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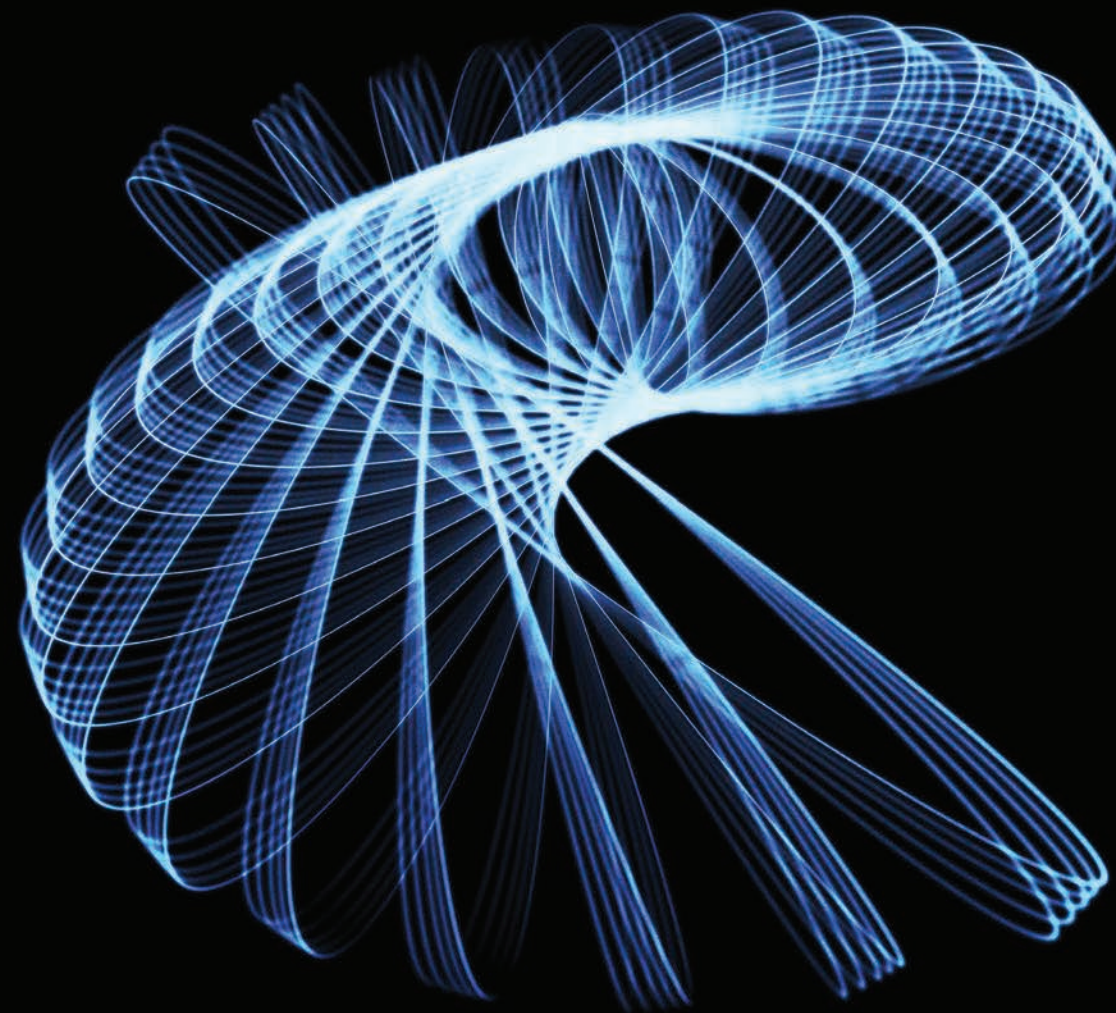
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LETTER OF THE WEEK

Critic,

Have you listened to 'Teenage Dirtbag' by Wheatus recently? That song slaps so hard and it never gets old. It will forever be a good song. I don't trust anyone who doesn't like that song. And did you know that there's a really interesting story behind its conception focused around gun violence and moral panic in the American school system? I recommend watching the Vice video about how it was made.

Also, Brendan Brown (the singer) is the sweetest guy and deserves every penny he can get from Spotify for this masterpiece.

Lots of love,
Iron Maiden

Critic,

We are a group of 5 University of Otago students who fundraised to plant native trees for the New Zealand organisation Trees that Count in accordance with the paper Mant252!

We would like to thank all the sponsors of our fundraising raffle; Beam me up bagels, Sals pizza, Reburger, Unipol, Monarch Wildlife tours, Larnach Castle, the Dumpling Lady, The Coffee Club, Leith Liquorland, and Highlanders rugby.

Thank you so much for your generous contribution. We greatly appreciate your support of our cause. Your donation helps us to help Trees that Count to plant native plants in the Otago region, every \$10 donated means 1 native plant planted.

Thank you again,
Lena Sakalian, Rishal Patel, Zia Walters, Sophie Lucas and Kaitlyn Bentley

Dear Critic,

I have a working theory that if you were to individually replace every bone in your body with an identical titanium alloy prosthetic then you would become some form of indestructible superhuman. Getting hit by a car on Albany st? No problem. Getting king hit on castle street? zero injuries. And most importantly, at what point would I no longer be me?

Kind regards,
The Cyborg

Kia ora and good evening,

My friends and I have been talking and what we would like to know is this: WHERE does the leftover money that we load into the printer go once we graduate? Do we get a refund? Or is this the little piggy bank the uni is storing away for later once people realise we can't keep milking the cash cow of international students?

We are fuming. Fuck the rich.

The kindest of regards,
Procrastinating third-years

Kia ora Critic,

Wanted to call out some shitty non-consent from last week's Moaningful. The "gentleman" kept going after a hard no. Not cool.

