it'd expose me to new music since there wasn't a club for people who just *listened* rather than *played*, and it'd also force me to be more social.

Did it work? Kind of.

The thing about self-improvement is that the more areas you tackle at once, the less successful you'll be. Did my music taste improve? *Vastly*. Did I get better at being social? A little. It helped me escape my shell, though I didn't exactly become the social butterfly I imagined. Did I get the girl? *You've got to be joking*.

This is why I say, "Amputate Your High Horse." First, the metaphor is graphic and confronting because facing your shortcomings should be. Second, doctors don't swing around Seussian four-pronged saws; they operate one limb at a time, as needed. Take self-help seriously, and tackle it with surgical precision for it to work.

Year III – Be The Person You Wish Was There For You.

You need to understand that having a girlfriend was a core dream for me growing up. Before you raise an eyebrow, it wasn't driven by "hormones"; I was an only child and pretty lonely, so I craved companionship. It even traces back to my earliest memory of Uni: I was six, driving past Wellesley Street and the Architecture Building, and my mum mentioned I'd go there one day; old enough, she said, to have a girlfriend. Funny how offhand conversations can stick like that. So while this is the last year at Uni for most students, I still felt my experience was half-baked: I didn't even have a girlfriend yet.

My mum reads Craccum, so I'm going to save myself the embarrassment by not spilling all the beans about my romantic misadventures here. My advice for men (who are into women): be direct but **NOT** creepy.

I don't think I was creepy, but many guys mess this up. When you simp, you can't accept (or even notice) that you've been friend-zoned, which always causes problems. Being direct means expressing your interest by asking her to hang out one-on-one. If she's into you, she'll say yes immediately. Anything else, like saying she's busy, leaving you on "seen", is a polite but clear red flag: "Sorry, I'm not



into you." If she declines and you're not happy with being just friends, move on.

I say this because I wish someone had told me when I was younger, and that's the bigger idea here. This isn't just a re-skinned "treat others as you'd like to be treated" line, because sometimes no one will ever meet your expectations, especially if they're unrealistic. Sometimes you have to be the bigger person without it being reciprocated. But once you've gained some wisdom, practice what you preach. Without being condescending, be the mentor you wish you'd had. Everyone is at different stages of their journey, and what's obvious to you might be the nugget of insight someone else needs to turn a corner.

In hindsight, I wish someone had just said, "I'm sorry, but I'm not into you." One day, the tables turned, and I delivered that unwanted news. I still carry the guilt, but my consolation is that I was at least the person I wish had been there for me, saying "no" rather than leading someone on out of politeness. If you're reading this, know I'm truly sorry, and I hope you're happier than ever.

For women (who are into men), here's my advice: men are, statistically speaking, a bit dumber (I know this as a student teacher; boys generally get lower grades) and often miss subtle hints, especially around age 20. So save everyone time and heartbreak by being direct when needed. If you dream of a perfect gentleman sweeping you off your feet, sometimes you must be the person you wish had been there to secure your crush. *Ah, mansplained to perfection *chef's kiss**

Year IV – Comparison Is The Thief of Joy.

I suddenly felt this urge to go even more all in in my fourth year. Maybe it was my Engineering friends doing their Part IV projects. Still, everyone seemed to be popping off: graduating, landing jobs and internships, getting scholarships, and even getting married. My half-decade degree, however, was pretty academically chill in comparison. So my “all-in” project became my club: as it was my third and final year as president, I wanted to see how far I could push it. *How far?* Far enough to get security called on me twice for setting up an informal stall outside the club expo without being allocated a space.

There’s nothing wrong with applying yourself and trying hard, but I burned out badly this year (my club exec can attest: *I miss you all, thank you for your patience!*). Ultimately, we walked away empty-handed at the Club Awards despite our membership growing massively. When I stepped down, I was unsatisfied even though I left the club strong with a roadmap to run for years like a well-oiled machine (it’s still chugging along two years later). But as someone who always tries their best, I was confronted with the realisation that my best wasn’t good enough for some. Compared to what others had achieved, I felt defeated. Worthless. Hopeless.

For anyone who hasn’t felt this yet, or if you’re going through it right now, know that you are awesome and worthy. This kind of negative thinking is a trap you can fall into, even with a positive, “self-help” mindset, if you still feel like you’ve failed. You have strengths, but focusing only on your shortcomings can feel like you’re a waste of space. My advice:

1. Get off social media, or limit it to messaging only.
2. Do something you’re objectively good at and relish in it. Remind yourself of the joy of life and how far you’ve come. You have to be on your own team and celebrate yourself sometimes.

