

te ārohi



THIS CARD GETS YOU FREE SH*T

University Book Shop
Great King St + On Campus
10% off full-priced items.

A+ BURGERS
10% off all menu items purchased in-store.

BOSS PIZZA • BURGER
Free upsized any burger from single to double OR medium pizza to large.

Burger + fries + drink OR snack pizza + fries + drink for only \$12.90.

Waffle Wednesday: \$5 ALL DAY!

BURGER N BEAST
\$10 burger and chips every Monday and \$5 burgers every Tuesday. (T&Cs apply).

CORNERSTONE INK TATTOO STUDIO
10% student discount on any tattoo, not in conjunction with any other special.

LUMINO THE DENTISTS
\$69 new patient exam & x-ray, plus 10% off further treatments (excluding implants & orthodontics).

ONLY URS BEAUTY PARLOUR
Get a friend along and get 2 spray tans for \$48.
Guys eyebrow wax/ thread (top and bottom) \$16.
Eyebrow Thread/ Wax (top & Bottom) \$15.
Eyelash Lift \$42.
Brazilian Maintenance \$35.

OTAGO MUSEUM
2-for-1 student entry to Tūhura Science Centre to see the butterflies, Monday to Friday only.

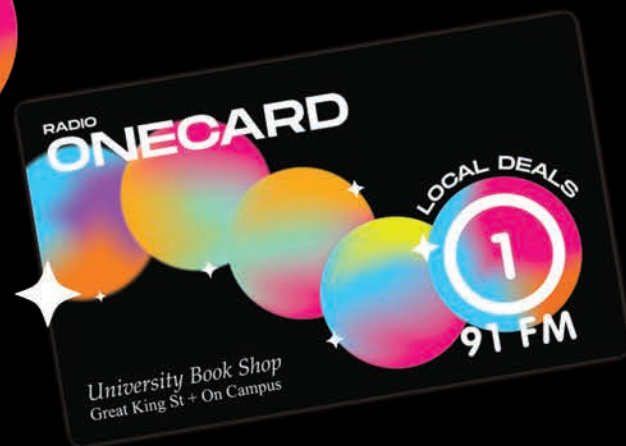
10% off for all students at Otago Museum shop.

RA HAIR
\$20 spray tan.
\$159 1/2 head foils including toner, plex and hydration treatment.
\$209 keratin smoothing treatment and supporting take-home product*.

*Surcharges may apply.

STIRLING SPORTS
10% student discount on all full-priced items.

SUBWAY
Buy any six-inch meal deal and upgrade to a footlong meal deal for free.



★ DEAL OF THE WEEK ★

L.S JEWELS & OUTFITS
15% off for students using the discount STUDENTL15 online, and instore with Onecard. Excludes already discounted items.

ADJØ
10% off everything at ADJØ (excluding already discounted deals and alcohol).

COMES FIRST DINER
\$10 Happy Burger, \$10 Wings N' Fries, \$10 Tap Wines & \$12 Crafty Pints.

GELATO JUNKIE
\$1 off double scoop gelato.

GO RENTALS
20% off any car hire in Dunedin using the code: explore20

LARNACH CASTLE & GARDENS
'Big Kids go Free': one free entry with one paying adult.

'Ride Share': Two or more in your car? Get a 50% discount on each entry.

LA PORCHETTA
10% discount on all items and beverages.

NU YOGA DUNEDIN
Two week introductory pass for \$32 (\$4 off the concession price) with promo code nuROne. T&Cs apply. Limited to one person per pass.

PHONE SURGEONS
50% off all repairs (labour only).

REBURGER
Half-price side of fries with any burger, or upgrade to a \$5 combo!

SAL'S AUTHENTIC NEW YORK PIZZA
Buy any large pizza online and get a free 1/2 cheese pizza using the code: DunedinStudent.

TAKEICHI
Free special topping with every bowl of Ramen.

TM AUTOMOTIVE
\$60 warrant of fitness fee.

REGISTER TO UNLOCK
ADDITIONAL PRIZES!
R1.CO.NZ/ONECARD

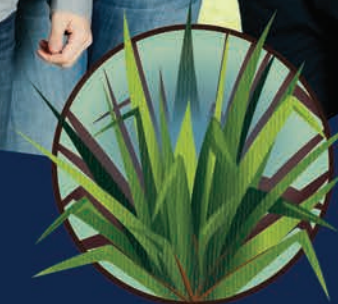
Te Ao Māori for Everyone



learnmaori.com

Develop your understanding of Te Reo Māori and general tikanga to assist with the normalisation of our national taonga within your home and the local community.

- Interactive questions with immediate feedback.
- Improve pronunciation of keywords and phrases.
- Build knowledge about protocols and cultural events.
- Gain an understanding of Aotearoa histories.



For Everyone
An online course to celebrate our national taonga

Education Perfect's **Te Ao Māori for Everyone** comprises ten overarching Kete Kōrero (Learning Modules) filled with fun, interactive lessons and activities, exploring a range of kaupapa beneficial to all Kiwi learners. Automated tasks offer immediate feedback and abundant opportunities to practice reading, writing and speaking Te Reo Māori.

Mā Pango, mā Whero e oti ai te mahi!
Lead by example and success will follow.



SCAN to
find out more



LETTERS

University Book Shop
Great King St + On Campus

EMAIL CRITIC@CRITIC.CO.NZ — LETTER OF THE WEEK WINS A \$25 VOUCHER FROM UNIVERSITY BOOKSHOP

LETTER OF THE WEEK

Hello,

I am writing to address what is quite possibly the biggest tragedy to befall Critic. Imagine your darling friend requests a birthday card with boobs. Imagine the only printer access you have are university printers and you do not want to answer those kinds of questions. So, in a moment of sheer genius at 2am, you notice the stack of Critics you don't know what to do with, and surely they'll have the answer. So I flick through over a dozen Critics, and I find... one set of robot yiddies. Even the sex issue was devoid of anything usable. So I am pe(tit)ioning for Critic to fix this issue and add more boobs to its issues. After all, I'm fairly certain the minion dong centrefold is haunting my dreams, and my friend deserves a birthday card that will distract them from the looming inevitability of their 20s and having to start behaving like a Real Adult™.

Sincerely,
Really tired student who has to learn how to draw boobs within 2 weeks or be shunned forever I guess

Editor's Response: (. Y .)

Dear Critic,

Imagine this, you've just spent a week working on a 2000-word essay. You wait three weeks to get it back, and it's a bad grade with minimal feedback. You ask your tutor why, and they tell you that they only have 15-20 minutes to mark each essay. And it's a reading summary, so they don't get paid to do the readings so they're marking your work not knowing the material. Perfectly normal behaviour.

-L

Dear Critic,

I swear to god if you give me another spot-on horoscope I'm going to be convinced astrology is real. Like I don't even believe in that shit but these are so fucking on point. Do it again, I dare you. Best horoscopes in the country, I reckon.

-M



Editorial: Embracing Indigenous Knowledge is the only way to get ourselves out of this mess

By Annabelle Parata Vaughan
(Ngāi Tahu)

Over the past 20 years, Aotearoa has made a more conscious effort to embrace te reo, tikanga and māturanga Māori. Other parts of Aotearoa have made a conscious effort to double down on their racism, and drag the rest of us down with them.

We've seen a revitalisation in the use of te reo Māori, and it's now incorporated into much of our everyday lives. We've seen significant progress in Te Tiriti settlements, and acknowledgment of The Crown's past wrongdoings. The current government has made a commitment to teaching our nation's true, brutally honest history in the school curriculum. We have Māori TV presenters on the 6 o'clock news. This year, we celebrated Matariki as a public holiday. We've seen the proposal of Three Waters and the discussion of co-governance between our national government and Māori. However, these major milestones and attempts to right the wrongs of the past are quickly becoming drowned out by rhetoric of misinformation, fear mongering and downright racism.

For some reason, the revitalisation of te reo Māori, the proposal of co-governance and the introduction of māturanga Māori generally seems to have deeply offended parts of the population. Some people, including students, see these developments as giving Māori 'special treatment' or 'control' over our institutions and resources. As if we are entering some 'undemocratic, two-race state'. They don't want te reo 'shoved down their throats,' and refuse to watch the evening news until they 'speak English'.

The entire rhetoric surrounding co-governance, or repatriation for The Crown's wrong doings, or Three Waters is entirely rooted in misinformation, racism and insecurity; an insecurity that stems from the subconscious realisation that our western, eurocentric, capitalist system is destroying our environment, and ourselves. But there are

two things that those who are so vehemently against co governance or māturanga Māori don't realise.

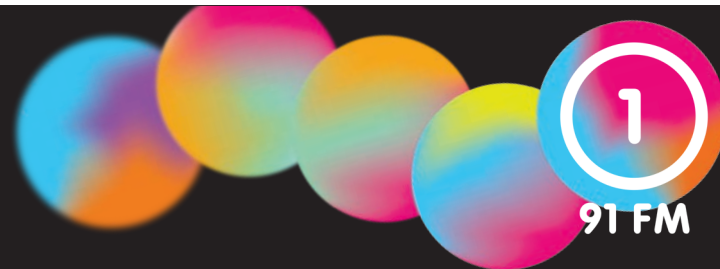
The first is that the incorporation of māturanga Māori will actually benefit everyone, not just Māori. It will ensure our environment and precious resources, like freshwater and ecosystems, are protected and maintained for future generations in the face of climate change. It will ensure that our communities are rooted in manaakitanga and utu, that we live in a society of hospitality, reciprocity and harmony. That we care for the collective wellbeing of all, not just ourselves as the isolated individual.

The second is that māaturanga Māori, or any indigenous knowledge system for that matter, is perhaps our only way out of this mess. We are in an ecological, economic and political crisis. It is clear the system we live in does not work, and I don't think I have it in me to watch one more period of neoliberal 'reform' take place. Indigenous people existed successfully and collectively in their own societies years prior to the introduction of the coloniser. We have never, and still do not, need the nonconsensual saviour of the western white man to live fulfilling and whole lives. My point is: an indigenous approach is perhaps the only solution left to getting us out of this shitshow.

We cannot let people continue to spread the false rhetoric that the incorporation of māaturanga Māori is some sort of secretive, horrific cover up for us to gain absolute power for whatever reason. It's not. It is simply a solution to society's problems. The bottom line is: it's actually our only way out of this mess. We should embrace it, not fear it.

Whatu ngarongaro te tangata, toitū te whenua.
People will perish, but the land is permanent.

RAD TIMES GIG GUIDE



MONDAY 12 SEP

Quiz for Change!
WOOF!
Sign up a whole team of up to six people for \$30 or sign yourself up to be put on a team for \$5. Doors open 5pm, quiz starts 6pm.

TUESDAY 13 SEP

Open Mic Night w/ Mads Harrop
INCH BAR
7PM / ALL WELCOME!

WEDNESDAY 14 SEP

The Octagon Poetry Collective feat. poet Victor Billot, with MC Jasmine Taylor
DOG WITH TWO TAILS
7PM / OPEN MIC / FREE ENTRY / ALL WELCOME

THURSDAY 15 SEP

Elisha Hobbs
INCH BAR
7:30PM / KOHA ENTRY

FRIDAY 16 SEP

FEATURE EVENT: Ben Woods - 'Dispeller' Album Release
DIVE
9PM
Tickets from banishedmusic.com

Elliott Dawson - 'Hang Low' NZ Album Release Tour
DOG WITH TWO TAILS
8PM / \$10
Tickets from undertheradar.co.nz

Third Wheel
INCH BAR
8PM / KOHA ENTRY

SATURDAY 17 SEP

Shaky Hollows, Julian Temple, & Jared Smith
DOG WITH TWO TAILS
8PM / 10
Tickets from undertheradar.co.nz

Jenny Mitchell and Band - 'Tug Of War' Tour
GRAINSTORE GALLERY, OAMARU
8PM / ALL AGES \$40 + BF
Tickets from undertheradar.co.nz

Ani Saafa
INCH BAR
8PM / KOHA ENTRY

For more gigs happening around Dunedin, check out r1.co.nz/gig-guide

ISSUE 22 / TE ĀROHI /
12 SEPTEMBER 2022

EDITORIAL:

EDITOR
Fox Meyer

NEWS EDITOR
Denzel Chung

FEATURES EDITOR
Elliot Weir

CULTURE EDITOR
Annabelle Parata Vaughan

SUB EDITOR
Maddie Fenn

KAITUHI MĀORI
Skyia, Ngāi Hine

SCIENCE EDITOR
Beth Wishart

NEWS REPORTER
Zak Rudin

STAFF WRITERS

Sean Gourlay, Keegan Wells, Ruby Werry,
Lotto Ramsay, Jamiema Lorimer

CONTRIBUTORS

Rosie Joyce (@skuxxfood), Nina Brown,
Hugh Askerud, Kiritea Smith (Ngāi te
Rangi, Ngāi Ranginui, Tainui), Te Ariki
Mana-Wagner

DESIGN:

DESIGNER
Molly Willis

ILLUSTRATION

Rutene Rickard
Daniel Van Lith (@art_by_deeve)
Justina King (@coccinelleart)
Esmond Paterson (@_eastmund)

PHOTOGRAPHER

Connor Simpson (@connor.simpsonn)

FRONT COVER

Reference image: Pete Naik

PUZZLE MASTER

Aleisha Chalmers

PRODUCTION:

ONLINE

Stella Inkpen

DISTRIBUTION

Vincent Withers

ADVERTISING SALES:

Laura Maxwell
Jared Anglesey
Peter Ramsay
sales@planetmedia.co.nz
Phone: 03 479 5361

READ ONLINE:

critic.co.nz
Issuu.com/critic_te_arohi

GET IN TOUCH:

critic@critic.co.nz
Facebook/CriticTeArohi
Tweet/CriticTeArohi
03 479 5335
P.O.Box 1436, Dunedin

critic te
ārohi

Critic Te Arohi is a member of the Aotearoa
Student Press Association (ASPA).