Respectfully,
It's a no from me.

Editorial: How American Gun Culture Suppressed the Greatest Rock Anthem of our Lifetimes

By Fox Meyer

Teenage Dirtbag by Wheatus absolutely slaps. If you don't like it, you're lying.

But it wasn't well received in the States. Lots of radio stations refused to play it, because there's a line that says "her boyfriend's a dick, he brings a gun to school". It was released on the one year anniversary of the Columbine massacre, and people did not want to dwell on that.

This lyric wasn't making light of gun violence. It was cancelled in the USA because Americans, as always, were sensitive about scary cultural issues, and we chose to repress discussion of them instead of letting the people who were victimised by these issues speak their mind. *Teenage Dirtbag* wasn't saying that bringing a gun to school was a good, fun thing, it was saying that it was a real thing that happened all the time. The lyric was scratched because it was scary. It was scary because it was real.

After lacklustre success in the USA, Wheatus went overseas. They first stopped in Aus, because Aus recognised great music when they heard it. They played massive shows in Aus and Europe, and came back home to quiet applause. Their presence in Aus (and surely therefore NZ) likely influenced our music taste, and, dare I say, influenced the Dunedin Sound. Back home, though, the music scene stagnated, and *Teenage Dirtbag* didn't get the praise it deserved for years.

And it was because of this censorship that a generation of American Dirtbags were deprived of the greatest teen angst record of all time. Tragedy befalls tragedy, as they say.

Her boyfriend WAS a dick. He brought a gun to school. That's what bullies in America DO. We see it every week. Pulling that lyric from the song wasn't going to change a deeply-rooted fascination with guns and violence. If anything, it suppressed discussion.

All of this is to say that American cultural censorship, as American as pumpkin pie, does very little to actually improve the culture. American lawmakers are so quick to soapbox about gun tragedies and make virtue signals like cutting this lyric, and yet they've done nothing to fix the actual problem of gun violence in schools. In fact, we have senators speaking on national TV about why guns SHOULD be put in schools, but you can't have people sing about how scary that is on the radio.

This lyric is STILL censored on Spotify. What's up with that? Surely now it's okay to include the lyric, as per the songwriter's wishes. Unless someone lost the original record, I guess. It's been ages, so that's always a possibility. But it's annoying to know that that little record scratch you hear in the song is a relic of a decades-old, misplaced, ineffective censorship effort by an American regime who say "you can't sing about guns in schools, that's bad, but also we're going to do absolutely nothing to keep actual guns out of actual schools. Go fuck yourself."

As long as school shootings are a weekly occurrence, censoring discussion of them is pointless, especially in music. It's a shame that such an iconic song was marred in the crossfire of American political peacocking.

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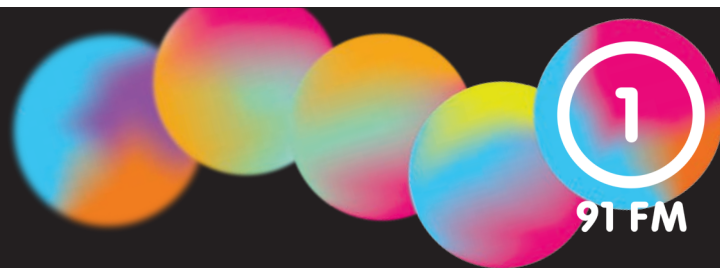
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RAD TIMES GIG GUIDE



**TUESDAY
04 OCT** Open Mic w/ Kate Reid
INCH BAR
3:30PM / FREE ENTRY

**THURSDAY
06 OCT** NO CIGAR - 'Bienvenido' NZ Album
Release Tour
UBAR
8:30PM / \$15+BF
Tickets from undertheradar.co.nz

The songs you know and love with Sam King
INCH BAR
7:30PM / KOHA ENTRY

Diablos Caravan - One Night Only
CAREY'S BAY HISTORIC HOTEL
7PM / \$25
Tickets from undertheradar.co.nz

Kendall Elise - 'Let The Night In' South Island Tour
DUNEDIN FOLK CLUB
7PM / \$20
Tickets from undertheradar.co.nz

**FRIDAY
07 OCT** FEATURE EVENT: Seattle Tribute:
Soundgarden, Nirvana, and Alice in Chains
DIVE
8PM / \$35+BF
Tickets from undertheradar.co.nz

Americana acoustic duo Gazebojohn
INCH BAR
8PM / KOHA ENTRY

Electric Tapestry, The Fire Cartel, TomTom & The Groove Daddies, Nektyr, Vista Grove, and Dan Green
CAVERN CLUB
6PM / \$10

**SATURDAY
08 OCT** Carson
INCH BAR
8PM / KOHA ENTRY

**SUNDAY
09 OCT** Weekly Jazz with Big Jazz Apple
INCH BAR
4PM / KOHA ENTRY

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



Showtime For Capping Show

No cap

By Zak Rudin

Chief Reporter // zak@critic.co.nz

Capping Show has hit Otago University for the 128th year running. This year's theme: Campus Nine-Nine. Critic Te Ārohi sat down with Martha and Nina, two of the directors of the show, to get the lowdown.

With well over a century of shenanigans, the Capping Show has certainly been around for a hot minute. The legacy of Capping Show is one which is "hard to live up to," said Martha. After all, the show's "kept going" continued through at least two world wars, a cold war, the AIDS crisis, several financial crises and massive changes in the way society is structured. And then, of course, the 'Rona. Through it all, Nina's said that "The humour's changed quite a bit," including "[getting] more sexual." Truly a sign of the times. Speaking of sexy, a third year student and Capping Show band member said the "bass player is really hot." We'll take your word for it.

Thanks to Covid restrictions, the directors were forced to work to a tighter schedule this year. However, after having their full run throughs, Nina was confident, saying "it looks really good for something that was brought together within a really short time."