For me, that was the trip to Egypt I went on with the University. I habitually start things on a whim and then randomly excel at them so hard they take over my life. Rarely does something I pursue with full conviction work out well. Craccum is one example, Egyptology another. One of my majors was Classical Studies, and I was sick of Rome and Greece (I was even considering switching majors). Then I spotted a second-year paper on Egypt and thought, Why not? Nek minute, I’m reading hieroglyphs and geeking at Hatshepsut’s mortuary temple in Luxor, following a 4,000-year-old narrative of her trading mission to Punt. I’ll be eternally grateful for that trip, not just because it was incredible but also because it reminded me how far I’d come. When you’re despairing over your shortcomings or comparing yourself to others, focus on your strengths to rekindle your spark for life.

To round this off, here is a quick anecdote about Julius Caesar, the guy July’s named after. Even Caesar felt imposter syndrome. At 33, he looked at a statue of Alexander the Great in Spain. He cried, realising he was older than Alexander had been at his death and had barely any achievements. If you needed proof that comparison is the thief of joy, there it is. Even Caesars cry. Everyone’s a work-in-progress, and you are a wonderful human with so much potential, even if you don’t believe it right now.

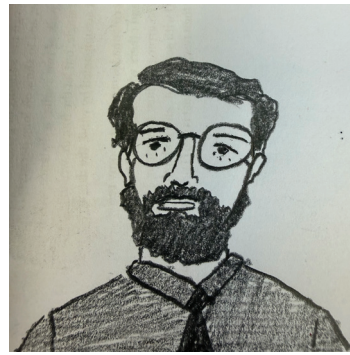
Year V – What Goes Up, Must Come Down.

The high from the Egypt trip made me forget my mid-year burnout: a warning I should’ve heeded. Instead, I doubled down. I quickly juggled four jobs, including Arts Editor at Craccum, summer school, and doing my Honours year with Postgrad papers. During mid-semester break, I thought it’d be fun to do 20,000+ steps a day, showing a friend from the South Island around Auckland. After a panic attack on the Sky Walk, I hopped on a train to Rainbows End “to relax.” Then, after staying up till the AMs for the Taumata Awards, I skipped breakfast, downed a giant black coffee, and climbed Rangitoto with three hours’ sleep. You can read the full disaster in Craccum 2024 Issue 7 (p.22). TL;DR: I ended up in the ER.

That year, I was diagnosed with panic disorder and anxiety, and I’m still on medication. My mental health tanked, and full-on burnout hit. I socially isolated myself, called off my relationship (a polite euphemism for breaking up since we have since gotten back together) and barely finished my Honours project, capping my degree with my lowest grade yet. I went on a three-week family beach holiday, hoping for a reset. Still, I was on edge the whole time, and it ended with a humiliating panic attack. I hit an all-time low.

This section doesn’t have much advice because I still live in the aftershocks. But if you have panic disorder, or think you might, get diagnosed, get medicated, get therapy. Practice meditation and breathing, learn your warning signs (for me, it’s burping), take long hot showers, get massages, invest in things that smell nice, chew gum or candies, avoid caffeine and energy drinks, and stay hydrated with water and tea.

Otherwise, look after yourself and pace yourself. When you’re young, it’s easy to believe you’re invincible, especially if you haven’t faced serious mental health challenges yet. Protect and cherish your peace. Don’t be reckless like me; the consequences aren’t worth it.



Year VI – Education is a social construct; or how I learned to stop worrying and accept that we’re the problem.

I’ve always considered this year the afterlife of my university days. I shouldn’t be here, but I returned because I finally found something I enjoy and am actually good at: teaching. This, like many of my career moves, came on a whim. I’d worked part-time as an exam invigilator at my old high school for the past two years. The hours are flexible, and the pay is easy money. While there, I ran into my old Classics teacher, caught up, and accepted an invitation to speak to her classes about Classics at Uni. The experience was exhilarating. For the first time, I felt a sense of purpose; relief after wandering aimlessly through study, waiting for my career to materialise.

Looking back, the signs were always there. When I was five, a friend called me “full of informations” because I never stopped talking about anything I knew. I’ve always loved sharing knowledge; what is a teacher if not a professional transmitter of knowledge?

This brings me to my next nugget of wisdom: accept yourself and give yourself the necessary space. This isn’t a *Creed Original*; it comes from my Egyptology lecturer, Dr Hellum, the only lecturer whose office hours I ever attended. One afternoon, I was talking about where I was in life. She, also very introverted, explained that she often needed an hour of silence alone to centre herself after her lectures, and suggested I try the same. It might seem obvious, but at the time, it was exactly what I needed; I had never allowed myself time to rest. It was always go, go, go. Over time, giving myself that space has hugely improved my mental health. But wait, you might ask: earlier I said you should work on improving yourself, not give up. Isn’t this contradictory?