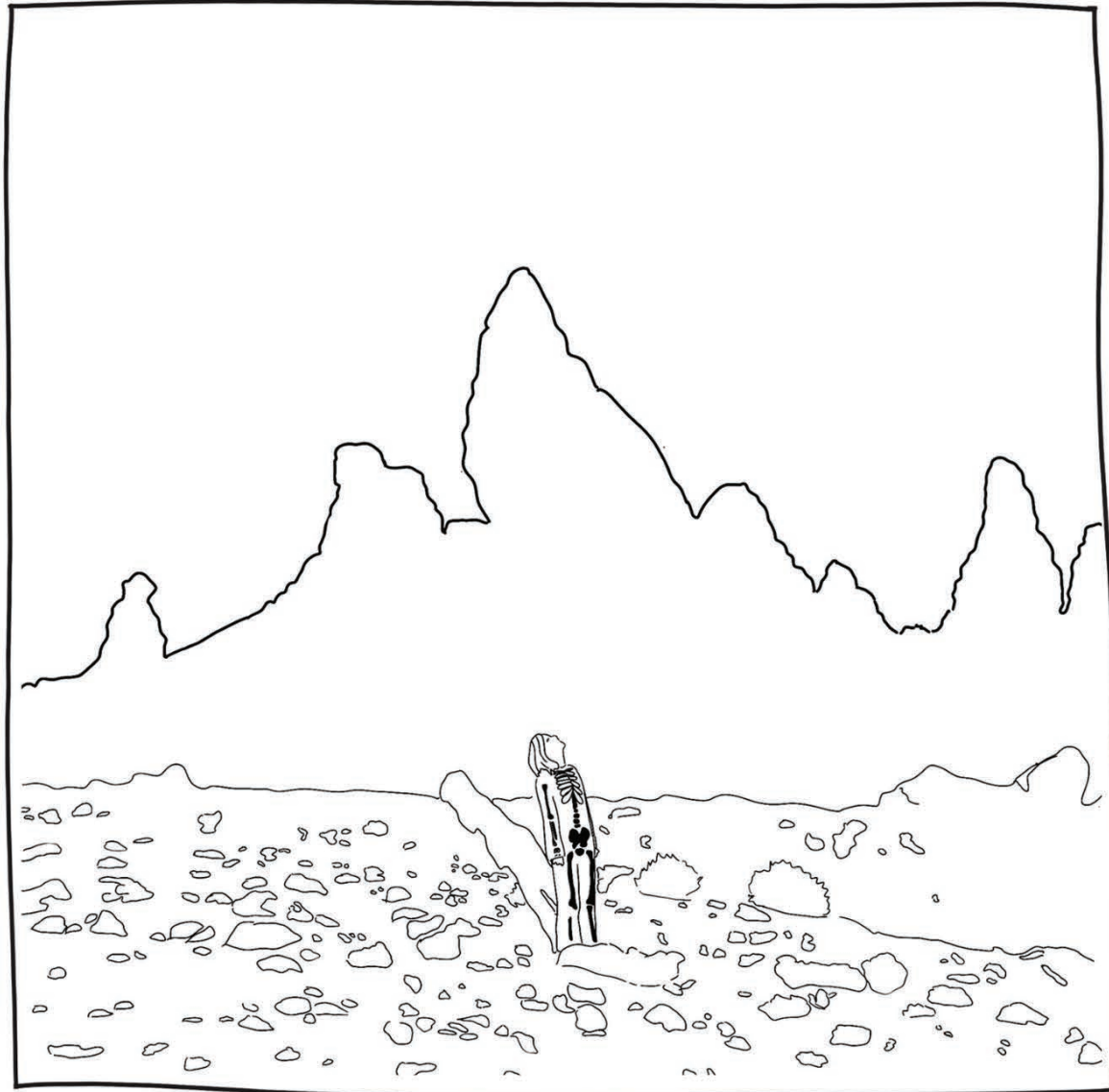
Disclaimer: the views presented within this
publication do not necessarily represent the views
of the Editor or OUSA.

NZ Media Council: People with a complaint
against a magazine should first complain in
writing to the Editor and then, if not satisfied
with the response, complain to the NZ Media
Council.

Complaints should be addressed to the Secretary:
info@mediacouncil.org.nz

THE RADIO ONE PHOEBE BRIDGERS COLOURING COMPETITION!

Colour in the Punisher album artwork below for your chance to win a Punisher poster signed by Phoebe Bridgers!



When you've coloured it in, drop it off to Radio One or the OUSA Main Reception :)



The Hunt for Dunedin's Space Rock Is On

Apparently "finders, keepers" is actually a thing

By Fox Meyer

Critic Editor // critic@critic.co.nz

At 10:50pm on Sunday August 28, a fireball ripped across Otago's night sky. Three specialty cameras, set up just a month before the event, managed to catch the meteor's trajectory before it smashed into paddocks just outside Dunedin. To our knowledge, no alien technology has been recovered from the site - yet.

The whole situation has been "very exciting", said Thomas Stevenson, a student in the Geology Department. He was the first person from the University to see the fireball's pictures, and the experience seems to have left him rocketing to fame. He reckoned he was getting a call about the meteorite "every ten minutes or so" from curious reporters. This was a nice surprise, he said, given that "[the media] had never wanted to talk to me before". We would like to note that Critic Te Ārohi is always keen to stay updated on geology-related movings and shakings.

Three cameras, specially designed to capture meteors, were stationed in Dunedin, Ōamaru and Alexandra. Thomas' team had just finished setting them up when the fireball made its grand entrance, in full view of the waiting paparazzi (papa-rock-zzi?). It was so bright that the cameras didn't even register it as a fireball, thinking it was the moon.

The time and place of the impact was "very lucky," said Thomas: "It was like fate just handed it to us." He explained that meteors are relatively common — on a

single night, in the field of view of just one camera, you'd usually see more than 20. However, most of these burn up completely upon entering the atmosphere, which we recognize as shooting stars. Every year, only around four survive entry and crash into Aotearoa's whenua, so having one land right in the middle of the brand-new camera array was kind of a big deal.

Before any science can be done, they have to find the thing. Meteors' burning tails can be used to estimate velocity and direction, but they don't last until it hits the ground. When a meteor slows down and cools down in Earth's atmosphere, it enters "dark flight" mode, making it invisible to Thomas' team's cameras. This meant they needed to enlist some overseas colleagues to crunch some numbers and help them estimate an impact site. Once that was sorted, the search was on.

With some volunteers in tow, they headed out to a nearby farm (the likeliest impact site) to scour its paddocks. Unlike the movies, though, they weren't expecting a smouldering crater or a burnt ring of trees. "When these things hit the ground," explained Thomas, "they're surprisingly cool. As they come through the atmosphere and start burning up, the material that's actually melted just shears off the sides and takes heat with it. Pretty much [like shucking corn]." However, being a watermelon-sized, 30kg lump of metal flying in at several hundred kilometres per hour, it would still leave a mark. As we went to print, the team had completed a

week of searching, which was unsuccessful despite them enlisting drones (robotic) and more drones (hordes of interested schoolchildren), "just swarming over the hillsides". They'll have searched again by the time you read this, possibly with success.

While it was "very lucky" to have it land so close to campus, and just after the cameras and team had been assembled for this unpredictable event, the farm was still not the ideal impact site, according to Thomas. That title would go to "any desert", where the blackened meteorite would be easily visible. Or, potentially, the Geology Department's carpark. To complicate things, while "we know the owner of the farm", said Thomas, "if the meteorite has indeed landed on his property, then legally he owns it." Apparently this applies to anything that falls to Aotearoa from orbit, but Thomas wasn't sure if that included satellites. Let us know if one lands in your yard, though.

"We had two teams searching the farm, one in the north and one in the south, and one team searching the road," said Thomas. "We were hoping it fell on a road, because then it would be public domain. Whoever got to it first would be the owner." Thomas did not tell us the precise location of the farm, possibly because if we found the meteorite on the road, Critic Te Ārohi would absolutely be claiming "finders, keepers" and taking it home. Thomas could probably tell. In the meantime, the hunt for the space rock continues.

(Almost) Every Local Election Candidate, Summarised

By the Critic News Team

It's that time of year again: billboards line fences and roadsides, posters with grinning faces are everywhere, targeted ads are clogging your social media feed. Winter has come and gone. Election season is here.

But with 39 candidates for the Dunedin City Council (DCC) and 12 Dunedin candidates for the Otago Regional Council (ORC), and fuck-all information about who they are and what they stand for, can you really be blamed for just going "ceebz" at it all? Unfortunately, that's the perfect way to end up with councils full of nutcases, making terrible decisions about your environment, your buses and your city streets.

The team at Dunedin Community Builders, an informal volunteer-run network of local organisations, have been doing the mahi to make this information overload less overwhelming. They've sent a standard list of four questions to every local election candidate, and published their responses verbatim on their site, dunedincommunitybuilders.org. But because Critic Te Ārohi realises four questions are still far too many for our overworked, overwhelmed, smooth little brains to handle, we've further summarised these answers into single paragraphs below.

Remember: for DCC elections, you pick one Mayor, then rank your preferred candidates for Council. You can rank as many people as you want, but don't have to rank everyone – just the ones you want. For ORC elections, you can choose up to six candidates. Voting opens on Thursday 16 September, and as they need to be sent by snail mail, make sure it's in a postbox by Tuesday 4 October.

And if you enrolled or changed your address after 12 August, you won't get your voting papers in the mail – you'll need to get them from your local Electoral Officer (Anthony Morton, 03 377 3530 or

amorton@electionz.com). Yay democracy, and happy voting.

Aaron Hawkins (also running for DCC) Independent

Aotearoa's first Green mayor has stuck firmly to his guns, seeking to make sure everyone in our community has "equitable access to the opportunities our city provides". Despite this, he's championed his ability to get others on side, "building broad political support for progressive ideas that put social and environmental wellbeing at the centre of what we do". He says "while there's plenty more to do," he's made "amplifying Māori voices" and "building relationships with mana whenua" a priority in his time as Mayor. Aaron wants to continue advocating for "neighbourhood-scale community development," saying that "in an increasingly unstable climate, stronger communities will help us through challenging times."

Bill Acklin (also running for DCC) Independent

"Big Bill" Acklin doesn't seem to be "Big" on answers, giving only a sentence or so for each response. Saying "housing" is Ōtepoti's number one priority, Bill says he'll speak for "business, sporting, disabled and performing arts" communities, but adds that he will "represent all residents". He says he'll honour local bodies' obligations to Māori by "listen[ing], engag[ing] and respond[ing]". Bill wants to support community development "investing in partnerships that can get things done". According to his website, he's also an advocate for "a complete rebuild of city parking," being transparent about "what council is doing with their money," and says issues around Three Waters have been "handled poorly" by the DCC.

Carmen Houlahan (also running for DCC) Independent

Carmen drew a distinction between community consultation ("telling people what we are doing and asking what they think") and engagement ("asking what people would like"), saying she would like the DCC to "do more engagement". She "fully supports Council building strong relationships with mana whenua, and working and engaging [with them]," advocating for mana whenua to continue to be represented on the DCC's Infrastructure and Planning committees. Carmen also hopes to "nurture" relationships with other councillors, saying that "there are some members of Council who have not been keen to work together, and I think that is a shame."

Jett Groshinski (also running for DCC) Independent

Jett, a 2nd year Uni student, has made climate change central to his campaign, hoping to develop an action plan for Ōtepoti to be "the forefront of the country in how it acts". He also highlighted the growing housing crisis and calls for increased funding for community housing. Jett emphasised the importance of elected members having cultural competency and partnership with mana whenua, saying "all standing committees" should have mana whenua representation. He hopes for councillors to "collectively work together to do the best for the majority," and aims to "have a more collaborative council".

Mandy Mayhem Bullock (also running for DCC) Independent

Mandy's firmly focused on the cost of living crisis, giving a special shoutout to student concerns like soaring rents and flats breaching Healthy Homes standards. She

claims to be supportive of co-governance, increased representation of mana whenua in council and cultural competency training for elected members, but raised concerns about "current reforms from central Government, especially Three Waters". She hopes to improve "community resilience... as we face climate change," and says that if elected, she will be the "voice of diversity" with a special focus on "equity, inclusion and accessibility."

Pamela Taylor (also running for DCC)

From vowing to "destroy the Treaties, oaths or vows made secretly against the People of Dunedin in the name of Jesus," to advocating "creating more CO2 as this makes plants grow faster" and railing against the "Globalist banking cartel," her Facebook page (under the name "Pamela Pirie") has more nut than an all-boys flat on a cold winter night. Critic Te Ārohi tries to steer clear of endorsing or rejecting particular candidates, but for this anti-vax conspiracy theorist overlaid with an extremist, hardline conservative "Christianity" that almost all churches would recoil at – fuck this to high heaven.

Sophie Barker (also running for DCC) Independent

Sophie says "it's obvious that Council is not fully representative of all communities," and that "it's our responsibility to ensure all voices are heard." She calls "climate change action" the biggest issue facing Ōtepoti right now, and says "affordable, safe housing," including expanding DCC housing, is "at the forefront of immediate actions we can take." She's also keen to expand mana whenua representation onto all DCC committees, and hopes to ensure they are "actively partnered in our discussions and decisions".

Did not respond, but here's our one-sentence vibe check:

David Milne

A self-described "entrepreneur", bringing a business-minded approach to "reduce costs at the DCC" in the name of "efficiency".

Jules Radich (Team Dunedin)

The headline act for centre-right Team Dunedin, he's focused on "saving South Dunedin," and has a passion for motorcycles and underwater hockey.

Lee Vandervis

He's big-time anti Three Waters, and said on Radio One last week that he "doesn't see a problem" with the state of student housing. But besides his political views, he's probably better known for taking the DCC to the Supreme Court over a \$12 parking ticket.

Richard Seager (Southern Independents)

We tried to find him online, but it's difficult because he's been banned by every major social media platform for rabidly conspiracist views. Man loves his transport, not his trans women.



POSTGRADUATE



Master of Arts (Coursework).

Transform your BA into a master's in just 12 months and gain skills sought after by global employers.

FIND OUT MORE
otago.ac.nz/ma

Drive into Spring with 20% off your car rental
Promo code **spring2022**

Book now at gorentals.co.nz

Booking & Travel period: 29 August - 30 September 2022. Ts&Cs apply.

GO rentals



Psych Building Named After Certified Racist

Fun fact: the dog whistle is also named after him

By Nina Brown
Reporter // nina@critic.co.nz

Otago Uni has confirmed that Galton House, an Otago Uni Department of Psychology building, is named after Sir Francis Galton. A world-leading psychologist, statistician, geographer, meteorologist and overall genius, he was also, unfortunately, a massive fucking racist.

Galton was an ardent eugenicist, believing that society could better itself through breeding. "Bettering itself," of course, was code for "becoming more white." In fact, he coined the very word "eugenics," from the Greek eugenēs, meaning "well-born".

From the man who invented the weather map, statistical regression towards the mean and the dog whistle (yes, really), his promotion of eugenics was a rare L. Its encouragement of "pride of race" and celibacy for the "feeble-minded" went on to form the basis of a plethora of racist policies that hurt a lot of people. It was used to justify the abhorrent acts of the Holocaust, which not only saw the death of millions of Jews but also the sterilisation or murder of countless people whose traits were not seen as "desirable". Homosexuality, disabilities, and mental illnesses were among these. The fingerprints of eugenics continued to be seen in the atrocities committed by European colonisers against indigenous peoples across the globe in the following decades.

When he wasn't perpetuating white supremacy, the Victorian polymath became best known in the world of academia for his contributions as a statistician. His status as a stats whiz has

been compared, in some instances, to that of Newton and Einstein. Yet, he appears to have no clear connection to Otago Uni, or even Aotearoa, raising the question of why a building in Ōtepoti bears his name.

Deputy Vice-Chancellor Tony Ballantyne said that it is difficult to confirm the "precise timing and rationale for the naming" as it "predated the digitised records of the [University] Council which date back to 2000". He told Critic Te Ārohi that in a "changing cultural context", the University Council has "approved the establishment of a working party that will assess the principles and practices relating to naming within the University". So a change could be on the table - and we wouldn't be the first Uni to drop Galton's name.