Martha and Nina both agreed that the best part of Capping Show is "the people." Part of the perks of Capping Show, admitted the directors, included sessions of "cast bonding... [with] a lot of partying... [and] just a little bit of drinking." That said, spending so much time with the same people on a daily basis can be tiring: "it's kind of like being in lockdown with your flatmates," said Martha. Yikes.

Despite Capping Show occurring over the stressiest part of the year, the directors aim to create a supportive space, maintaining a "uni first" motto. "We don't want anyone to be failing because of Capping," said Martha, adding that "we want Capping to be a place where [the cast] can come and have fun."

The people behind Capping Show come from a diverse range of backgrounds and walks of life, with 3 Samoan directors alongside Māori, Asian and Pākehā students. "There's no one person that's similar to another and I think that's pretty cool," said Martha. "It's a really fun team to be part of," said Alice.

Martha is hopeful that turnout is "good." While it's "a bit slow during the start of marketing," this can be explained by the fact "Dunedin [students] have been known to buy tickets last minute and then sell out on like the last shows." Laziness and spontaneity have brought us this far. Nina said that "regardless of how many people come," they'll put on a "good show."

You can book your tickets here:



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Ski Club "Coup" Nearly Sweeps Exec Elections

Exec voted in by less than 10% of students

By Denzel Chung

News Editor // news@critic.co.nz

Your student leaders for 2023 have been voted in. Less than 10% of the student population bothered to cast their ballot. Ski Club members, who had heard that many roles were uncontested, stacked the ballot with their club. They took home five positions, and ousted the returning Vice President.

Last week, the Otago Uni Students' Association (OUSA) held its annual elections, to decide who runs the show next year. Up for grabs was control over an organisation which is meant to represent around 20,000 Otago Uni students, and rakes in a cool couple million in cold, hard moolah every single year. Pretty much everyone who studies at Otago Uni is a member, whether you know it or not. Oh, and they also own Critic Te Ārohi. Despite the power at stake, though, OUSA elections seem to be quite a low-key affair.

After two weeks of campaigning, including some very artistically-designed (and several more artistically-challenged) posters being placed around campus, students began voting last Monday. The results were announced to a very quiet Main Common Room, around 45 minutes after voting closed at 4pm last Wednesday.

Hopes of a Ski Club-led whiteout of the 2023 OUSA Exec were dashed, but five of

the nine OUSSC-linked candidates standing still managed to snag Exec positions (Reid, Keegan, Kaia, Imogen and Mia). That is still a plurality, so hopefully the dream of a campus piss tree is not quite dead – yet. Approached for comment shortly after the results were announced, new Clubs & Socs Rep Reid said it was a close race, telling Critic Te Ārohi that "I thought Mr. No-Confidence had it for a moment there," before adding that he would have "no further comments until the end of next year".

Despite reminders to vote being sent to student emails, stuck on posters around campus and popping up across social media, as well as Sal's vouchers being offered up for voters, it still wasn't enough to stop voter turnout from collapsing this year. From the heady heights of 2021, where a whopping 15% of students (2,700 people) decided to cast their online ballot, only around 9% ended up voting this year – around 1,000 fewer voters. This seems to track reasonably consistently with historic OUSA election turnouts, although trusting the nerdiest and most politics-studenty 10% of students to decide on the future of your OUSA doesn't seem like a particularly great long-term strategy.

In the OUSA candidate forums two weeks ago (which we reported on in Issue 24), most OUSA Exec candidates agreed that

improving student engagement was going to be a big priority for them in 2023. Based on how many students could actually be bothered to vote for them, the Exec will have a big job on their hands next year.

OUSA's 2023 Executive team, and their election results, are below:

Residential Rep: Lilly Baird (59.3%, 1,001 votes)

Political Rep: Tessa Campbell (55.06%, 935 votes)

International Students' Rep: Cyrus Yam (51.67%, 31 votes)

Clubs & Societies Rep: Reid Eberwein (100%, 1,620 votes)

Postgrad Rep: Keegan Wells (100%, 248 votes)

Welfare & Equity Rep: Kaia Kahurangi-Jamieson (51.97%, 895 votes)

Academic Rep: Mia Heaphy Butts (68.70%, 1,174 votes)

Finance & Strategy Officer: Emily Fau Goodwin (67.73%, 1,171 votes)

Admin Vice-President: Imogen Macalister (50.50%, 859 votes)

President: Quintin Jane (58.4%, 1,006 votes)

Annual Awards Affair Airs Astounding Achievements

So, what have you done with your Uni life so far?

By Keegan Wells

Staff Writer // keegan@critic.co.nz

The annual Blues and Golds awards night was held last Wednesday, with a veritable swag of student achievements (outside of the standard uni grind) being celebrated.

Awards were handed out for community service (Silver Service Awards), sporting achievements (Blue Awards) and arts achievements (Gold Awards). In addition to these, there were also the higher-profile gongs; Sportsperson of the Year was awarded to aerobic gymnast Brooke Davies. Brooke has competed in the Gymnastics New Zealand aerobics international stream since 2013, representing Aotearoa at the 2022 Aerobic Gymnastics World Championships. According to Brooke, her motivation for sticking it out was simple: "The challenge of the sport keeps me going, there's always something to learn and something to do."

Māori Sportsperson of the Year was awarded to Hugo Swinson of the Ultimate Frisbee club, for being one of the ultimate

ultimate players in Aotearoa – bagging a gold and a silver award in national competitions, as well as securing a spot representing our motu globally. Another frisbee-related sports team, the Uni's Disc Golf Club (ODGC) won sports club of the year, proving once and for all that disc golf is a real and legitimate sport. Well, in OUSA's eyes, anyway.