No. What I mean is accepting your personality for who you are. You can update your fashion or improve your music taste, but changing your core personality is difficult, if not impossible. By the time you’re 24, sorry fam, that’s how your brain is wired, so you need to learn to live with it. I recommend taking a proper personality test and reflecting on the results. I’m very neurotic by nature, but accepting that helps me manage it instead of letting it take over. As a teacher, I find

quiet time by avoiding the staff room and spending morning tea and lunch alone. Without that, I literally couldn’t cope. If you’re struggling, see if you can tweak small parts of your lifestyle to manage your personality. Accepting yourself isn’t giving up; it’s adapting and evolving to care for yourself. It’s maturity.

To Conclude:

The problem with becoming an educator is that you quickly realise that most of your lecturers were mediocre teachers. No offence, they simply aren’t required to train in pedagogy, which shows. Almost all the assignments, exams, essays, and grades you’ve been measured by? Total bullshit. Learning is the process, not the outcome; all that stuff was really just a scam to make you engage with the process. Most kids wouldn’t bother without that pressure, so they need to believe it has purpose, which it does, but I still think it’s kind of deceptive.

I’m still undecided if this revelation is depressing or liberating. Grades become subjective opinions, which makes it easier not to take failure personally. Still, it also turns you into a cynic, spotting flaws in rubrics and imagining how you’d assess differently. Teaching has shown me that the humanities are being marginalised by STEM. Humanities assignments rarely allow for perfection (like the mythic 100% essay), whereas STEM work can be perfected every time. This skews grades, which then go on to feed big business, schools, and government ministries: systems obsessed with data. Sadly, in our capitalist society, quantity beats quality.

I feel emotional writing this. I imagine the agents in *Codename: Kids Next Door* decommissioned at 13 to become teenagers, essentially joining the enemy. To future students reading this in our archives, I hope I am one of the good adults. But if there’s one takeaway from this long-winded article, it’s that life is like a relay race, and passing the baton is essential.

Remember to enjoy your leg of the race :)

THOSE DAYS IN THE SUN

"I CAN HEAR THE CRICKETS CHIRPING AWAY IN THE NIGHT. I CAN FEEL MY DAD HOLDING ME, CARRYING ME TO MY BED. I CAN STILL FEEL IT ALL."

ARIEL KALMAN (SHE/THEY) | @ALITTLE_GARD3N_FLOW3R

I want to tell you about one of the most nostalgic things to me.

When I was younger, during the summer months, my dad would take me, my older sister Ela, and eventually my younger sister Yaara to the beach after school on Sundays. We come from Israel, where the day of rest, Shabbat, is on Saturday, and Sunday is a weekday. We are specifically from the town of Rehovot, which isn't a coastal town, so the beach wasn't taken for granted as it so often is here in Auckland, and it would be about a 30-minute drive to the closest beach to us, called "Palmachim". I'm sure many of us loved the water as children and still do. My sisters and I are some of these people. We would spend whole days in the water. We would dive and play and pretend we were mermaids, as you do when you are 8 and deeply influenced by the show "H2O". Hours would go by happily in the water, and before we knew it, the sun would start to set, and my dad would call us out of the water. While we were disappointed to leave the sea, we were equally ecstatic to get out and have the food that he had prepared for us, which was always the same thing. French toast made with the leftover challah bread we had on Shabbat. While it wasn't the most impressive or tastiest, it was pure heaven. Something about the pieces of whole egg cooked into the bread that made it almost disgusting, the wet and spongy yet stale texture of the challah, or maybe the hours of swimming that made us so hungry, made it the most beautiful thing. Along with the French toast, we would always have maple syrup, which, with the sand around us, always resulted in sticky, sandy hands and salty, crunchy bites. But none of that mattered; if anything, it added to the charm.

By the time we would be done, the sun would already have set, and the moon would begin to rise. The air would get colder, and fatigue would start to hit. We would make our way back to the car and drive away from the beach, the water slowly fading out of view, until we would return the following week. I can still feel the tiredness that would consume me on those rides, and the confusion I would feel when my dad would wake us up when we got to our home. I can hear the crickets chirping away in the night. I can feel my dad holding me, carrying me to my bed. I can still feel it all.



A COOKIE RECIPE(ISH)

WITH ESTA EATS.

The truth is making good food as a student doesn't have to be hard.
We just need to let what we do have be our guide.