In 2020, University College London (UCL) denamed its Galton Lecture Theatre after an extensive inquiry. Unlike Otago, UCL actually has direct linkage to Galton: it's where his papers are kept, and it's where he founded his eugenics laboratory. The inquiry to change the name was sparked there, as it could be here, by a student-led campaign to "decolonise" the university, which claimed that having buildings named after eugenicists was today tantamount to having them named after white supremacists. And it worked. Galton's name was dropped.

There has been increasing recognition worldwide of the need to reassess why certain historical figures have been esteemed over others. In 2020, there were calls from Te Pāti Māori co-leader Debbie Ngarewa-Packer to identify and

remove colonial-era monuments and place names that symbolise racism and oppression. Like the recent resurfacing of the mathematician Alan Turing, once overlooked for his homosexuality, this denaming movement can also be an opportunity for those other than straight white men to hold a more visible place of honour.

Psychology students Amelia and Rose agreed that a reshuffling of the names of buildings at Otago could be well overdue. They noted that even the William James building is named after a psychologist who has nothing to do with the University - or Aotearoa, for that matter. "I feel like it would be cooler if it was New Zealand people," said Rose. Amelia added that there are plenty of options within our own faculty, "There are so many lecturers on campus who are doing some fucking cool things." Amelia went on to say she did not think landmarks should keep the name of a "colonising douchebag" just because it's tradition: "You've got to recognise [when] you fucked up."

UCL students saw a problem with the way their institution upheld one of its former members. They weighed the contributions of Galton to their Uni against the harm of his outright racism. They brought that problem to attention, and solved it. Now, Otago students see a problem with the way our institution upholds the very same name; and yet, despite not having any direct connection to Galton, the name remains. Student voices took the name down in London. Could it happen here, too?



contiki
TRAVEL. TOGETHER.

EXPLORE THE WORLD IN 2023 & SAVE
an additional \$100 with Contiki Student Travel Discount.



Vote 1

Aaron Hawkins

for Mayor

Vote 1

Marie Laufiso

for City Council

Vote ✓

Alan Somerville

for Regional Council



VOTE CARMEN 4 CHANGE
For Dunedin City
MAYOR ✓
COUNCIL ✓

Carmen has a masters in entrepreneurship and is excited about the opportunities in the Startup sector and in CODE Centre of Digital Excellence for students.

Open • Honest • Fair
Paid advertising authorised by carmen4council@gmail.com

ADJO Get to ADJO before 10am every day for our porridge and coffee combo. Any porridge and regular coffee for **\$15**.

Green This is a paid advertisement. Authorised by Aaron Hawkins, dunedin.greens.org.nz

Snow Flurries Hit Ōtepoti

Snow day snow day snow day snow day

By Nina Brown
Reporter // nina@critic.co.nz

Skiers, snowboarders and snow enthusiasts rejoiced last Monday as snow returned to the streets of Ōtepoti. The flurries hit North Dunedin at around 7:30pm, sending students out into the night in a collective frenzy of excitement, many still clad in their dressing gowns.

Unsurprisingly, a number of streets quickly devolved into a massive snowball fight, with flats banding together to reignite their long-lost inner childhood spirit. "This is the most communal Dunedin has felt in a while," said a student on Great King St. Nick sent it down Pitt Street on skis. "I feel like not many people have skied the streets of Dunedin, let alone looking as good as me," he told Critic Te Ārohi. Nick admitted that he "probably should have put a helmet on in hindsight, but it was so spontaneous that I didn't think to grab one." The idea was a "bit of a bucket list thing, something to tell the grandkids," said Nick. His mate Lochie even came equipped with a Go-Pro, ready to film the antics. Critic Te Ārohi sincerely hopes no overpriced equipment

was harmed in the process. Bones can heal, cameras cannot.

With the deafening sound the flurry made on rooftops, you would be forgiven for mistaking the snow for hail. In actual fact, the "snow" was graupel, also known as soft hail or snow pellets – formed when water droplets freeze on falling snowflakes. While this fact would make an excellent pub quiz showstopper, Critic Te Ārohi advises you not to mention it to any snow-believers or else risk crushing some hopes and dreams.

It was not fun and games for all; Critic Te Ārohi received unconfirmed reports that a Selwyn college student smashed a window with a snowball. Intrepid motorists also ended up caught out by the snow flurry. "Bro, it was a full blanket aye. It was like nothing and then next minute, boom, [we had] cars sliding down York Place," said Jack. Many cars stopped in the middle of the street, hazard lights on, with no clear idea what to do next. Some students took it upon themselves to help the helpless,

forming teams to push cars up the hill. Truly the heroes of our time.

The snow flurries came in the wake of the warmest and wettest Aotearoa winter on record, and a generally chaotic Ōtepoti winter that also saw flooding and 16 degree afternoons. Thanks to our existential frenemy climate change, all three of our previous winters have also been Aotearoa's warmest on record. Remember: this isn't the warmest winter of your life. It's the coldest winter for the REST of your life.

Despite the foreboding threat of existential dread, for many students, the snow flurry provided a wholesome short-term experience. It reminded many of us that we are not alone in the world – there's also your random neighbour you barely ever talk to, but who turns out to be wickedly useful when you're pelting snowballs at the flat across the road. Unfortunately, by the next morning most of the "snow" had melted, meaning that the long-rumoured "snow day" was not to be.

Political Signage Bombards the Streets

A SIGN of the times perhaps?

By Hugh Askerud
Contributor // critic@critic.co.nz

With local council elections just over a month away, political candidates are waiting with baited breath to see if the public will make or break their futures in office. While breath-holding competitions may be the strategy for some, it seems like most have taken to festooning their faces to Dunedin's streets in hopes of drawing attention to their various plights.

37 pieces of political propaganda currently adorn the two blocks between Rob Roy Dairy and Meridian Mall – a truly staggering number, showcasing both a deeply rooted interest in the upcoming election but also the capacity available for poster hanging on Dunedin's streets (keen).

So what's the psychology behind this strange advertisement scheme? Why have unfortunate Dunedinites, blinking the sleep from their eyes on their daily commutes, been condemned to a glimpse of Lee Vandervis' grizzled face along the state highway? You may be asking yourself: "Am

I really so dumb that I need to see two of the same sign on my way to Uni just in case I forgot the candidate in the time between? Or do councilors think I'll elect the person who can afford to put out the most signage because they're rich?" But most notably it must be asked: do more ads actually lead to results? Or does the old saying, that "half of all advertising budgets is wasted, but no one knows which half," remain true?

To tackle this issue, Critic Te Ārohi went to the first port of call – their psychology lecturer. They did not respond to email, but let's see who gets the last laugh when your next question is met with seven seconds of awkward silence. We instead did what we should have done in the first place, contacting Professor Janine Hayward, a specialist in New Zealand politics. She started by saying that: "Advertising reminds people there is an upcoming election and encourages them to vote," which means that "money certainly helps when it comes to launching a successful campaign."

While Professor Hayward's political theory seemed plausible, naturally it would have to undergo scrutiny from the ultimate authority in any democracy: the people. To do this, Critic Te Ārohi spun a yarn with Sammy and Lakita, two students we found lurking in the law library. While Lakita remained firm in her suggestion that there were "absolutely no links" between advertising and election success, a rather frenzied Sammy posited that some of the signs around Dunedin: "Make me want to meet with them, purely because I would find it amusing". Just as I feared people could be arm-twisted by sheer ubiquity to vote for a candidate, though, Sammy somewhat put my worries to rest by suggesting that political signs actually "make it less likely for me to vote for them". While these yarns didn't seem to support any sort of hypothesis, they did seem to suggest one thing: while everybody is seeing these signs, absolutely nobody wants to be.

Billian Murphy, Bill XAM, Billy the Kid, Ben (Flower Pot), William Wallace, Nathan Billion

RADIO ONE 91 FM Presents:

KILL THE BILLS

THE FLAT

THE BILLS

THE PURVEYOR

THE STUDENTS

Go to www.r1.co.nz/ktb for more information

RADIO ONE 91FM

MARKET DAY

WEDS 28TH SEPT 10AM – 3PM

UNION LAWN f R1 MARKET DAY

SUB FOCUS

DJ SET + MC ID

SUPPORT FROM KRAKOTA

FRIDAY 14.10 UNION HALL, DUNEDIN

Tickets from Ticketfairly

FINAL FROTH

MAKE SURE YOU ARE A

VALID VOTER

FOR THE UPCOMING LOCAL ELECTIONS

If you haven't updated your enrolment details this year, you're probably not a valid voter! For information and tips scan the QR code.

Alternatively, come into the OUSA main reception and fill out an enrolment form, it's that easy!

OZE Watch

'Absorbed' by pork industry

When your mate becomes a cop.

"The question is, do we need to do that travel like we did in the past? I know people that have been to Melbourne for the weekend just to go shopping.

Who are your friends?

WELLINGTON: Police have been providing unreliable information to Parliament about spending of tens of millions of dollars on contractors and consultants.

Water is wet.

IS it possible to have a calm, reasoned discussion about matters Maori without being labelled racist?

Tell me you're about to say something racist without telling me you're about to say something racist.

UNITED ARAB EMIRATES: Enhancing nature

That's... one way to put it.

"Fiscal drag", sometimes known as "bracket creep",

RuPaul's fiscal drag race, with special guest: Bracket Creep!

Rock lobster back on the menu

Personally, I prefer rock lobster tail.

Scooter riders get wet for a good cause

Lemon party vibes.

The school children of Dunedin have never in general shown such a lack of manners as seems to characterise those in Auckland and Christchurch

Proto-breathas.

I have picked up on conversations that named the person involved, along with some enticement to get students involved to do this underhanded work of unlawful voting.

Who tf is out here committing voter fraud for DCC elections?! (But what's your price?)



ADMINISTRATIVE VICE-PRESIDENT Maya Polaschek

Kia ora koutou,

It's been great to see everyone back after the midsemester break!

This week (Monday to Wednesday) from the exec is our elections. You don't need to be a big OUSA fan (or even know anything about us at all) to run, you just need to be interested in the student experience in general. When I first joined in 2020, I didn't know a thing about student politics! But, I've gained heaps from the experience. It's a paid and flexible role with an office space (so no need to find a seat in the library) and I didn't need to continue bartending with unsociable hours. I also think it

is a big reason why I have been able to find a graduate role for 2023. It's been an amazing talking point for job interviews because you manage your own projects, work with a team and work with different departments which is something a lot of the jobs you have while being a student don't offer you. If you're interested in running, and want to hear more, email me at adminvp@ousa.org.nz, I'm happy to help you see what might suit you or put you in touch with our current exec members!

Nominations open 9am Monday 12th September, and the close at 4pm Wednesday 14th September!

Maya

Administrative Vice-President



If you know,
you know...

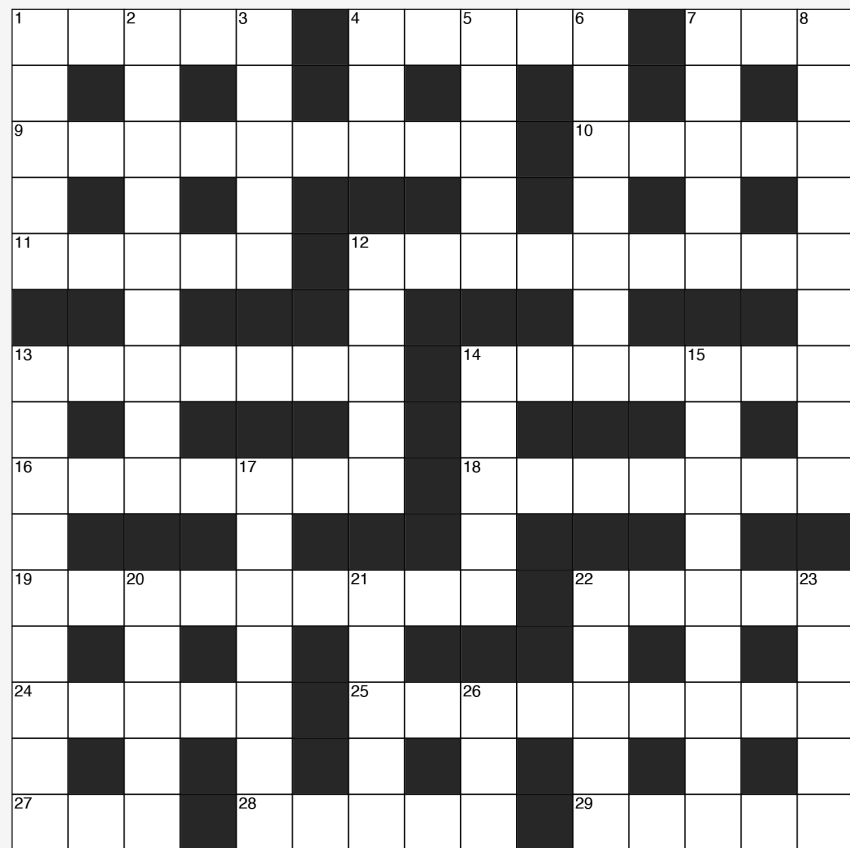
INSIDERS

dunedin

If you don't, visit dunedinnz.com/insiders

PUZZLES

CROSSWORD



Crossword note: We aren't including in the clues whether the answers are multiple words anymore.

Mazagran BROUGHT TO YOU BY MAZAGRAN
 ESPRESSO BAR 36 MORAY PLACE, DUNEDIN
 KEEPING CRITIC CAFFEINATED

- ACROSS:**
- 1. Māori for "home" (5)
 - 4. Chasm in the earth (5)
 - 7. Theatre company (3)
 - 9. One company that makes the things shown in 7A (9)
 - 10. USA potato state (5)
 - 11. They happen twice a year at uni (5)
 - 12. Film with the line "You stay classy, San Diego" (9)
 - 13. Te reo for alcohol,
- DOWN:**
- 1. A wahine's tā moko (5)
 - 2. Counterfeit (9)
 - 3. Jumps on ice (5)
 - 4. Fuel (3)
 - 5. Piece of the past (5)
 - 6. Weekly release (7)
 - 7. Warning signal (5)
 - 8. Nemo, for one (9)
 - 12. Kupu that was all over Jacinda's posters (5)
 - 13. 2008 Britney hit track (9)
- literally "stinking water" (5)
- 14. The city you're in (7)
 - 16. The fine details (7)
 - 18. Get rid of entirely (7)
 - 19. Missing the past (9)
 - 22. The sea (5)
 - 24. Nintendo princess (5)
 - 25. Gut feelings (9)
 - 27. Two (3)
 - 28. Fiery crime (5)
 - 29. Kitchen herb (5)
- 14. Hawaiian-born American president (5)
 - 15. Tyrannical government (9)
 - 17. Native ngārara that probably loves Third Eye Blind (7)
 - 20. Dance and a dip (5)
 - 21. What gym bros are seeking (5)
 - 22. Damp, but grossly (5)
 - 23. Supermarket hall (5)
 - 26. Rūaumoko, to Ranginui (3)

WORD BLOCKS

Make up the 9-letter word hidden in these blocks, using every letter once.