Society of the year went to UniQ for their advocacy and work to create a better campus for the LGBTQ+ community, while cultural society of the year was won by the Otago University Vietnamese Student Association. It is worth noting that while the sports awards have been kicking around since 1908, these cultural achievements were only added in 2002. Well, better late than never.

Ranisha Chand, a woman who you may not have heard of but might be running this nation one day, received the Outstanding Member of the Dunedin Community award for her efforts in raising awareness of

issues affecting migrant communities, women, and young people in society. Katie Hensman, meanwhile, received took out the Outstanding Member of the University Community award for her work as a Uniflats Kiwihost subwarden, as well as being Vice-President of OUSSC, and on top of all that managing to snag a \$30k grant to re-do the bathrooms at the Alhambra-Union Rugby Clubrooms to make them accessible for wāhine. Certainly puts your "busy" three-paper semester into perspective, huh?

According to OUSA President Melissa Lama, the Blues & Golds were set up to "celebrate [students'] achievements and give our support for their hard work to achieve at a high level". However, what Critic Te Ārohi really took away from the awards night was that while we were complaining about being hungover at work, people have been out there doing a heck of a lot more with their lives.

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20% of Drugs Were Not as Advertised

Sun's out drugs out

By Zak Rudin

Chief Reporter // zak@critic.co.nz

The annual drug checking report published by KnowYourStuffNZ (KYS) just dropped. Critic Te Ārohi delved into the numbers to uncover the highs and lows of drug testing over the 2021-2022 season.

KYS are a "community organisation of volunteers," operating in partnership with the New Zealand Drug Foundation. They run Aotearoa's largest and oldest drug checking service, offering free and anonymous drug tests for students. In case you were wondering, these test for the presence of a substance, not purity. (We went into more detail about this in Issue 4). Once tested, students are given harm reduction advice so that they can make an informed decision about taking the substance.

This year, 78% of the 1,611 samples tested by KYS were presumed to be what they are, up from 69% (nice) last year. Drug quality seemed particularly shit last year, with a Critic Te Ārohi investigation (Issue 4,

2021) blaming, you guessed it, Covid border closures for disrupting international drug supply chains. Meanwhile, 13% of samples gave results that were not consistent with what students thought they had (i.e. you've been screwed over by your dealer). Most of those were samples which were meant to be MDMA, but in reality had varying levels of cathinones (or "bath salts") in them. Definitely not a vibe.

According to KYS, 42% of people who found out the drugs they got weren't what they thought they were would send it anyway. One student told Critic Te Ārohi they got a testing kit from Cosmic after receiving advice from KYS. After testing they discovered that it "wasn't real acid," but, "I took it anyway." However, the student explained that they had done their research and evaluated that the "risk wasn't too dangerous," also they "didn't wanna waste it." That's certainly a decision.

Despite KYS offering a useful harm reduction service to students, it is often

underutilised. While KYS tests thousands of samples every year, and were present at more events than ever this year, this is just a drop in the ocean of wider drug use. After all, "tens of thousands of doses of MDMA alone are consumed in Aotearoa every weekend". Another student told Critic Te Ārohi that they didn't get their drugs tested, because there was "no [drug checking] stall at the festival they were at," but ended up having a bad trip from what she thought was acid (but turned out to be NBOMe, a much stronger synthetic hallucinogen).

To fill the gap, KYS called for an "expansion in drug checking services." In November 2021, the Government passed the Drug and Substance Checking Legislation Bill, which allows these services to operate legally, as well as contributing \$800,000 towards Aotearoa's four approved drug-checking services: KYS, the New Zealand Drug Foundation, the New Zealand Needle Exchange Programme and the Institute of Environmental Science and Research.

Fire Department Releases Report on Taj Mahal Fire

We can't legally say Dave did it, but we're not saying he didn't either

By Denzel Chung

News Editor // news@critic.co.nz

Fire and Emergency New Zealand (FENZ)'s investigative report into the Taj Mahal fire was released last week. While the cause was officially unable to be determined, FENZ pointed to electrical devices under the counter as the likely cause of the conflagration.

The 31-page report, viewed by Critic Te Ārohi, was released after an Official Information Act request by the Otago Daily Times. Lead by specialist fire investigator Scottie Cameron, with work beginning immediately after the fire on April 9, the report was completed on June 1, and approved on July 18.

According to the report, the fire was first reported by a 111 call from nearby residents, who heard the Taj's fire alarm sounding around 3am. The call came through around 3:12am, with the first fire engine arriving exactly 5 minutes and 28 seconds later, at 3:17am.

The investigative report found that the fire most likely originated around the front counter. The most intense burns were in a corner of the counter where an array of electronic devices were stored, including a Menulog ordering device, a multi-box, receipt printers, tablets, modems, extension cords and power cables. According to the report: "There was a lot of wiring found in this location and it was not stored or maintained well, with some wires being bent, poorly stored in the shelving, heavy items lying across sections of wiring, and evidence of old wiring behind the counters."

The tight reception area, bounded by a sloped roof, managed to contain the fire reasonably well – despite the intensity of the fire melting light fittings as far away as the kitchen, the restaurant was mostly affected by heat and smoke damage. In the dining area and kitchen, cardboard, paper napkins and paper bags remained

miraculously untouched, with photos of the dining area showing tables neatly set up with cups and cutlery.

The report classified the fire as an "accidental electrical event," saying that "the intensity of the fire burning most of the electrical devices and wiring in the area of origin" meant that the exact cause of the fire could not be properly determined. However, it noted that after the initial investigation, "the Menulog device on the east counter had failed its electrical test that was conducted after the fire... This could have been a factor in the cause of the fire."

By the way, for all you conspiracy theorists out there, the report was clear to rule out "incendiary" causes (i.e. a fire lit by someone else), due to "no signs of forced entry or other indicators".