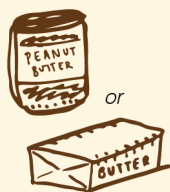
So here's a recipe(ish), throw in this week's quick sales,
what's at the back of your fridge or what's in season.

It's getting to the time that sweet treats are the way keeps us going!
But how do we keep going when we don't have a lot?
These cookies use what you have make a small things great treats!

① GATHER YOUR INGREDIENTS

Swap what works with what you have!

Choose 3/4 Cup
of 'Butter'



1 & 1/4 Cup of
blended dry oats
to make Flour



Make an Egg!
Mix 1 Tbsp with 2
Tbsp Water



Dry Ingredients



1/3 Cup of any
sugar, Brown's
Best.

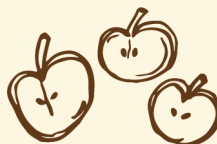
Sliced Apple!



② WHIP 'BUTTER', SUGAR & 'EGG'.

Soften your 'butter' and whip it with the sugar till fluffy. Then
whip in your 'egg'.

④ ROLL, CHILL, SLICE!



Roll your mixture into walnut sized balls, if it gets tricky place in the
fridge. If you've got raw sugar you could roll the balls in sugar for an
extra crispy edge.

Chill in the fridge for 30 minutes and preheat the oven to 180 C.

Slice Apples as thin as you can.

Once the balls are chilled place thinly sliced apples on each biscuit
pushing down the ball.

⑤ COOK, COOL, EAT!

Cook the biscuits for about 12 minutes, cook till you can smell them and
things are getting crispy.

For the biscuits to be proper crisp they need to be left to cool.

Share the cookie fun with others,
a little cookie goes a long way in someones day!
Eat with peace that you made a little go a long way!

Making good food is all just an experiment.

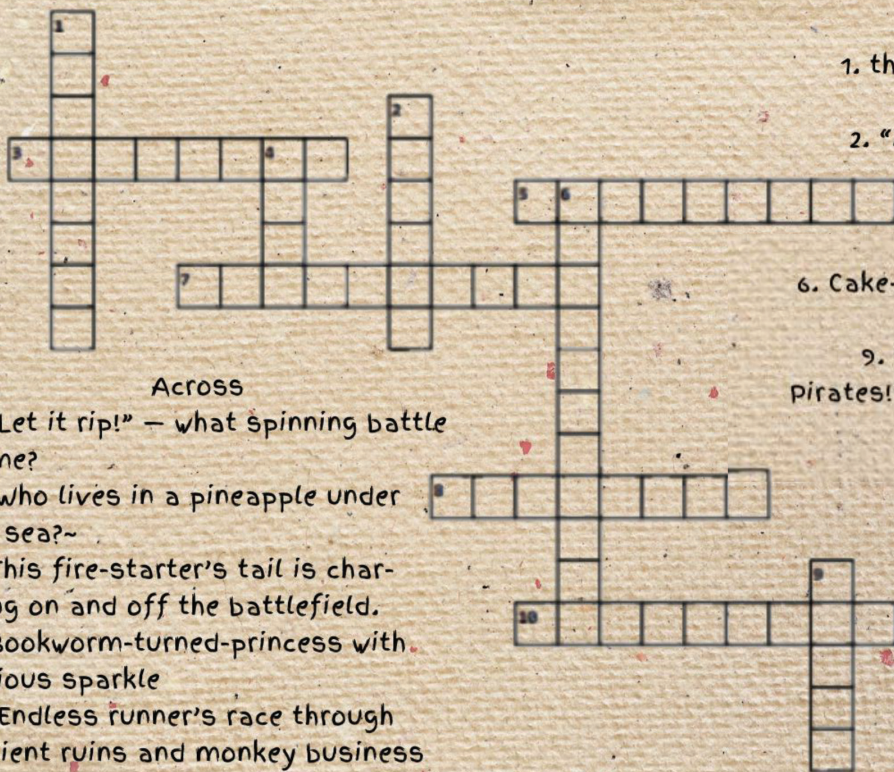
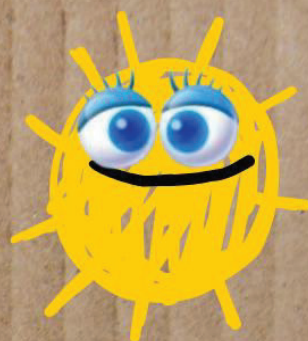
Have fun, make this Recipe(ish) yours.

③ ADD DRY INGREDIENTS.

Fold in all of your dry ingredients till you have a cookie
mixture!