H	O	B
T	R	A
R	N	E

A	R	I
C	F	T
A	B	E

S	B	T
A	G	D
A	O	E

WEEK 21 CROSSWORD ANSWERS

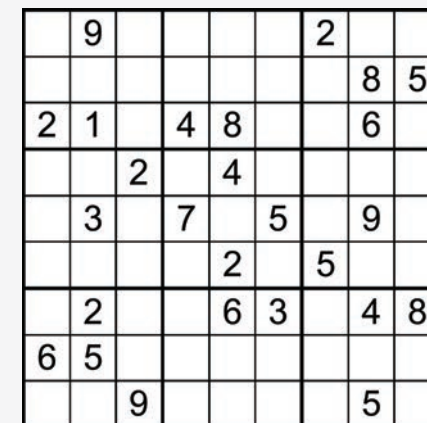
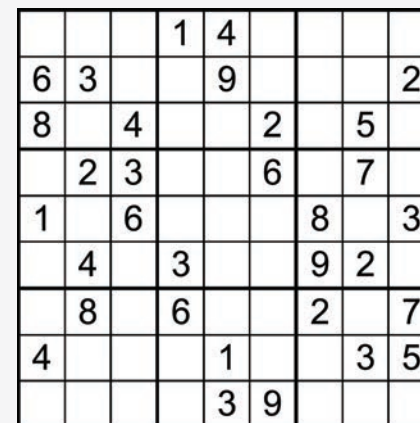
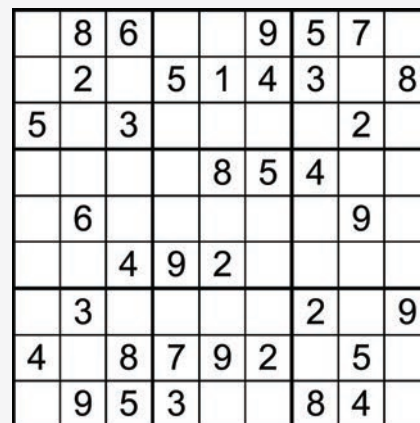
ACROSS: 1. ENGAGED 5. BASHFUL 9. PLAYLISTS 10. ASLAN 11. RUNUPS 12. PENGUINS 14. REPUGNANT 17. FAIRY 18. BANGS 19. CHINSTRAP 21. MACARONI 24. FENNEL 27. ACHOO 28. AUTOMATIC 29. DROPTOP 30. SENIORS

DOWN: 1. EMPEROR 2. GRAIN 3. GALAPAGOS 4. DUSK 5. BASTE 6. SLANG 7. FALSIFIER 8. LINDSAY 13. NARC 15. PINOCCHIO 16. TWIG 17. FISHERMAN 18. BOMBARD 20. PALACES 22. ROOST 23. NAACP 25. NITRO 26. ATM

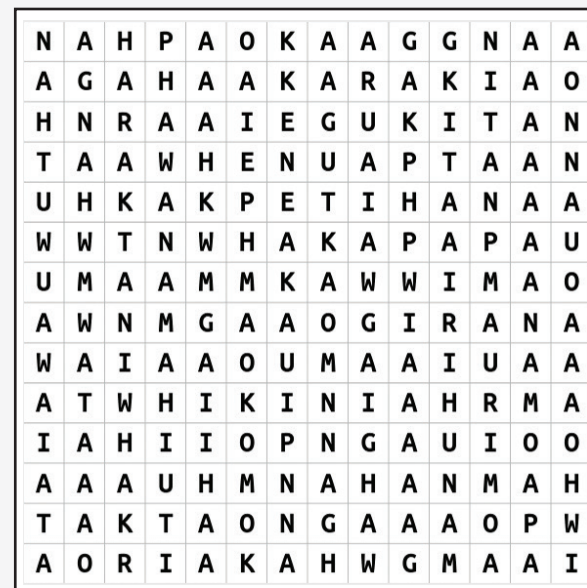
WORD BLOCK ANSWERS: PROCESSOR, INHIBITED, COSMETICS

SUDOKU

sudokuoftheday.com



WORDFIND



- PETIHANA
 - MOKO
 - WHAKAPAPA
 - MAURI
 - TAONGA
 - WHENUA
 - MAUNGA
 - WHANGA
- MANAWA
 - WAIATA
 - MANUHIRI
 - KAUPAPA
 - TANIWHA
 - WHAKAIRO
 - KARAKIA

SPOT THE DIFFERENCE

There are 10 differences between these images.



DCC Mayoral Candidates Debate: Critic's Vibe Check

By Annabelle Parata Vaughan

On the evening of August 23rd, 10 Ōtepoti mayoral hopefuls, all locals, congregated in Union Hall for a night of debate and discussion with students. Lured in with the appeal of free food and subsidised drinks, there was a decent sized crowd that came out for the evening, a mix of both students and the general public. Our culture editor Annabelle (and a gaggle of reporters), went along to hear what the candidates had to say, and give you their hot takes of the night.

The initial vibe check was predictable. It took exactly three minutes before Lee Vandervis got on stage and asked the crowd if he had to wear a mask, interrupting OUSA President Melissa Lama. The audience informed Lee that yes, he should wear a mask. He agreed,

and took a seat beside Jules Radich of Team Dunedin and Richard Seager to round out the old white guy contingent on stage. In the middle was current Mayor Aaron Hawkins, who looked like he was already a bit fed up by the whole fiasco. Beside Aaron sat Otago student Jett Groshinski, Councillor and theatre enthusiast Carmen Houlahan, and Councillor Sophie Barker. Sophie definitely had cool mom vibes, and looked like she'd absolutely smash back a sav with the girlies. On the end was Mandy Mayhem Bullock, a Waitati local who's resumé includes being a funeral and wedding celebrant, egg donor and circus ringmaster. Beside Mandy was David Milne. Milne is an entrepreneur and father of four; he emphasised that he's ALL about efficiency and getting shit done – regardless of whatever council processes might get in his way.

Sophie Barker

The mechanizations of Council...

I'm off to Catacombs after this!

Mandy Mayhem Bullock

Aaron Hawkins

Full disclosure, I didn't vote as a student.

Lee Vandervis

Back in MY day...

With the candidates all settled in, the debate began. Melissa kicked off by asking them why students should care about local body elections, considering the general attitude of disinterest toward them. Aaron Hawkins started off by admitting that he hadn't voted in a local election until 2010 when he voted for himself. At least he's honest about it. He went on to say that "everything we know and love about this city is the result of local politics and decisions that local councils make", and that local governance is key when it comes to solving and mitigating complex problems like climate change. Richard said that "you have to live here for four or five years" as a student, which is one of the reasons that local governance matters, especially when it comes to the rental market. "The houses aren't up to standard, and the landlords have the upper hand. Why do you have to pay a month's rent when you aren't here?" he asked. "You should care about what's going on while you're here".

Jules gave a personal anecdote about how involved he was in local government during his time here as a student, especially when it came to eco-friendly public transport, which was a bit of a slay. He finished off by emphasising the importance of democracy, and that we should all get out there and vote. Up next was Lee, who emphasised that local body politics affects everything in life, from the rent you pay to the cleanliness of the streets, to whether or not our beloved Hyde Street can go ahead. "It affects how much fun you're going to have", he finished.

David Milne's answer was some sort of attempt at a metaphor, saying that voting was like "one drop" in the waterfall of democracy or something like that. Mandy and Sophie both offered a similar sentiment. "You are the voice of our future! Democracy is YOU!" said Mandy. "You can get your voice heard" said Sophie, before making a remark about how old the rest of the council was.

Feeling slightly underwhelmed by the generic preaching, it was time to switch to the next topic: Te Tiriti. Immediately, the tension rose as Melissa asked how each candidate would uphold Te Tiriti if elected. Obviously, the issues surrounding Three Waters, co-governance and Te Tiriti have been a hot political topic, and you could see people's fists clench and eyes widen as Vandervis took the mic. God help us all. He started off strong, criticising the Memorandum of Understanding the DCC currently has with Kāi Tahu, the local iwi. "The [Memorandum of Understanding] said that any decision made

needs to be checked with Māori to see if it is of interest to them" he began. "Then, they have to listen to Māori first... this M.O.U has slumbered over the last 10 years".

Jules followed up, saying that the Treaty "guarantees equal rights" for Māori and Pākehā, and acknowledged the difference between The Treaty and Te Tiriti. Jules said that "communication between all members of iwi and councillors will make a very inclusive consensus building team," and that this is his personal commitment to The Treaty. Up next was Richard. "The Treaty was written 180 years ago, I had a read of it this afternoon" he said. Richard's response to the question was beginning to sound a lot like your conservative grandpa at Christmas lunch. "The Treaty guarantees the protection of Māori under Queen Victoria, and my commitment to the treaty is to treat it as was written at the time, and not as was rewritten in the 1990s", bringing in real 1840 vibes. With that out of the way, Aaron took the mic and began to discuss the work the current council had been doing.

Aaron noted that while there is a difference between Te Tiriti and The Treaty, the council currently works within the framework of The Treaty. Aaron said he was proud of the Treaty analysis proposals the council had implemented, meaning that any policy the DCC wishes to enact is analysed and looks at what the Treaty related implications could be. "At a political level, the mayor must have a strong relationship with mana whenua," he said. "We've taken 180 years to get to the starting line of this work and we continue to build on it and we can't expect Māori to do our jobs for us". Aaron's answer was pretty based, and he definitely schooled anyone who'd spoken before him.

Carmen basically reiterated everything Aaron said, that there is a difference between the two documents, and that engaging with mana whenua is important. Carmen then said that Māori have "low" crime rates and health statistics. "A city should be judged on how their most vulnerable are treated, and I would work to build those relationships" she said. She then went on a tangent to talk about how she wanted to find the special edition Whittaker's Miraka Kirīmi chocolate, and she doesn't understand why people are just so upset by that. Jett didn't say too much, but reiterated the importance of continuing the relationship the council has with mana whenua.

Sophie Barker followed up, saying that she voted for mana whenua representation on the council, and that she was proud of the new Māori Strategic Framework that the council had been devising, which was going to be a good step forward in working towards partnership and Treaty implementation. Mandy Mayhem said that she also wants to continue partnerships with Māori, and believes in a co-governance model for council. Mandy said that she is very involved with the community at Pūketeraki Marae in Karitane near her home, and that her current egg babies are in fact Ngāti Porou.

Up next was Dave, who took a slightly different approach in answering this question. "I'm sympathetic towards Māori" he said, before trailing into a personal anecdote about how he has integrated te reo Māori through his teaching jobs. "The Māoris are heroes," he said. "They are kind and smart and nice, and we live here by their kindness". Dave then began to get flustered, "I call on everyone to remember the history of the country" he said, before passing the mic off. Dave seemed to mean well, but perhaps his passionate answer was better in theory than practice.

Melissa then handed questions to the floor. One student got up and asked the candidates, given their different political backgrounds, what they made of Critic's census, which showed half of students plan to vote Greens in national elections. "I think you've got a biased sample there" said Richard. "I know there are some students who vote National. I voted Greens in 2017, and I won't be voting for them again". Richard got fired up saying that he "can't stand" what the Greens have turned into. "You've got Chlöe Swarbrick gaslighting the country" he finished, much to the crowd's confusion. Mandy then chimed in: "I vote Green! We need to address a whole lot of things, and I love Chlöe Swarbrick" she said. Aaron followed on, saying that the census demonstrates the concern the student body has surrounding climate action and wellbeing. "That is the direction that the council has been going, and it is my commitment to continue that work if I am lucky enough to lead the council," he said. Up next was Vandervis, who trailed off on a story from back in his glory days about how he loved the German Green Party. "I sometimes vote Green, I often vote Labour, but I won't be voting Labour again" he said. "Vote for whoever the underdog is, if you give one party too much power, they run away with it".

Sophie said she voted Green in order to keep Labour focused on climate action, while Carmen said she can totally see why students vote Green given Chlöe Swarbrick's push for a universal student allowance. "I thought 'wow, if I was a student I'd love that', I can see why it's appealing" but sadly things "don't work like that in council". Jules digressed slightly, saying that "the climate crisis is a global crisis, and we need to do our part in the world" but we have made little progress on emissions reduction. "My team's vision is for greater sustainability and to do something about climate change, and reduce emissions".

Shit hit the fan when an audience member stood up and asked the candidates for their thoughts on whether or not trans women should be allowed to use the female changing rooms at Moana Pool. If the earlier comments on Te Tiriti were anything to go by, we were in for a ride.

Aaron kicked off by saying that "trans women are women," and left it at that. Richard chimed in with a diatribe replying that "trans women aren't women", and that it's entirely up to the women of Dunedin to decide if they want to allow trans women into their facilities, so it should be put to a "referendum". Jules said that "trans women are women" but "anatomical males going into a changing room" is something he doesn't agree with, and that's why family changing rooms exist. "Family changing rooms are for families, it isn't the job of the DCC to build new rooms for the trans minority, I think that people do their best to make sure everyone feels safe and accommodated" said Lee. "I don't think it's an issue that needs to be dealt with at a policy level".

Mandy chimed in again, saying she wanted to have a "safe and inclusive city". "There is no one flaunting male parts, it's also nobody's business, no one is swinging a penis around for God's sake", she said. Sophie followed up by saying that "trans rights are human rights, and I object to some of what I'm hearing tonight". Carmen said she "didn't have a problem with it" and pointed out that "there are cubicles [in the women's rooms] people can get dressed in... Trans women don't go into a dressing room to do sinister things, I think we're all adults here, we need to have common sense, and we need to support all genders in our cities." Dave then

Carmen Houlahan

Jules Radich

David Milne

Jett Groshinski

Richard Seager



We can't give you free money.

It's not that simple.

It IS that simple.

I don't know.

Going back to my last point, which made some people upset...

followed up with quite possibly the biggest dichotomy we've heard all night. "I'm pro-LGBTQ, it's a contentious issue at the moment, we don't need to debate 'what is a woman' beyond it being an adult female". But then: "It's a question for me if there are any male parts around, the world's a risky place, as a Dad with three young girls." Dave then repeated that he is still "very pro-LGBTQ." The audience wasn't stoked.

It is worth noting that despite some of the candidates opining about the supposed threat to cis women posed by trans women in bathrooms, all of the female candidates had no problem sharing the facilities with trans women.

The debate was nearing the end, with one final question; From the shutdown of student bars, to the infamous break in of Sammy's early this year and the result of Covid lockdowns, how were these candidates going to ensure Dunedin's music scene would be kept alive?

Carmen started off by proposing the idea of a protective status for the Dunedin Sound given how much it's been used for the city's marketing in the past. "I also want to see a decision made on Sammy's, and how we can protect and encourage more live music. I want our city to be vibrant, I want live music in our cafes and bars", she said. "We have a lack of student pubs, students are having parties in their flats, we need to have safe venues". Carmen basically said everything without saying anything at all. Then it was Mandy's turn: "Every Friday at lunchtime I put live music in the Octagon... The Octagon is not a colourful or lively or exciting place, I am providing free music to people, supporting the live music scene". Turns out Mandy is also the mind behind the Kate Bush red dress flashmob. "My whole objective is making that place lively," she said. "In fact, I'm off to Catacombs after this! Save the music scene!" she yelled. Honestly, the more Mandy spoke, the more the room seemed to listen. Preach it, sister. Sophie said she'd recently met with someone from Save Dunedin Live Music. "It's all good to look in the past and talk about the Dunedin Sound, there's a whole lot of conversation about it, but we need to see more about it". Again, she didn't actually offer any solid plan or proposals.