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Marie Laufiso

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The primary participant will be given **\$80** in New World Vouchers. The partner and friend will be given **\$20** in New World Vouchers.

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Primary participant	Partner & Primary participant	Friend & Primary participant	Stranger & Primary participant

If interested please contact:
Dr Paul Turner
Otago Medical School, UoO
Tel 0800 531244
Email paul.turner@otago.ac.nz

These sessions include recording brain activity (EEG) and questionnaires.
This project has been approved by the Health and Disability Ethics Committee. Ref: 21/CEN/9.

Unipol Step Fit Legend Retires to Save Lives

Unrelated, we're told

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

Three years and 340 classes later, Unipol Step Fit legend Corben Brown has officially retired from his position as a group fitness instructor to take a job at the Dunedin Hospital as a junior doctor. So, fair enough, really. Critic Te Ārohi nabbed the local star for a chat after his last class took the 'Green Gym' by storm.

Held on Queen Lizzy's Memorial Day last week, Corben's final class attracted a crowd of a whopping 88 step-fitters to send him off – almost three times the normal class size. Critic Te Ārohi counted about five steps (the little platform things) unclaimed: "Yeah, I think they were running out. It was a pretty crazy turn out." Despite it being "a very big surprise" to Corben, he said that "seeing everyone that really appreciated my teaching was very rewarding."

Step Fit is a bit like "old school aerobics," according to Corben, with a few dance moves thrown into the mix. "Unipol Step

Fit is focused on choreography that makes people move. It's very much a cardio-based workout", something we found out the hard way upon attending his final class last week.

"I think I kind of, over the years, got a reputation of trying to create new moves and make classes [that give] people a bit more of a challenge...so I kind of just looked at all the moves I'd made and chose the ones I really loved myself." He said he wanted his final class to be like a "thank you letter" to the "regulars who always come and enjoy my teaching...it was kind of just for them."

Two of his regulars echoed this: "We always look for his name on the board just because we know it's going to be a good class... He's definitely our favourite instructor." Naturally, they told Critic Te Ārohi that "it's a bit gutting" to see him go. A fellow group fitness instructor agreed

with this glowing assessment, saying "we need more Corbens!"

Corben explained that since "you can only work [at Unipol] as a student", his role there came to a natural end with a looming graduation from medical school. He credits the role as having pushed him out of his comfort zone over the years, saying it taught him to be more confident as a person: "I'm quite an introverted, chilled, quiet personality but the job itself helped me find a way to be a bit more outgoing, and I guess find a different side to myself which was more extroverted."

As his closing words of wisdom, Corben encouraged anybody to "try [Step Fit] out at least once...if you want to start being a bit more active or learn how to exercise, it's always just a good beginner step for people who are new to it." Writing this article through fiercely burning muscles, Critic Te Ārohi would wholeheartedly agree.

\$50k of Library Fines Charged in 2021, but Very Little Paid

That's a FINE-looking pile of cash you've got there

By Denzel Chung
News Editor // news@critic.co.nz

Otago Uni charged almost \$50,000 in library fines over 2021. Despite this, only a tiny fraction of this amount was actually paid.

According to a publicly available Official Information Act request on FYI.org.nz, the Uni issued \$49,941.42 worth of fines for late, overdue and damaged books in 2021. These numbers were pretty similar to 2020 (\$52,794.19) but represented quite a steep drop-off from 2019, when a whopping \$66k worth of library fines were issued. Guess people stopped reading during Covid, or something.

Out of the \$50k in library fines, less than half of it was for overdue books (adding up to \$23,388.75). Because the Uni hasn't

been charging overdue fees for most items since 2015, these fines are racked up from items which are "recalled" by someone else wanting to borrow them (\$3/day), 3-day loan items (\$1/day), and "high-demand items/course reserve books" (a whopping \$0.10/minute).

All these numbers mean nothing, though, if they're not translated into cold hard cash, and it seems that the Uni's libraries are sitting on a big pile of IOUs. Asset-rich, but cash-poor. Around 80% of the library fines charged by the Uni ended up being waived – adding up to \$39,985.12 that, presumably, stayed in students' pockets long enough for them to walk across the road from Central to Leith Liquor. According to a statement from Kelsey Kennard, the

Uni's Official Information and Compliance Coordinator, this is partly because when lost books are returned, "there is an automatic waive of the lost replacement fees". With the Uni charging a cool \$125 for every lost book, these numbers add up quickly.

Even among the overdue books' fines, which in theory cannot be waived, it seems that only a small fraction of the overdue fines charged were actually paid. According to the OIA request, only around \$5,160.50 of overdue books' fines were paid in 2021 – around 20% of the total. To the few goody two-shoes who probably gave up a box or a Huzur kebab to square their debts with Big Library, we salute you.

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Our photographer when he catches a glimpse of himself in a window

Old couples get radioactive

Imagine Dragons in the nursing home

How many (if any)

Survey says: not many (if any)

A QUEENSTOWN aviation security officer and his dog from Dunedin have taken the country's top prize for sniffing out bombs.

Don't lettem near my bathroom after a mild butter chicken haha

There's no transparency in the process, so it's just immensely frustrating

Why did my Editor cut my piss joke

Generation boss

What style of leader suits you?

Gen Z aka iGen, zoomers: (9-25 years)

Tech-savvy and mobile-first habits. Supportive of remote working and flexible hours. Strong desire for an inclusive and diverse workplace and will push for good tech and wellbeing support for their team. Lacks the lived experience of the older generations.

Millennials aka Gen Y: (26-41 years)

Straightforward management style, supportive of health and wellbeing, flexible working. Likes giving feedback and rewards. Values teamwork rather than individual successes.

Gen X (42-57 years)

Appreciates a can-do attitude and has the life experience and knowledge to problem solve. Started the push for flexible working. Embraces feedback. This generation worked long hours so might expect the same. Loves email.