@ESTA_EATS



Across

3. "Let it rip!" – what spinning battle game?
5. Who lives in a pineapple under the sea?
7. This fire-starter's tail is charming on and off the battlefield.
8. Bookworm-turned-princess with serious sparkle
10. Endless runner's race through ancient ruins and monkey business

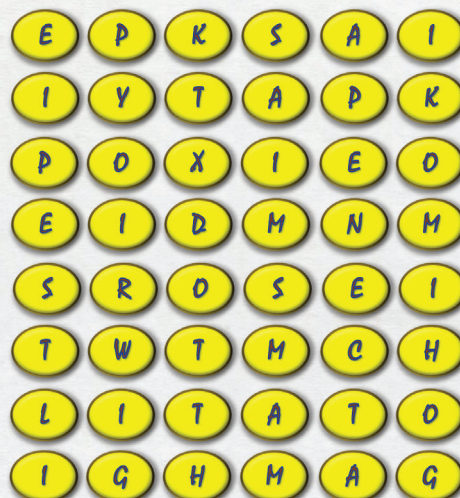
Down

1. this Mechanical feline's pocket holds future's secrets.
2. "My cabbages!" – This show's angry veggie vendor is unforgettable.
4. "Swiper, no swiping!"
6. Cake-stacking classic on Windows XP
9. "I'm gonna be the King of the Pirates!" said this fearless captain.

**Art & Puzzles
by
Angelina Prem**

Solutions available at
www.craccum.co.nz/puzzles

throwback to 2000's babies



Find the 7
words~



CAPRICORN

DEC 22 – JAN 19

It's time to raise the stakes. Host a study group. Lead a revolution. Change your major or degree (ngl you're the most likely star sign to do it this month). I don't have much to say other than you are in the driver's seat of fate this month, so choose your route to success.



AQUARIUS

JAN 20 – FEB 18

Change is coming, and it's not the kind you can ignore like a Canvas notification. Your identity is peeling like a crusty lap-top sticker. Are you ready to rip it off like you're being waxed? The longer you draw this evolution out, the more painful it will be.

AQUARIUS



ARIES

MAR 21 – APR 19

I'm sorry your relationships have been a mess but hate to break it to you but you are the asshole and overreacting. But there's a lighthouse ahead and it's me, yelling "Just talk to them, fr fr fr." If you stop being petty, you might actually make it to shore. Vulnerability is hot. Grudges are not.



GEMINI

MAY 21 – JUN 20

You're so persuasive right now you could start a cult and get Craccum to print your manifesto (if we had the budget). The planets have blessed your banter, but don't let it trick you into skipping your multi-choice tests. Even prophets need flashcards.



TAURUS

APR 20 – MAY 20

You're burnt out, bitter, and one unread email away from snapping. But the semester's not over, and neither are you. Switch your phone to low battery mode (it's already dead, be so for real), and pace yourself like it's a marathon through a swamp. Boundaries. Shrek 2. Passive-aggressive silence.



CANCER

JUN 21 – JUL 22

So what you're a bit cocky right now? You're right about people and you always are. So, stop letting gaslighters convince you otherwise. You know who I'm talking about. Snuggle up, finish your assignments, and let your emotional radar guide you to victory. Block. Delete. Submit.



LEO

JUL 23 – AUG 22

You've been living in their shadow for too long. It's time to step into the spotlight and claim your throne. Launch that civil war. But don't be a tyrant, extend an olive branch to your rivals or risk becoming the next campus villain.

VIRGO

AUG 23 – SEP 22

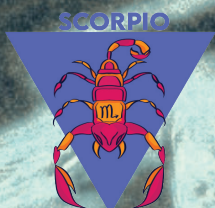
You're settling? In this economy? Absolutely not. Whether it's a job, a situation, or a group project where you do all the work: dig your heels in and demand better. Fight for your rights: tooth & nail.



LIBRA

SEP 23 – OCT 22

Immaculate vibes. You're rolling through campus like a Katamari ball of charm, collecting compliments, invites, and free goodies. People will forgive you for anything you do this month, so use your powers for good, or don't. I am judging.



SCORPIO

OCT 23 – NOV 21

You're locking in harder than a student with three overdue essays on unprescribed Ritalin. But maybe swap the Red Bull for a spiritual cleanse? Your soul deserves better nourishment.



HOROSCOPES

DID YOU MISS ME? I GOT RID OF THAT SILLY CAT. NOW: WILL YOU FAIL YOUR COURSE? LET'S SEE WHAT THE STARS HAVE IN STORE FOR YOU.
- DUSK FW

SAGITTARIUS

NOV 22 – DEC 21

Planning your escape already? Close the tab. Open your textbook. The semester isn't over, and your grades aren't immune to wanderlust. Stay present or risk turning your travel dreams into summer school nightmares.



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