"The DCC owns a number of buildings it does nothing with that bands should practice in" said Lee. Who knew Vandervis was into rock and roll? Well, everyone who read his Wikipedia page would know he was formerly an acoustic engineer and founder of Vandervis (audio and video rentals). "What the Dunedin music scene needs is bands that get the opportunity to practice and get to the level where they are producing a world class product".

Aaron came in swinging with some details. "The answer to how we support our music community is three fold: we are reviewing acoustic sound level [restrictions] which will happen early next year, how we go about monitoring the enforcement of noise control, all of that will be pulled together in the Live Music Action plan" explained Aaron. The Live Music Action plan is set to be presented to the council in January. "It needs to be funded adequately, and that's something I'm keen to support," he said.

Jules blamed the lack of live music in Dunedin on students not spending enough at bars. "We had lots of bands back in my day, it has been sometime, but the core issue is the spending of crowds. An analysis on the average spend was \$1.80 per person, so the thing is it becomes difficult for everybody concerned". Classic. Richard agreed. "You need to have expendable income to see a band play, I don't think there's a lot of that around after this Covid nonsense, I don't think people have the money".

That essentially wrapped the evening up, as the crowd scattered off and the candidates attempted to talk to some students who clearly just came for the free food and drinks. There are some good candidates standing, and some less than great ones, and no matter your stance on which are which, please make sure you get out and vote before October 8th. Voting opens this Friday. Please, your city needs you.



Tā Moko Now, Tā Moko Forever

A kōrero with Kiritea Smith (Ngāi te Rangi, Ngāti Ranginui, Tainui), Te Ariki Mana-Wagner and Sky (Ngāti Hine) ————— Compiled by Fox Meyer

Every tā moko tells a story. Every line has a meaning, connecting the body to the tūpuna that came before it. But after the arrival of Pākehā settlers, and after the repression of Māori culture, tā moko saw a decline alongside te reo Māori. Some of the artistic meaning, specific to individual iwi, was lost. Much of it survived, through oral history, and through surviving tā moko. Today, tā moko is seeing a revitalisation, but it still has a while to go.

In 2020, the first mataora-sporting lawyer was admitted to the bar. But in the same year, young Māori men and women were being barred from clubs for violating their “no neck tattoos” dress code, despite those clubs being built on indigenous land in a country whose culture is upheld, quite literally, through tattoos. Kiritea told us that this past summer, she was denied entry to a club because of her tā moko: “I even knew the bouncer, and he was Māori!” She said that the bouncer cited the “no neck tattoos” policy, “and I was like, it’s not a tattoo. It’s a tā moko.”

Te Ariki Mana-Wagner (“T.A.”) told us that while tā moko is a birthright, some of the more visible ones, like the mataora, can be “a bit of a statement... Having a tattoo on your face really does open you up to a lot of discrimination.” He said that for Māori considering tā moko in this day and age, it’s up to “whether or not we’re ready to face that in our journey, as well as to uphold what it is to be Māori, what it is that got us here.” Tā moko is not just a tattoo - it’s a connection to your whakapapa, your tūpuna. It’s history.

“The oral history of Māori is denounced by western scholars,” explained Sky. “Our history has always been challenged by Pākehā who think they are so superior to us because they have written language... but we don’t need words, we have our tā moko. Those are our words.” She added that Pākehā “are also the same people that said ‘a picture is worth a thousand words’, and then they denounce the images on our bodies.”

Te Reo For Breathas

PART RUA

Rehekō
Leshgo

Kīngi kapu
King's cup

Kīngi Pākā
Burger King

Tarutaru
Weed

Pāti
Party

Kā
Lit

Pōhara
Poor fulla

Kāri whero
Red card

Tapatoru
Threesome

**Ono tekau mā
iwa**
69

Ngāti Scarfie
Congregation of
Scarfies

Karawhiau
Go for it!

Para
Trash

Paheke
Fail

Purari paka
Bloody bugger

Tahua tauira
Student allowance

Karapu
Club

Ūpa
Uber

Haurangi
Intoxicated, drunk

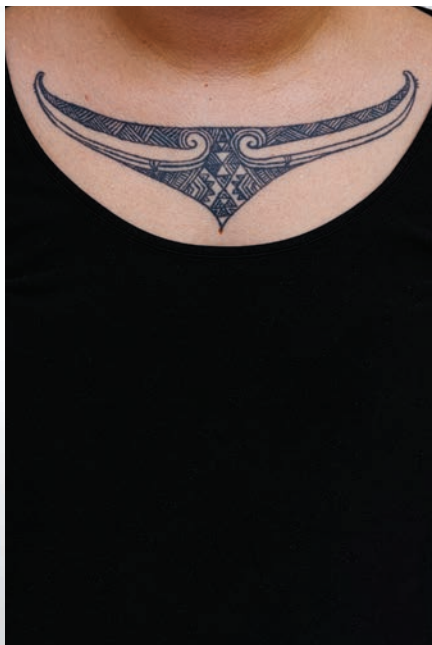
Raitiwēti
Lightweight

Höhā
Boring/annoying

Korona
Corona

Nē
Aye

Nīti rawa
Neat as



Judgement and discrimination over tā moko is not just limited to Pākehā viewing Māori. "Something we don't talk about a lot is the impact of colonialism on a very matriarchal society," explained Sky, "we've gone from giving tā moko to our children to now questioning our women for getting their kauae. I remember my mum telling me I had to do something really amazing in my life to get it, contribute this and that... but no. I just have to be Māori. And that's what I am." "It shouldn't be like that," she said, "[but] it's because of the sexism that colonialism introduced."

Kiritea told us that her mum, a master weaver, has refrained from getting a kauae because she was afraid people would approach her speaking Māori, and she wouldn't be able to respond. She feared the judgement. "But with the mataora, if you're a boy, you've already earned it. They're not like 'you need to do this, you need to do that', they're encouraging, no matter what."

But that might be changing. While the older generation might be "stuck" in those ways, the younger generation, especially on the east coast, is going all-in on revitalising tā moko, especially moko kauae and mataora. Over the last year, they've hosted monthly mokopapa, celebrations in which folks gather for kai and waiata while several others receive their tā moko. "That's why now when you go back there, everyone's got moko kauae, mataora, and it's great," said Kiritea. T.A. agreed, saying that "Going back to the east coast, I had never seen so many moko kauae in my life! All my aunts and stuff. It's inspiring, seeing tā moko out there."

As tā moko rises to its rightful place as a national identity, it will have to face the scrutiny of the outside world, one that is very much still in the grips of colonial attitudes. "If we're talking white America," said Kiritea, "[the reception will] probably be a lot more racist. They wouldn't understand why someone would put tattoos over their face... but that's probably because they've got people like the lizard man fulla [Erik Sprague, an American 'freak show' performer], and they probably think of tā moko like that, like that's what

we're doing. But it's like, nah, that fulla just wanted to look green. We're doing it to show our story."

With the increasing visibility of tā moko comes risk of an increasing rate of appropriation by Pākehā, who sometimes feel as if they've "earned it" by learning te reo, and by others who just think it "looks cool". "In terms of general Pākehā wanting tā moko just because they speak Māori, that's not a good enough reason," said Kiritea. "I speak English, so what? Our designs have meaning, they can be traced back thousands of years, they're part of our culture, our lineage, our whakapapa, it's not right for someone who's not part of that whakapapa to get a design that has so much meaning, one that represents our ancestors." Sky agreed, saying "Our tūpuna are looking down on them like 'What? I don't want you to be wearing me!'"

Sky said that there are "a lot of Pākehā that want moko, or kirituhi, which they justify it as, which is not the same. There's a lot of Māori-speaking Pākehā who are like 'oh, but I've dedicated myself to learning your language', but we're still a recovering culture, you need to leave that to us. Once that's recovered, then the door might open." Tess, a Pākehā who dedicated her studies to learning te reo Māori, agreed: "I certainly support the gatekeeping of tā moko practices," she said, and encouraged other Pākehā to "be part of a protective barrier for a culture that has endured so much to survive".

Te ao Māori is not the world's only recovering culture, and tā moko isn't the only recovering traditional tattoo. T.A. said that indigenous tattoos have been lost across the world, citing the Bible's denunciation of tattooing as the reason for their global decline after Christian colonial influence. He explained that "native tribes in Canada have their version of moko kauae, but we're not gonna get their version of moko kauae just because we think it looks cool. Theirs has their meaning, ours has ours. And it's that understanding that has been lost, it's an understanding that everybody needs to be aware of."

"Everybody carries a little bit of their family in their heart, but having it on your body is a different kind of appreciation."

"Māori designs have become a nationally recognized pattern, and [wanting to get them is the Pākehā] way of saying 'oh I live here too, now,'" said T.A. "We've gone from 200 years ago where we were told tattoos were the gateway to hell, to getting rid of [tā moko], to now, [where] we're getting it back and people are like 'oh it's actually our national identity, why can't I get one?' because we've lost the tikanga behind it." He said that "for those that don't know [the tikanga], there isn't much of a discussion until they are ready to ask what it's about. We're not gonna go to them and tell them, but if they wanna know, that's why we're here: to share our whakapapa, our history, with everyone that we come across."

The history and tradition of tā moko goes back for generations, but as we move into a modernised society, some of those traditions are changing. Sky said that many people stick firmly to the belief that only the standard green-black ink should be used, because "your tūpuna didn't have colours." But "they didn't have tattoo guns either, did they?," she retorted, "So to what extent do we keep it traditional?" Back in the old days, tā moko were given by a tohunga tā moko, using an uhi tā moko (chisel). For a large piece, like a puhoro, this could take several weeks of constant chiselling. Your stories were physically carved into your skin, writ large across your kikowhiti, your kauae, for all to see. Some people still choose to have their tā moko given this way, to uphold that tradition.

Traditional or modern, the experience of getting a tā moko is a birthright, one that can be shared by all Māori. And after the socially-ingrained barriers to that first tā moko come

down, it's hard to stop. T.A. said that the desire to keep adding tā moko came from "knowing I have something that I can read, that I'm the only one that can translate. I can see my family, I know that they're here with me. It's just having that connection. Everybody carries a little bit of their family in their heart, but having it on your body is a different kind of appreciation."

Kiritea said that "When you do get tā moko, you know it's for something important... To permanently have something on there to remind you of your whakapapa, your story. Most of the time I've gone to get mine I've been through hard times, and it's been great to get a tā moko, which is painful, but at the end you have something beautiful and meaningful to you, and you went through all of that, for this. I'm safe."

In 20 years, we probably won't be talking about tā moko in the same way. We might just be asking "oh, cool, how many do you have?" or "which hurt the most?" or "are you gonna get one done traditionally?". T.A. and Kiritea hoped that in 20 years, the conversation about tā moko would feel as normal as any other, like how kapa haka is casually talked about, free from controversy. Kiritea imagined a motu where tā moko can be deciphered by anyone, where every line can be understood for its meaning, where tūpuna live on, proudly, through the carvings on her skin.

Because ultimately, tā moko itself exists beyond conversations. "Tā moko and the Māori culture transcend verbal communication," said Sky. "It lives on through us, and it dies with us."

Te Petihana Te Reo Māori

A 50-year anniversary

Rutene Rickard, Ngāti Porou, Ngā Puhi

Why do we, Critic Te Ārohi, release this annual te reo Māori issue, the one that you now hold in your hands? The surface-level answer is simple: because it is Māori Language Week, September 12-19th.

Well, yes. But why is Te Wiki o Te Reo Māori marked out to be these specific dates and not anywhere else on our Gregorian calendars? The answer rests within a wider context of events, which not everyone in Aotearoa (honestly, until very recently, myself included) is entirely aware of. On September 14th 1972, Te Petihana Te Reo Māori was delivered to Parliament by a large hikoī of Māori kaumatua and activists. It was a petition more than 30,000 had signed, calling for the active recognition of te reo Māori by the government in this country, 130 years after the Treaty of Waitangi was signed. It read as follows:

"We the undersigned, do humbly pray that courses in Māori language and aspects of Māori culture be offered in all those schools with large Māori rolls and that these same courses be offered as a gift to the Pākehā from the Māori in all other New Zealand schools as a positive effort to promote a more meaningful concept of integration."

Seems simple enough, right? Not too much to ask for? This petition was the culmination of a mass movement in the shift of mindsets for Māori. The Māori Renaissance Movement, with its lead activist group Ngā Tamatoa (The Warriors), included some notable names such as Tame Iti, and Rewi Paratene – current Greens co-leader Marama Davidson's father – and they strongly advocated for Māori liberation. This shift was driven by a Māori consensus that the settler government had failed to deliver on the premises of Te Tiriti in virtually all areas.



Group of young Maori on steps of Parliament. Dominion Post (Newspaper): Photographic negatives and prints of the Evening Post and Dominion newspapers. Ref: EP/1972/5388/11a-F. Alexander Turnbull Library, Wellington, New Zealand.

Back row, left to right: Toro Waaka (Ngati Kahungunu), John Ohia (Ngai Te Rangi, Ngati Pukenga), Paul Kotara (Ngai Tahu), and Tame Iti (Ngai Tuhoe). Front row, left to right: Orewa Barrett-Ohia (Ngati Maniapoto), Rawiri Paratene (Nga Puhi) and Tiata Witehira (Nga Puhi).

This group participated in a 3 week sit-in at Parliament grounds. They lived in tents given to them by the local people and organisations particularly MOOHR (Maori Organisation On Human Rights) through Tama (or Tom) Poata. The central theme of the protest was "Maori control of all things Maori" which encompassed other themes like loss of land, loss of reo, etc.

This shift was driven by a Māori consensus that the settler government had failed to deliver on the premises of Te Tiriti in virtually all areas.

The 'link system' - the teaching of te reo Māori at primary and secondary schools - was incorporated into the curriculum under the administration of Labour Minister of Education at the time, Phil Amos. Beforehand, the speaking of te reo Māori in schools had been discouraged; physical punishment had even been handed out as consequence. The Native Schools Act 1867 had made it official government policy to teach only English wherever possible. Many older Māori today, including former Minister for Development Dover Samuels, can still recall being "beaten until [they] bled" at school just for speaking te reo.

With further support and with the actions of the Ngā Tamatoa activist group, Māori Language Day was introduced in 1975. It came on the anniversary of the day the petition had been delivered to Parliament, and eventually was extended to encompass a whole week for celebrations.

A decade later in 1982, the first Kōhanga Reo (pre-school) was opened at Wainuiomata (Wellington). At the forefront of the Kōhanga Reo initiatives was te reo Māori. In creating a space early on in Māori children's lives for full immersion, it was hoped that this would revitalise the struggling language, and thus, the strength of the culture itself. This idea, referenced in Kaupapa Māori Theory – an approach to Māori education through immersion in te reo Māori – echoes the calls of Paulo Freire, who argued that the oppressed must be the proprietors of their own liberation; to expect the gift of liberation at the hand of the oppressor is to be considered a contradiction in one's search to gain true freedom.