Boomers (57-75 years)

A wealth of experience, competitive, and willing to burn the midnight oil. Face-to-face instructions. Can expect long hours. Some might struggle with work-life balance and mental health and wellbeing expectations of younger generations.

Just gonna leave this one here

Abbey or not abbey, that is the question

That is most certainly not the question

The restaurant was a popular venue for student BYOs and has remained closed since the fire, which was first reported at 3.12am by the driver of a passing truck who saw black smoke streaming out of the building.

Got anything above Indian hot?

NZ's low-key farewell

Later bol

Attack on sheep prompts warning

Parliament protests

If you know, you know...

CLUBS & SOCIETIES REPRESENTATIVE

Tulsi Raman

Kia Ora, hello, kem cho (how are you)!

It's been a great semester 2 with things seemingly getting back to normal! With finally getting to do clubs day, Blues and Golds Awards, OUSA Executive and local elections, as well as AGMs now being well underway, it's definitely been a more eventful second half of the year!

I hope a lot of you have taken the chance to join new clubs and or events this year, but if not, there's always next year (whether you're at Otago or not!). If you needed a reminder, it's never too late to try new things, and don't be afraid to do things you think you normally wouldn't! Make the most of your last two months in Dunedin for the year.

You never know if you like something until you try!

If you'd like ideas of things to go to, check out the Social Club webpage on the OUSA clubs and socs website to see what clubs are hosting and getting up to! Also follow the clubs and socs Instagram page!

Remember to get in contact with me if you have any issues, queries or ideas and I'll do my best to help until my term is up! Please contact me at clubsrep@ousa.org.nz

Good luck with upcoming exams, and I hope all of you are looking forward to a well-deserved summer break! :)