Māori Language Week march, Wellington, 1980. Dominion Post (Newspaper); Photographic negatives and prints of the Evening Post and Dominion newspapers. Ref: EP/1977/2470/20A. Alexander Turnbull Library, Wellington, New Zealand

How should we expect all this to be common knowledge when our education system is built entirely on the values of Western Imperialism, a European school of thought that was the basis of the Western colonial agenda?

The fact that the Kōhanga Reo initiative was community-instigated, and followed a mindset shift for Māori, highlights the incredible mana and resistance of Māori against the unfathomable odds of oppression. A critical understanding and a self-emancipation-focused political consciousness resolved in Māori taking action within their own lives, founding the new era of cultural revival for Māori - one that we're lucky enough to live in today.

How should we expect all this to be common knowledge when our education system is built entirely on the values of Western Imperialism, a European school of thought that was the basis of the Western colonial agenda? Well, that falls to us. Because if you didn't know the origin of Te Wiki o Te Reo Māori, well, e hoa, now you do. Talk about it. Share its story around the dinner table next time you visit whānau. Educate them. Continue the mahi that started fifty years ago, and celebrate the victories of our tūpuna. Uphold the mana of our reo. Kia ora.



Māori Studies
Pacific Islands Studies
Indigenous Studies

Whāia te mātauranga hei oranga mō koutou.

Learn te reo Māori at Te Tumu.

Make te reo Māori part of your degree.
Enhance your CV.
Engage with Aotearoa's first official language.

Te Tumu offers Māori language papers at all levels, from beginner to advanced, starting with MAOR 110 Introduction to Conversational Māori.



Contact: Te Tumu – School of Māori, Pacific and Indigenous Studies
Tel 03 479 8674 or Email maori-studies@otago.ac.nz or visit: otago.ac.nz/te-tumu



Annual
Suffrage
Lecture



Pacific women and advocacy: Holding space for Pacific voices and communities

Melissa Lama BA, MBA Otago

OUSA President, community advocate and Proud Daughter of the Pacific

Archway 2 Lecture Theatre | Monday 19 September | 5:15pm

Māori, Pasifika and the N-word

Nā Skyla from Ngāti Hine

Black Americans have permeated Aotearoa with their culture for decades. We can hear them in our music, we can see them in our fashion. The likes of Michael Jackson, Tupac and NWA have left an indelible mark on global communities, particularly people of colour, who otherwise have been underrepresented in mainstream platforms. Along with the adoption of Black culture has come a self-appointed right to use the n-word.

Aotearoa never experienced the horrors of American slavery, which gave rise to the n-word. Yet we still hear it on our playgrounds and in our communities, thrown around as a sign of camaraderie and shared identity. While we may share colonial histories and a higher concentration of melanin, Māori and Pasifika communities do not share the rest of the experience that comes with American Blackness.

Critic Te Ārohi spoke with Te Āwhina Pounamu Waikaramihi (Ngāpuhi, Kāi Tahu), this year's OUSA Political Rep, who has been working to understand how Black culture is embedded in New Zealand society. "From streetwear to slang, Black culture has set a precedent for BIPOC communities across the world," explained Te Āwhina. "But [they] are still actively discredited for their influence."

"As Māori and Pasifika, we can find unfortunate parallels between our histories and Black history with the devastations of colonialism," Te Āwhina said. "There certainly are similarities, but that is no justification to use the n-word for ourselves." Critic Te Ārohi also spoke with Brennan Turner, a Black American from Washington, D.C. He echoed Te Āwhina's stance on the word and offered his perspective as someone who didn't get to "choose" which parts of Blackness he'd get to experience.

"People want to look like us, sound like us," explained Brennan, "They'll get surgery for exaggerated features, tan themselves and speak with an accent. Some won't even wash their hair so it's matted enough to hold dreads. But sooner or later it's no longer cool to dress or sound like us. So they'll wash their hair, and lose the accent. For them, Blackness is a trend to participate in."

Identifying with Black culture is not unique to Aotearoa, and is not always problematic. Seeing the success of Black civil rights groups in America, anti-colonial movements sprung up all across the motu in the late 1900s. The Polynesian Panthers, an obvious homage to the Black Panthers, were a major force in helping Brown communities reclaim their power. Black American stories about oppression in politics, sport and day-to-day life resonated across the world, and the relative success of Black activists inspired minority groups everywhere who wanted to follow their example. But adopting Black cultural touchstones is not the same as being a Black American. You can listen to the same music, wear the same clothes, relate to the same colonial systems, and never once catch a bullet from an American cop's gun.

Brennan was raised in a household that prohibited the use of the n-word. "I was taught that the word was meant to separate us, as Black people, and make us feel inferior to white people," Brennan explained. But he still heard it plenty. "Most of the time I heard that word, [it] was in rap music or when a black person was greeting another black person. In middle school, me and my black friends were calling each other 'nigga'. But that didn't mean there weren't other ways I've been made to feel 'other-ized'." The divisive purpose of the word had already been well-established in American society, even in one of America's (historically) blackest cities; "When I'd walk home from school I'd notice white adults

crossing the street when I walked towards them, just for them to cross back after I've passed. I couldn't have been more than 100 pounds soaking wet back then (45kg). I remember going to stores after class and noticing employees checking out areas I just so happened to be at before. Maybe these were just coincidences. Maybe not... I had a target on my back that I could never remove."

These are the attitudes Black people face on a daily basis, and while BIPOC everywhere struggle in colonial systems, the Aotearoa experience is not the American experience. Many non-Black folks glorify parts of Black American culture that they like when it suits them, but when it comes time to advocate for or discuss issues that Black Americans face, it's "not our place". How many n-word-sliding Māori marched for Breonna Taylor? For George Floyd? Freddie Gray? Ahmaud Arbery? To act as though we, Māori and Pasifika communities, live the same reality as Brennan is to take away from the lived experiences of several generations of Black people in the US, not to mention across the world. When we take the palatable aspects of a culture and dispose of the rest, it quickly becomes problematic.

"There is a blurry line considering the oppression BIPOC have faced, but the moral of the narrative is unless you're descended from Africa, the word isn't yours to claim," Te Āwhina explained. Essentially, for Brown communities to claim such a term is to identify with the oppression of another minority group - even if they didn't experience it themselves.

"We praise Western society for the things we ridicule in Black people," Te Āwhina added. But for Brown communities, it is astonishing how rife colourism is for both Māori and Pasifika, not to mention BIPOC communities. "At my primary school, there were dark-skinned kids nicknamed 'Blak' or 'Blackie', so even from a young age for us, colourism was present," Te Āwhina explained. "Colorism is a product of white supremacy. White supremacist systems want you to look down on dark-skinned folks and put white people on a pedestal. When we feed into colourist situations, we give power to the colonial pedestal... We've gone from calling kids 'Blak' to calling our friends the n-word, as though the word was ever ours to use," said Te Āwhina. Like Ice Cube said, it's a real-life case of divide-and-conquer.

When discussing hopes for the future, Te Āwhina shared that she aims to encourage taura Māori and Pasifika to "fill [white] spaces that weren't made for us" and bring the focus back to our own history. "Just being Māori, a woman of colour, really, is good in these spaces that so clearly need it. I hope to inspire our taura to be themselves, Māori or Pasifika, and not live someone else's experiences." Brennan hoped that readers "will consider their relationship with Blackness and whether it's something they actually identify with or something they treat as a costume."

Te Āwhina talked about growing up with Michael Jackson, the King of Pop, and feeling an outright connection to him because he had darker skin. "Seeing a Black man making moves in a Pākehā industry made me look at my world differently as a Brown girl. The representation was there and I was instantly hooked." But when does cultural appreciation become cultural appropriation?

According to Te Āwhina, as the next generation of trendsetters, drawing that line is our job. She said that "students don't have an excuse to not educate themselves on these matters", and argued that students are grown enough to do the necessary research; "the excuse 'we're oppressed too' is not ok anymore." Black American culture is inseparable from its history, and brown people everywhere draw inspiration from both. But you can't adopt the culture without having lived the history, without having lived the day-to-day struggles and dangers of simply being a Black person in America. Brennan said that when it's no longer convenient for non-Blacks to sound or be Black, they'll choose to "drop the act like everyone else."

But Brennan doesn't have that choice. "I'm not up to date on Māori culture or their experience with European colonisation," said Brennan. "I'm sure it's similar to many other non-white experiences. I'm sure, like many others, they feel entitled to saying 'nigga' as a form of greeting or endearment. I personally don't care to tell each individual person what they can or can't say, mostly because I know if they want to say it they will do it regardless... But no matter how properly I speak, how kind or polite I am, how much I try to make myself less of a threat: when someone sees me walking towards them, they'll see a nigger."



The reality of navigating Māori identity at University

By Annabelle Parata Vaughan

Torn Between Two Worlds

Navigating one's identity at university can be a tricky task for many. You're away from friends, family and the familiarity that comes with home. You're finally off in the big wide world, free to experiment and figure out who you really are. But for Māori students, the experience of navigating our identities is much more complex and challenging, especially in a westernised, Eurocentric institution like university.

Ōriwa (Kāi Tahu, Kāti Māmoe and Waitaha) is a fourth year politics student here at Otago. They said that "You always have a feeling of not being Māori enough in some spaces, and then feeling too Māori in others. I feel like I live in two worlds, and that I don't feel confident belonging to either." For Rutene, a fourth year music and sociology student, the experience is one which is "confusing, a frequent cultural identity crisis".

The first challenge that comes with navigating Māori identity while at university is within the university system itself. Academia is rooted in Eurocentric, Western thought, with this form of knowledge being considered naturally right and correct compared to that of indigenous knowledge. "You definitely become more aware that everything is designed for the Western world, academics are rooted in Western perceptions of knowledge," explained Ōriwa, who has struggled to incorporate Māori knowledge throughout their studies. "For Māori, knowledge is passed through orally, so even if I use knowledge from my own whānau, for example, I still have to find an academic source to verify it, which continues to perpetuate that only Western knowledge is valid within academia." Ōriwa also notes that, as a politics student, indigenous identities often come up in lectures and tutorials, becoming some sort of debate, which further exacerbates feelings of discomfort. "Our lives become a fun little debate for non-Māori, so they can be the devil's advocate disguised as political philosophy. It becomes exhausting attending tutorials." Ōriwa says that these

attitudes make them "dread" any mention of indigenous land rights in academic spaces.

Rutene (Ngāti Porou) echoes a similar experience to this, saying he finds the notion of having to 'prove' something in academia contradictory to mātauranga Māori, further reinforcing the notion it's a 'lesser' system of knowledge. "When you read a lot about Māori history and compare it to the philosophy of imperial thought, that translates into colonialism. When you compare that to indigenous thought, you have to 'prove' something," he explains. "The European system, it needs to be written down to be valid, but for us, we can see in our whakapapa, in the ground we stand on, our ambitions."

Marewa (Ngāti Whare, Ngāi Tuhoē) who is currently undertaking a Masters of Politics, says that being Māori in an European system is "challenging" at times, and that "it's been a bit of a culture shock, coming from Rotorua where people and institutions are much more connected to, and have normalised understandings of te ao Māori".

For Māori students, the challenge of navigating identity continues when we come up against stigmas, stereotypes and negative discourses from other students. Some questions can be innocent but invasive. Others can be just straight up confrontational, aggressive, racist or ignorant, causing further feelings of displacement and anxiety. "From other students, I have heard and been confronted with negative discourses around Māori receiving 'special treatment' around scholarships. I have also heard backlash about Māori students entering into medicine," says Marewa. Ōriwa echoes a similar experience, particularly during their time in law school. "Law students were the worst, it was always 'oh why do Māori get easy entrance' or 'learning about Te Tiriti isn't important'."

“There’s this sense of anxiety that’s ingrained in your experience, and you think it’s normal until you open your eyes.”

Rutene mentions that some stigmas and stereotypes are not as obvious, and instead come out in microaggressions. “There’s this sense of anxiety that’s ingrained in your experience, and you think it’s normal until you open your eyes and realise with the microaggressions, you don’t realise it’s happening until afterwards,” he explains. “I’ve had breathers skate past me being like, ‘fucking little Māori boy’, it’s whack. I’ve noticed that in the mind of society, I look Māori.” But Rutene feels his identity is challenged when it comes to te reo. “I can only speak very basic te reo, so when people ask ‘how much can you speak’, it feels like I don’t have that part of myself.”

But on the other hand, if you don’t “look” how Māori are supposed to, this creates more challenges in regard to navigating identity. When you don’t live up to the expectations or stereotypes imposed upon you, this means that many feel as though they can pick apart our identity, determining its validity. “[Being white passing], I experience the generic ‘what percentage are you?’” says Ōriwa. “I also get told, ‘you’re not Māori because your dad is Pākehā’, or, ‘you are not Māori enough because you cannot speak te reo fluently’; literally anything you can think of has been said to me”. Despite these setbacks, Ōriwa has made a conscious effort to not give energy to these comments. “I have always had a lot of whakamā about my identity, however, learning more and more about where I come from and who I belong to makes me more confident in my Māoritanga.”

Marewa tells a similar tale. “I have also struggled with keeping up appearances so that others could not view me as ‘less than,’ or I’ve had the opposite experience, where I’ve been called a ‘wannabe white girl’.” Alongside this, Marewa says that there’s an expectation she’s “knowledgeable on Māori affairs,” but as some people might not be aware, just because we’re Māori doesn’t mean we have a perfect record of history. Colonisation and the erasure of our culture played a part in that. “It’s friends asking for help with their te reo classes and expecting me to know when I don’t have the knowledge that they’re looking for. Many people don’t know I actually had to take first year Māori classes to learn te reo.”

Marewa says that this experience has “severely impacted” the confidence she has with identity, and that she carries

a great sense of responsibility that perhaps Pākehā students may not have. “As I am one of the few in my family to complete highschool, let alone continue on to university to do a Master’s degree, I feel an enormous sense of responsibility and pressure to contribute back to my community back home, especially with learning about the inequities that exist for Māori that I know my whānau are not aware of.”

Rutene, Marewa and Ōriwa all have advice to impart. For Rutene, he encourages other Māori students to visit home to connect with their identity, as well as not sink to social pressures. “That thing of keeping your fires burning on your tangata whenua is so true, I believe that if you are Māori, you should find some way to express that. For me, it’s reading and learning my history, and it’s given me hope to take up the language.” Marewa’s advice is to encourage Māori to learn to reo, and to join Te Roopu Māori in order to connect and grow relationships throughout their university journey. “Every Māori is either going or has gone on the journey of reconnecting with their Māoritanga, it is difficult, but you are not alone in that,” says Ōriwa. “Don’t feel like you have to blend in with the European system. You don’t have to partake in anything because it’ll make you feel less othered, if you have a genuine belief in your love for your culture, no matter how disconnected you feel, you’ll find liberation within yourself. It’s coded into your blood.”

“I believe that if you are Māori, you should find some way to express that. For me, it’s reading and learning my history, and it’s given me hope to take up the language.”

OPINION: MĀOR110 Should be Mandatory

Nā Skyla from Ngāti Hine

The University’s decision to bar students with recognised experience in te reo Māori from taking MĀOR110 (Conversational Māori) was regrettable to be sure. It was undone after students pushed back. The second most regrettable decision the University has made was not making the paper compulsory.