Tulsi Raman
Clubs and Societies Representative



INSIDERS

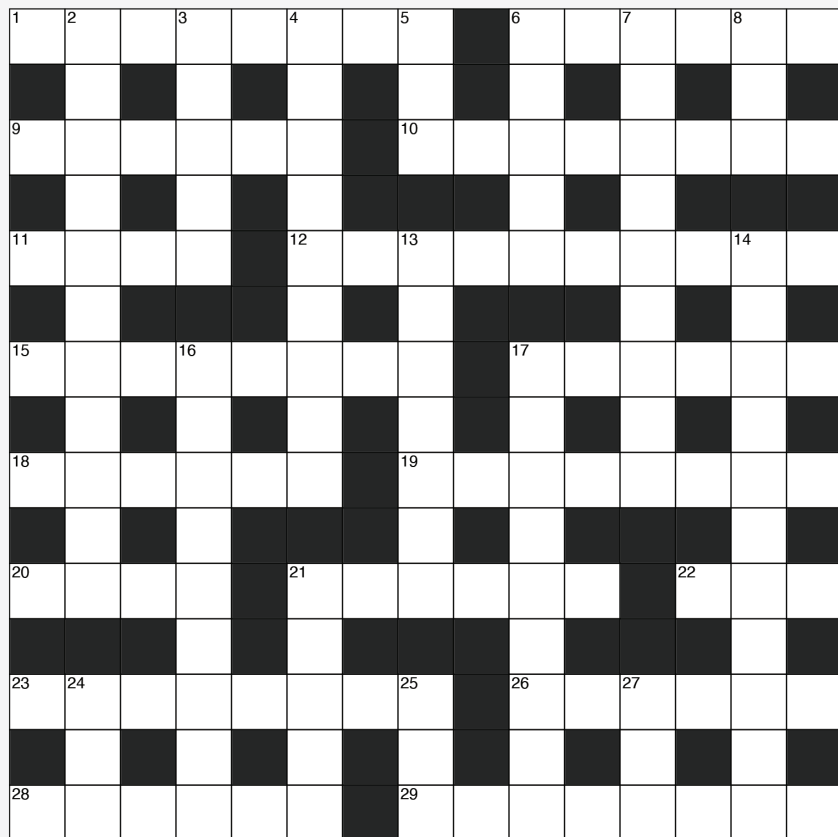
dunedin

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

PUZZLES



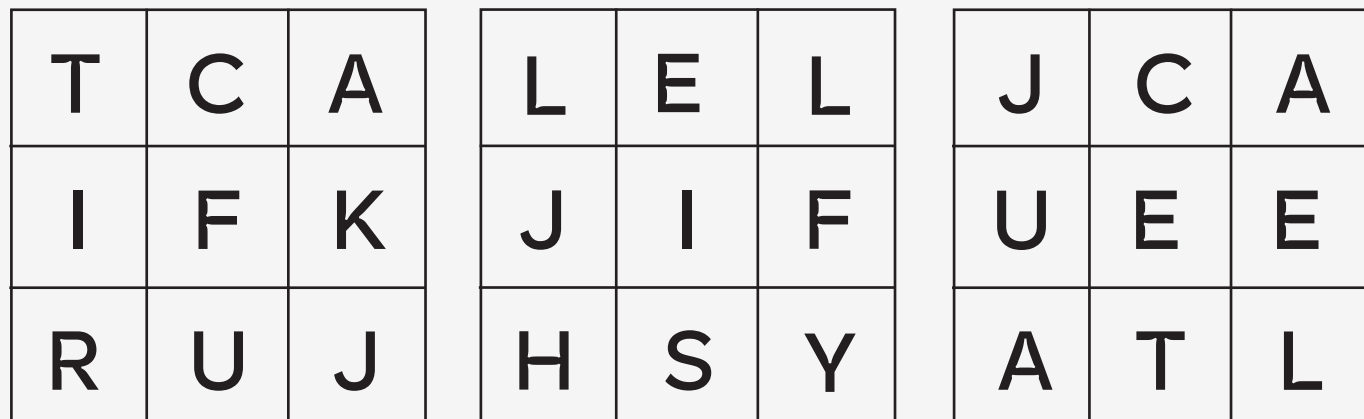
CROSSWORD



- ACROSS:**
- 1. Mouth-exploding candy (8)
 - 6. Mountain guide (6)
 - 9. Rapa Nui, to colonisers (6)
 - 10. Fake boob filler (8)
 - 11. World's largest tyre manufacturer in 2012 (4)
 - 12. Getting your timetable laid out (10)
 - 15. French white sauce (8)
 - 17. Weenus hosters (6)
- DOWN:**
- 2. To hold someone in high regard, to put them ____ (10)
 - 3. Nostalgic (5)
 - 4. Aussie-owned Island south of Java (9)
 - 5. Abbv. form of 21A?
 - 6. Fruit, word, or Caesar (5)
 - 7. The sword in the stone (9)
 - 8. Mine is 6969, ha (3)
- 13. 2004 Greenday smash hit, OR, a hint to the highlighted clues (7)**
- 14. Second-highest DUI date in the USA, behind Thanksgiving (11)**
- 16. Time for boos (9)**
- 18. Pen for your iPad (6)
 - 19. "Maybe yes, maybe no. Maybe fuck yourself." 2006 Matt Damon hit (8)
 - 20. Red furry monster (4)
 - 21. Distress call from a vessel (6)
 - 22. Rowing machine (3)
 - 23. Strokes lovingly (8)
 - 26. Complies (6)
 - 28. Pirate song genre (6)
 - 29. Church toppers (8)

WORD BLOCKS

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



WEEK 24 CROSSWORD ANSWERS

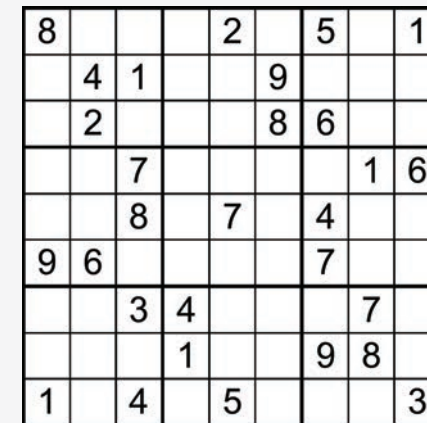
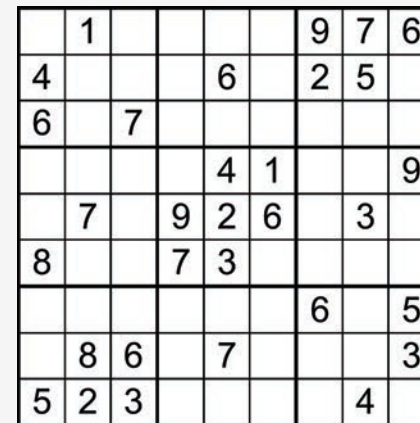
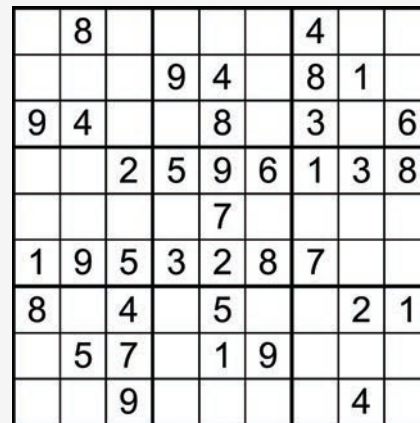
ACROSS: 8: BURRITO 9: ICECUBE 10: ARIES 11: GOTOSLEEP 12: AMAZON 13: ONLYFANS 16: TPAIN 17: NIGEL 19: GOODYEAR 21: PSYCHO 23: RETALIATE 25: AREAS 26: COWGIRL 27: DRIVING

DOWN: 1: ARTEFACT 2: MISSIONARY 3: DOGGY 4: SIXTYNINE 5: EELS 6: EUREKA 7: SEXPOSITIONS 10: AMAZINGGRACE 14: YUGOSLAVIA 15: INCAPABLE 18: LOCKEDIN 20: OTTAWA 22: GEODE 24: LEIA

WORD BLOCK ANSWERS: ADULTHOOD, POLLUTION, INTEGRITY

SUDOKU

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WORDFIND

- DOODLEJUMP
- BOUNCE
- FRUITNINJA
- TEMPLERUN
- ANGRYBIRDS

- TETRIS
- CANDYCRUSH
- FLAPPYBIRD
- POKEMONGO
- MARIOKART



SPOT THE DIFFERENCE

There are 10 differences between these images.





The Land of Milk and Money

Examining Fonterra's Social Licence

By Zak Rudin

There's no use crying over spilled milk, but intensively-produced and almost-entirely exported milk powder may warrant a tear or two. Aotearoa markets itself to the world as a "clean, green" paradise, all while it supports intensive agriculture amid increasing dairy exports. Farming has carved out an important place in our national identity, and companies like Fonterra rely on their social licence in order to maintain those practices, but that social licence is beginning to falter. Business as usual, for many, is no longer an option. Critic Te Ārohi looks at the role Fonterra has in our economy and our emissions, the concerns farmers have for the future, and how shit-posting could help save our planet.

Fonterra is the biggest company in Aotearoa, and is responsible for producing 20% of our greenhouse gas (GHG) emissions. Around half of all GHG emissions in Aotearoa are methane emissions produced by agriculture (AKA cow burps and farts). Despite methane remaining in the atmosphere for a shorter time than other greenhouse gases, over a period of 20 years, the warming effect is 84 times greater than that of carbon dioxide. And for all that pollution, very little of the milk products remain on-shore; Aotearoa exports 95% of its milk products to 130 countries, constituting 21 billion litres of milk per year. 80% of this is supplied by Fonterra.