It has come to my attention that, actually, the basics should no longer be optional – they must now be made mandatory. To call Aotearoa a ‘multicultural society’ while actively challenging the status of the Māori language is indicative of its apparent inferiority: rarely uncontested, constantly scrutinised, but for what?

Following a recent statement from the Royal Commission of Inquiry into Abuse in Care, competence in Māori language and culture will eventually be mandatory for teachers. But this announcement did more than promote potential exposure to bilingualism in schools: it provided a platform for bigots to air their anti-Māori sentiments, reeking of racist rhetoric. Public responses ranged from “[te reo] Māori is irrelevant in preparing future workers” to “how about focusing on the basic subjects first?” In actuality, the potential mandate does not require all schools to teach in a Māori-medium setting, but rather seeks to maintain the competency of pronouncing a student’s name correctly. Also, te reo IS the basics, Karen.

Many students at the University of Otago will attest to hearing (or believing) that the 100-level Māori papers are ‘easy passes’ and the key to a GPA boost. Considering the invaluable content of these papers, this idea is problematic. The rumour that 100-level Māori papers “basically give out the answers in lectures” is suggestive of how a select few students rely on the handouts rather than pursuing ‘basic’ knowledge. Relying on handouts: okay for me, but not for thee, apparently. That being said, the only folks I know to have taken MĀOR110 were doing it for an ‘easy pass’ and – wait for it – they weren’t Māori. So now, the same people that call te reo Māori a ‘stone-age language’ are also the same folks that exploit it when it suits them. Take my ‘stone-age’ language and shove it, you monolingual swine.

Mātauraka Māori is equally as valuable as Western knowledge. Embedded in our navigational skills and the functioning of Māori society, mātauraka Māori was, and

still is, absolutely limitless. The traditional Māori healing system, rongoā Māori, relies on the taiao (environment) as a medicine cabinet, also relying on particular karakia (incantations) and mirimiri (massage), as well as highlighting the importance of shared conversation as a way of healing. Traditionally a closed practice, rongoā Māori was reserved for a select few who acted as the medical practitioners and healers of the pre-colonial world.

In today’s world, many of these traditional concepts are denounced - but only by their te reo names. Mirimiri is rebuked, but ‘massage therapy’ is chic. ‘Positive affirmations’ can change your life, but karakia is a waste of time. Pills instead of kōwhai and koromiko. Man-made solutions to man-made problems. Modern medicine has exploded in quality, but what is yet to progress are the attitudes surrounding the Māori culture and language in these fields.

People love to discuss statistics rather than the lived experiences and circumstances that underpin those numbers. A quick venture to Aunty Google will tell you that Māori die at four times the rate of non-Māori from cardiovascular disease and are far more likely to suffer from type 2 diabetes, asthma and arthritis. But in saying that, as of 2019, 69.9% of doctors in Aotearoa were of European descent. Māori are reported to be less likely to initiate an appointment to a doctor, which comes as no surprise given how often they butcher our names and overlook our tikanga. A name is ‘just a name’ until it makes you less likely to seek treatment. A name is everything.

Cultural competency is essential to progressing in the modern world, especially in the medical field. As a doctor, understanding Māori customs is critical to upholding your oath to “do no harm”. Māori approach different aspects of life in unfamiliar ways. It means that death impacts us differently than it would to a Pākehā. It means that clean water must be available at all times. It means that Covid restrictions make tikanga difficult to adhere to. As a doctor, if you don’t understand this, you don’t understand your patient.

So, officials of the University of Otago, this is the tono you’ve been waiting for. Cultural competency is, quite literally, the bare minimum – are you gonna mandate it, or should I wait another 180 years?

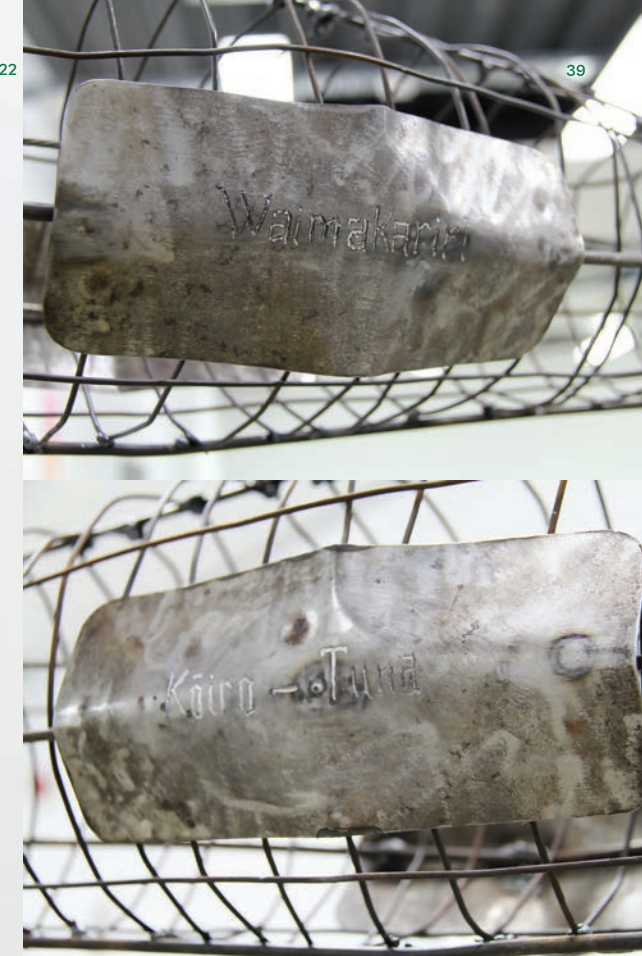
LOCAL PRODUCE
By Jamiema Lorimer

Matekai
Oxidised steel
1160 x 390 mm

"Ko tangaroa ara rau, kua kaheko te tuna i roto aku ringa. Tangaroa of many paths, the eel has slipped through my hands."

An ode to my tipuna, 'Matekai' signifies the importance of the 'hinaki' (eel pot) for my takiwā and my relationship with my Māoritaka. Historically my awa, the Waimakariri, was frequently used to access the rich mahinga kai lakes of the Canterbury high country.

As Ngāi Tūāhuriri we are kaitiaki of this awa and all of the taonga it provides.



Aidan Taira Geraghty

*Ko Maukatere tōku mauka
Ko Waimakarere tōku awa
Ko Tākitimu tōku waka
Ko Kāi Tahu tōku iwi
Ko Ngāi Tūāhuriri tōku hapu
Nō Ōtepoti ahau
Ko Aidan tōku Ikoa*

Aidan (Kāti Māmoe, Waitaha, Kāi Tahu) is currently in his final year at the Dunedin Art School. He moved to Ōtepoti when he was fourteen. "I've spent my entire adult life here, so that's why a lot of people presume that I whakapapa to Dunedin. And I do...I've got ancestors that have come from Otakou and Puketeraki marae. So I can trace my lineage back here which is awesome. I find myself quite grounded in this cultural ethos." Sculpture is his primary art form, though he has also worked across illustration, street art, graffiti and design. His art has often connected him to his Māori

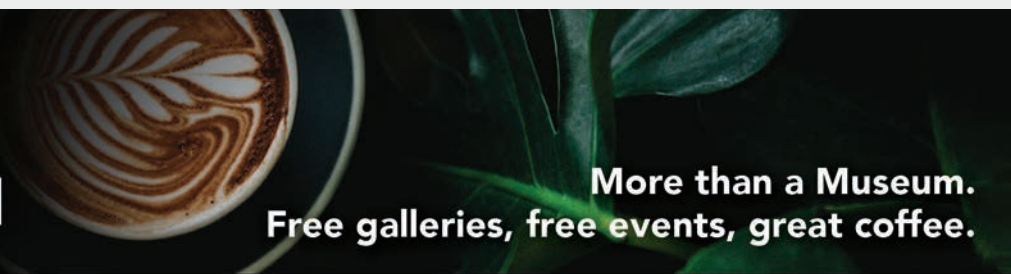
identity and whakapapa, a connection that he has honed studying at OP. His major second year project focused on the degradation of awa in the Canterbury region, swimming holes that were familiar to him from visits growing up. This year, his work has become more reflective, as to where he fits into the fabric of Aotearoa history and society. "My art practice now engages with the urban Māori, the whole ethos around the displacement of Māori whānau after the Second World War, when the men came back and found the whenua had been swept up from underneath them."

Aidan's creative journey to this point on the surface may look unexpected. As a child, Aidan would accompany his mum to her art classes at AUT Art School. Sketching classic cars was a memorable interest of his growing up. "I've been a bit of a bogan my entire life, so I always just drew cars. Like Australasian muscle, V8s, Commodores, Falcons. It's real funny, it's a massive change to what I orient myself around with my art practice at the moment." Now, Aidan attributes those interests to his urban Māori identity. Growing up in the Glen Innes suburb amongst state-housing and poverty, he was aware his whole life of the lingering effects of the intersecting forces of systemic racism and the displacement of Māori away from their Māoritanga. "That car culture can attribute itself towards this identity of the bogan...it's a very urban motif."

In an incredible achievement, Aidan has been invited to contribute a sculpture to the university campus. Hei Maumaharatanga is currently being installed between the Leith footbridge and the psychology department. In English, this roughly translates to 'In Remembrance'. "It was a work

that evokes the notion of Māoritanga in the environment... it reflects upon the history that not just Māori have with the whenua, but the connection that we all share with the displacement of the Second World War. A lot of families who have been here for a couple of generations have been affected in some way." The work incorporates Māori motifs and elements, particularly rongoā tanē, properties of traditional Māori healing. The work also represents each individual Māori Battalion. "D is the battalion that I whakapapa to, 'Ngati Walkabout'... The work itself is a place to collect and reflect in a positive manner. It's cool, it's real special."

Aidan's art will be featured at 'Site,' the upcoming Dunedin Art School end of year exhibition. "At the end of the day, my practice is an evocation of not just myself, but the people around me, the community that I find here in Ōtepoti. My practice would be very different if I had begun anywhere else. I probably wouldn't have even gone down this path as an artist. So it's Ōtepoti that really makes the work for me and the people that I surround myself with."



More than a Museum.
Free galleries, free events, great coffee.

In the Eye of the Beholders

By Esmond Paterson and Madeleine Fenn

This column is supported by DPAG, but they have no influence on the reviews.

Every week, we send two writers to an art exhibit in Ōtepoti Dunedin. One of them will choose a specific piece, and describe it to the other without them looking. They'll try to figure out what the piece actually is before diving into their thoughts on the entire exhibition. You can't ascribe any one meaning to any one piece of art, so this functions a bit like a game of artistic telephone. Let's dive in.



Kaleidoscope World: Forty Years of Flying Nun

Loving tribute to Dunedin Sound

Esmond:

The piece I'm looking at is small- to medium-sized, very related to music. It's a humorous pop art parody that features icons from pop culture.

Maddie:

I'm guessing it's an album cover from the size, and I think I know exactly which one, because it's hilarious. Is it Abbasolutely?

The answer:

Correct! We're looking at Alec Bathgate's LP cover design for Abbasolutely: A Flying Nun Tribute to the Music of ABBA.

It's part of the Hocken Collections' exhibition Kaleidoscope World: Forty Years of Flying Nun, a celebration of the Dunedin sound, marking forty years of the iconic Flying Nun record label and its punky, punchy, and sometimes grungy aesthetic.

Picture this: the year is 1987. The mullet is not quite dead and your parents are the cool kids on Castle Street. Dunedin teems with live music venues, and the bands who play them (from The Chills, to The Verlaines, to Look Blue Go Purple) are churning out new tunes on the regular. Gig posters are collaged everywhere, as spontaneous and erratic as the music they advertise. And underpinning it all is Flying Nun, the label that became synonymous with the Dunedin Sound.

Kaleidoscope World: Forty Years of Flying Nun pays homage to the art scene that thrived alongside the music, from posters to album covers. This exhibition features a huge range of memorabilia, both from the Hocken Collection as well as the private collection of those involved in the music scene at that time. From a diverse range of local artists (mostly the band members themselves and their mates) the works have the colourful and uninhibited vibe of making it all up as you go along.

The visual language of the exhibition exudes all things punk. It's the DIY aesthetic of a pre-digital era: collage, handwritten letters, and linocuts abound. The art is stylistically diverse, but it all has the raw, vivacious and sometimes shocking energy of a city with students at the heart of it. Particularly cool to see is the plasticine, bitsnbobs sculpture by Martin Phillipps that formed the funky cover of The Chills' Kaleidoscope World LP.

You can feel the love and care given to this exhibition. Posters, the kind you would be so used to seeing on the side of telephone poles, ripped and pulpy from rain, framed beautifully. A dress worn for gigs, once torn off and thrown on our floor, crinkled when the wearer hopped into bed, steamed and displayed on a dressmaker mannequin. A leather jacket, an O-week poster. It's a true slice of the scene.

Many will recognize the familiar sights of Dunedin venues immortalised in photographs and videos, getting a glimpse of how they were back in the day. The exhibition features the mural "Where They Played", by Robert Scott, (who played with The Clean and The Bats), a map of iconic venues. The whole exhibition has a bittersweet feel, a nostalgia for the past. It's also a harsh reminder of what we have lost. Almost all the venues in Scott's mural are now defunct. While Flying Nun still remains the same NZ indie staple, it's not quite the same old Dunedin. The take-home message? Go support your local bands, make some noise about live music, and make them some art, while you're at it.

P.S: The exhibition closes on the 24 of September, so it's your last chance to see it if you haven't already!

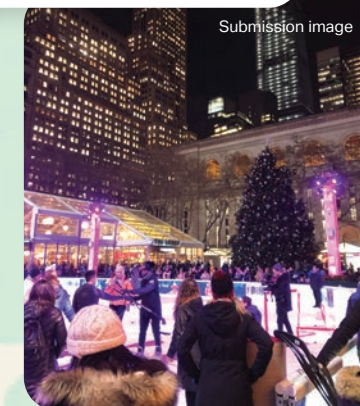
Recommended song for your visit: None - take out your headphones and enjoy the recordings playing in the exhibit.

MR. WORLDWIDE



This week, we have an image supplied by Fox. We got last week's correct, Trish was in Lusthusportens park, Stockholm.

First thoughts: Clearly a populous city, maybe some sort of event taking place around Christmas. Looks quite American.



Submission image



It's clearly Christmas, and everyone seems way too happy for this to be anywhere other than America. In the background, you can see the name of a building called "The Lodge". It is an oddly shaped building, maybe built specifically for Christmas. The architecture of the building behind the Christmas tree seems extremely Victorian-era. Due to the building's height in the background and the Victorian-era building as well as the joyfulness of the people within the photo, I'm going to start my search in the northeast coast of the USA, surely there aren't that many!

After extremely briefly scanning through the East coast of the USA I promptly gave up, because for some reason they cannot stop building cities that look exactly the same. Doing the smart thing (searching for The Lodge) I found that the big building is the New York public library, and that we're in Bryant Park. It turns out The Lodge only exists during the winter months. However, I was confused: you see, Google street view does this funny thing where it does not update constantly for your convenience. So lining up a photo with some of the buildings in the background was near impossible as one of them wasn't completed until 2020: the One Vanderbilt. Looking closely at the original photo you can see it being built, meaning this photo was taken between 2017 and 2020.

Looking closer you can see that there is a professional camera crew recording two people with hockey sticks, which begs the question: was this event recorded and uploaded to the internet? I searched "Hockey Bryant Park". After scrolling aimlessly for what seemed like hours (it was actually about 2 milliseconds) I spotted a photo with matching lighting and matching hats on heads. Following the link, I found that the person in the goal was famous ice hockey defenseman P. K. Subban, and YES, this event was recorded for his YouTube channel. I watched the video frame by frame until I noticed something that shocked me to my core. At 5:40, you can see, plain as day, Fox (our editor) slapping a puck with the might of 1,000 gods into P. K. Subban's unsuspecting balls. I assume Fox fled the scene of the crime and flew back to New Zealand to quickly cover his tracks.

Final answer: Fox was in Bryant Park, New York, on the 4th of December 2019. He was at an event hosted by P. K. Subban, where Fox potentially hampered P.K.'s ability to reproduce. Well done Fox.

Want to send in your own picture? Send an email to maps@critic.co.nz and we'll give it a shot. Correct answers will be published next week.

FREE ADMISSION • WWW.DUNEDIN.ART.MUSEUM

ART

DUNEDIN PUBLIC ART GALLERY

A Dunedin Public Art Gallery Visiting Artist Project supported by Creative New Zealand Toi Aotearoa, project partner, Dunedin School of Art

CHRISTOPHER ULUTUPU

THE FALL

CORNERSTONE INK TATTOO STUDIO

ONECARD DEAL

10% student discount off any tattoo
Not in conjunction with any other specials
T & C's APPLY

021 105 7046 f Cornerstone Ink Tattoo Studio

324 George street, 1st floor

SKUXX FOOD

BY ROSIE JOYCE @SKUXXFOOD

TANDOORI CHICKEN FLATBREADS



If you miss the naanwich truck on campus, here's something to fill that void.

INGREDIENTS Serves 5 (2 each)

10 flatbreads/naan/wraps

A few handfuls of baby spinach

A bunch of coriander to garnish, optional

Pickled onion:	Chicken Marinade:	Raita:
1 red onion, thinly sliced	600-700 grams chicken breasts or boneless thighs, cut into strips	1 cucumber, diced finely
Around 1/3 cup white vinegar		2 cloves garlic, minced
Around 1/3 cup water	1 cup plain yoghurt	1 teaspoon of ground cumin
1 teaspoon maple syrup	4 cloves garlic, minced	A bunch of fresh mint, roughly chopped or 1 teaspoon of dried mint
Salt	1 thumb of ginger, grated	Salt
	150 grams tandoori paste	2 tablespoons of lime juice

METHOD

- Put thinly sliced pieces of red onion into a jar. Fill the jar half full with vinegar and half full with water. Add maple syrup and a good pinch of salt. Place the lid on and shake well. Place into the fridge while you make the rest of the meal.
- Place chicken and marinade ingredients in a large bowl. Mix well to combine and set aside for 30 minutes.
- Meanwhile, place all raita ingredients in a bowl and mix well to combine. Place in the fridge until ready to eat.
- After 30 minutes, add around 2 tablespoons of oil to a large pan over a medium heat. When hot, add the chicken and marinade. Fry the chicken for 6-7 minutes, turning often to ensure both sides are cooked. Use tongs to take the chicken out of the pan and set aside. Continue to cook the marinade sauce for a further 5 minutes, stirring constantly, until it has thickened. Add the chicken back to the pan for 1 minute to warm through.
- Warm the flatbreads/naan/wraps in the microwave (or make your own if feeling boujee).
- Assemble the flatbreads/naan/wraps with the raita, a handful of spinach, chicken, pickled onion and coriander. Enjoy!

BOOZE REVIEW:



BY CHUG NORRIS

BOURBON & COLA IS CRIMINALLY UNDERRATED

Cody's has many negative associations, several of which are fair. As previous booze reviews have mentioned, it is the drink of choice of 12-year-olds at skate parks throughout the country. For many, the drink is reminiscent of alcohol-fuelled injuries and social decay. But these prejudiced associations shroud the truth about Cody's: they taste bloody fantastic.

Bourbon and Colas are, on the surface, all very similar. It is easy to disregard the differences between their sickly-sweet tastes as due to errors in the mixing process. But this variation is not random. To a B&C enthusiast, a Diesel and a Mav are night and day. Subtle differences in mouth feel, fizziness, sweetness and more combine in a symphony of sensations on the tongue, and there is no drink which conducts this symphony with more grace and subtlety than the humble Cody's.

It is hard to find the perfect bourbon and cola. Diesels are too fizzy and have a bitter aftertaste. William Maverick has too much bourbon. Woodstock is overly sweet. Barrel 51 leaves a greasy layer on the tongue and are too weak. But Cody's, sweet Cody's, are in the Goldilocks zone between all these sensations. The balance of bourbon and sweetness is spot on, the cola compliments but doesn't overpower the bourbon, and

the aftertaste is bitter enough to be refreshing but not enough to be disgusting. Cody's are the king of B&Cs.

A 12 pack of Cody's usually goes for about \$28 which makes it outrageously expensive for a bourbon and cola, at 1.68 dollars per standard. But the price also adds to the allure of Cody's. It sets them apart from the rest of the bourbon and cola crowd, and hints at some secret process which makes Cody's above average.

Cody's may have a problem with how it is viewed by a large part of the NZ population, but if those people were to set aside their prejudice they would find that Cody's is not only the best B&C, but one of the best RTDs on the market. The subtle balance of flavours is masterful and makes lesser bourbon and colas look like they were mixed by your nephew that got to pour drinks at the wedding that one time. Cody's is truly the king of bourbon and cola, and long may they reign.

Tasting notes: perfect harmony between alcohol and flavour.

Froth level: blasting music from your razor scooter.
Tastes like: rural New Zealand, the floor of a Nissan Skyline.

Overall rating: 9/10, exquisite.

Students
get 20% off
at Nando's Octagon!



HOROSCOPES



AQUARIUS *Jan 20 – Feb 18*

You need to understand boundaries and really assess your importance in some people's lives. You tend to overstep and while you may mean well, it can come off as inappropriate to others.

Goal for the week: *hitting all your steps.*



PISCES *Feb 19 – Mar 20*

Pisces, your emotional and intense nature can sometimes be taken the wrong way by those around you. There is nothing wrong with being a passionate, loyal and dramatic individual. Just make sure you're communicating your feelings clearly.

Goal for the week: *meal planning.*



ARIES *Mar 21 – Apr 19*

To be honest, there's not a lot going on for you this week. Things are going to be fairly boring and normal. Try keeping it this way, as it'll be nice to not be a fucking menace for once.

Goal for the week: *regulating your emotions internally.*



TAURUS *Apr 20 – May 20*

Taurus, it's time to be honest with your feelings and do what's best for you. Don't be concerned about other people's perception of you, of what the repercussions later on might be. It's time to put you and your feelings first.

Goal for the week: *being honest and upfront with your loved ones.*



GEMINI *May 21 – Jun 20*

It's time to lighten up. You've been a bit down and dull recently. So, get back out there and do what you do best, being a loveable social butterfly.

Goal for the week: *taking yourself on a coffee date.*



CANCER *Jun 21 – Jul 22*

It is time to let go of the past and step into the future with confidence and optimism. You sometimes overthink and worry about things out of your control, and it's time to stop that. Focus on the present, and good things will make their way to you naturally.

Goal for the week: *start a new hobby.*



LEO *Jul 23 – Aug 22*

While your fun and loud nature is one of your better qualities, sometimes this is a bit much for those around you. As we head toward exam season, it's time to buckle down and study, and stop distracting your friends.

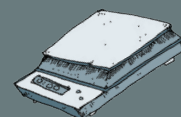
Goal for the week: *build a proper routine.*



VIRGO *Aug 23 – Sep 22*

You need to take a week for yourself. You've had too much on your plate and have been dealing with everyone else's drama but your own. It's time to sit back, relax and really take some time for yourself to work things out. Godspeed.

Goal for the week: *quit vaping.*



LIBRA *Sep 23 – Oct 22*

Libra, you are cool and swag, your time is precious. Stop watering seeds that aren't serving you. Focus your energy on those that reciprocate.

Goal for the week: *start spring cleaning.*



SCORPIO *Oct 23 – Nov 21*

It's time to confront the trauma and fears that have been festering away inside of you. While it may be challenging, it'll be worthwhile. Go forward and conquer!

Goal for the week: *go to the gym.*



SAGITTARIUS *Nov 22 – Dec 21*

Without realising, you can often be quite self-absorbed and can lack empathy for others. While unintentional, it's annoying, and pisses people off more than you think. It's time to start looking out for those around you.

Goal for the week: *get up earlier without hitting snooze.*



CAPRICORN *Dec 22 – Jan 19*

Don't let your ego get the better of you. While you might think you're pretty hot shit, it doesn't mean you are. Check yourself and stay in your lane.

Goal for the week: *breaking your bad habits.*

MOANINGFUL CONFESSIONS

BROUGHT TO YOU BY

a t m s

ADULTTOYMEGASTORE

Get your story featured and win a sex toy with thanks to ATMS

Tree hugger, butt fugger

To preface, none of this was actually *meant* to happen, but here goes.

So, this friend of a friend added me on Snapchat. Nothing major. I thought it was just a friendly thing - he ended up asking me to hook him up with some herbs, and we talked about that for a bit. Fast forward to later that night and the conversation took a turn for the dirty. I was under the influence and we were still snapping, but this time it was all about sex. I thought he was pretty hot and I was totally out of it, so the conversation continued.

A couple of nights later I invited him to pres in my hall and he came by. Things are a little awkward for like five minutes before he hops on the bed with me, moves my leg on top of him, and before I know it we've got physical contact. We head off to drink more and play music in the Botans, and as we walk down past the Leith he starts holding my hand (cute, I know). Deep chats and lots more alcohol later, he asks me to go for a walk with him, leaving my friends behind to entertain themselves. My silly drunk self sees a poor lonely tree on our two-minute walk and decides it needs a hug.

While I'm hugging the tree this big hot hunk of man comes up behind me, pulls me off the tree by my BELT LOOPS and into a hot steamy make out. Hottest make out moves of my life. We're interrupted by my friend blowing up my phone

because she can't find me and I've just run off into the wilderness with her other friend, so we head back. As the horny freshers we are, he asks me to go back to his hall and I oblige. Once we get to the hall, we make a beeline for his room.

After he closes the door, the action starts. It was probably some of the best sex of my life (and I've had enough to form what I think is a valid opinion) until I made a stupid fucking decision. He kept accidentally almost sticking it in my butt from the positions we were doing, before he asks "Wait I've never done it, do you wanna give it a go?". My intoxicated self goes "yeah, why not age?".

I now know why not. That shit was the most painful sexual experience, even with ample amounts of lube - probably cause he was just too well-endowed, but also nothing had ever gone up my butt before. I do not recommend it. He takes it out and we keep having sex before fingers then go up my ass. Do not ask me why I agreed to let two different things up my ass, I do not know. All the while, my phone is going mental because my friend is back and she is blowing me up again. After we finish he tells me to chuck my clothes back on and we head back to my friend's room. I decide to take my leave cause my bum still hurts, and I stumble home back to my hall before I chunny and head to sleep. Would never put anything up my butt again, but you can't knock it 'til you try it.

Have something juicy to tell us? Send your salacious stories to moaningful@critic.co.nz. Submissions remain anonymous.

a t m s
ADULTTOYMEGASTORE



worth
\$25.95

Free Vibe!

Use code **CRITICVIBE** to get your free bullet vibrator - just pay shipping!

www.adulttoymegastore.co.nz

SNAP OF THE WEEK



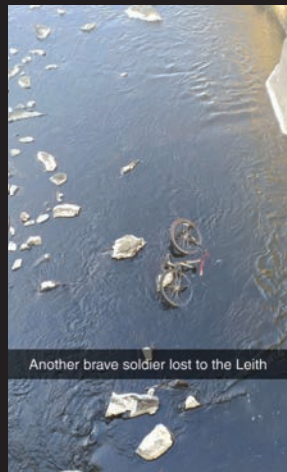
SEND A SNAP TO US AT @CRITICMAG. BEST SNAP EACH WEEK WINS A 24 PACK OF  Red Bull

SNAP OF THE WEEK

CONTACT CRITIC ON FACEBOOK TO CLAIM YOUR REDBULL



Ain't no way



Another brave soldier lost to the Leith



the only pussy he can get runs away



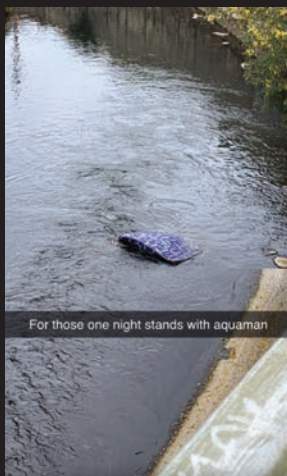
Someone tell me why the fuck the council is growing parsley in front of the train station



Jesse we need to cook



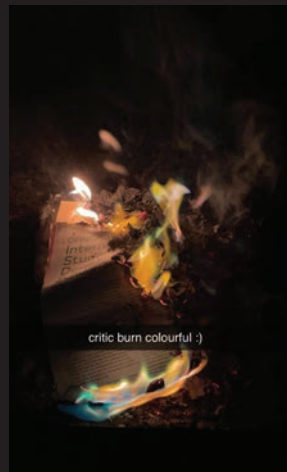
Brick



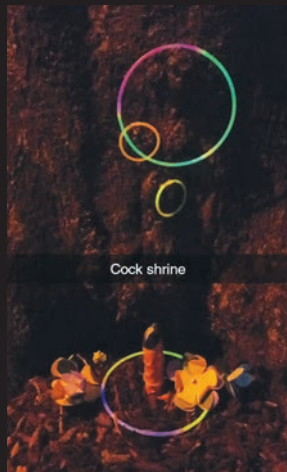
For those one night stands with aquaman



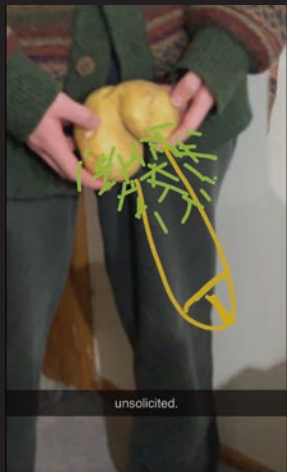
Smoke incense not weed



critic burn colourful :)



Cock shrine



unsolicited.



So much bread it fill the streets



GLOBAL VALORANT STUDENT TOURNAMENT



WATCH THE NATIONAL FINAL LIVE ON TWITCH SEPTEMBER 17TH [TWITCH.TV/REDBULLNZ](https://www.twitch.tv/redbullnz)



RUN FOR THE 2023 OUSA EXEC



Advocate for your peers, and make change happen!
Get great paid work experience.

Nominations Open:

Open 9am 12 September and close 4pm 14 September

For more – bit.ly/ousaexec

ousa