Marc Rivers, the Chief Financial Officer of Fonterra, came to Aotearoa five years ago after being recruited by Fonterra from the U.S. After five years as CFO, Marc has decided to call it quits. He recently announced his resignation, calling it "an end of a chapter", and spoke to Critic Te Ārohi about his experience. Fonterra had embarked on an "aggressive global expansion strategy," with the aim of becoming "bigger and bigger", but Marc said that "Fonterra had a couple years of losses and had to write off some assets." Despite the shortfall, Fonterra now has a one-third market share of all milk that crosses our borders. While most milk produced worldwide is consumed domestically, our milk is not, as Marc was proud to explain.

Being a dairy nation, most land in Aotearoa is used for pasture farming. On the surface, grass fed cows seem the most "natural". Marc told Critic Te Ārohi that "our farming system actually is really well suited to produce dairy... We're actually doing the world a favour by producing the milk that's going to be produced anyway. It's better to produce it here than in a less efficient system somewhere else." Indeed, according to Marc, Aotearoa's pasture-based system leaves a relative third of the carbon footprint of the U.S. and European grain-based systems. As dairy cattle numbers increase, though, so too does the usage of synthetic phosphorus and nitrogen fertilisers to promote grass growth. In 2015, 429,000 tonnes of nitrogen fertiliser was used for farming in NZ, a seven-fold increase since 1990. Phosphorus sales have increased by around 64% - much of which is imported as "blood phosphate" from illegally-occupied Western Sahara - and distributed to farmers by fertiliser companies Ravensdown and Ballance Agri-Nutrients. New Zealand is the only nation still purchasing this product, which leaches into our groundwater. As a result, "once rich whenua bustling with life [is] now reduced to stagnant monocultures of grass, cows, pesticides and fertilisers. It is no wonder poor health outcomes related to industrialised agriculture are rife and mental distress is prevalent in farming communities," said Jack Brazil, member of Environmental Justice Ōtepoti.

Despite all of this, Fonterra brands itself as an environmentally conscious co-operative. Fonterra has capitalised on building its social licence to operate (essentially public approval and support) through a centralised commercial effort to market itself as environmentally friendly. "[Our social licence] is definitely

something we're very conscious of," said Marc. Fonterra has pledged to support He Waka Eke Noa, a 5-year program aimed at "reducing Aotearoa's agricultural greenhouse gas emissions" and "adapt to a changing climate". According to Marc, Fonterra is focused on producing "valuable nutrition in the most efficient manner possible ... with the least environmental impact [and] cost possible".

Dr. Alex McMillan, Associate Professor of Environmental Health at Otago, told Critic Te Ārohi, "[Fonterra] is incredibly sensitive to what New Zealanders think, and that's because their whole business rests on their social licence to operate, including their social licence to pollute the water, the social licence to pollute the climate."

Climate campaigners feel that Fonterra's social licence is a forgery, though, and that if anyone were to take a closer look they'll find that Fonterra's licence has long since expired. "Fonterra is playing a zero sum game," said Jack. "Fonterra have long since privatised the profits and socialised the harm. When one considers the net ecological harm there is no reconciling this as an acceptable business model. Functionally the mauri of the land is being depleted for shareholder profits." Indeed, Fonterra does not have a target for cutting methane emissions, its largest source of emissions. Fonterra's self-audited sustainability report is focused on off-farm emissions (like factory processing), which account for 9% of its total emissions. On-farm emissions and export emissions make up the remaining 91%. Fonterra has further expressed doubt in reaching the upper range of the 47% decrease in agriculture emissions that the Zero Carbon Bill provides for, describing the reduction as "too steep."

Fonterra's current strategy is to rely on future scientific solutions to solve, as Marc put it, "the methane problem." The current Emissions Reduction Plan provides \$710 million for research into reducing methane emissions on farms, money which comes from the Emissions Trading Scheme, which the government has made the dairy industry exempt from contributing to. According to Marc, Fonterra is "doing things properly [...] what we're doing is very rational, and it's science based." Additionally, "the way we're going to improve is through science and technology." Kate, a spokesperson from Students for Environmental Action (SEA), called the \$710 million grant a "publicly-funded expensive hunt for a technological fix", adding, "[it] would prevent the industry from having to undergo real change."

Fonterra markets itself as a "co-operative" with a focus on "collective ownership" and "working as a team". Fonterra "is basically owned by the farmers", said Marc, whereupon "Fonterra as the processor is sort of an extension of the farm ... [and the] means by which the farmer can monetize their land." Despite this connection, Marc argues that Fonterra has "limited ability to actually influence what goes on behind the farm gate", adding, "it's not like we can just force farmers to do this or that."

"[Fonterra] is incredibly sensitive to what New Zealanders think, and that's because their whole business rests on their social licence to operate, including their social licence to pollute the water, the social licence to pollute the climate."



According to a recent report published by BusinessDesk, Fonterra has been devaluing its shares, resulting in farmers being left within a cycle of debt, making it understandably difficult for farmers to adapt to climate change. Meanwhile, Miles Hurrell, the Chief Executive of Fonterra, earned a cool \$4.3 million last year (by contrast, the average Kiwi farmer earns \$65,000/year). Alex McMillan says "[there is a] huge opportunity here to support farmers... to become the diverse group of sustainable food producers that we absolutely need, that we're gonna rely on for survival."

As it turns out, Fonterra's social licence is not infallible. Fonterra's recent restructuring law has drawn criticism from Simon Upton, the Commissioner for the Environment, who said it could "increase greenhouse gas emissions and put more pressure on freshwater resources". The government has agreed to pass this law allowing Fonterra to restructure to give more power to shareholders, thereby incentivising bigger dairy herds, which has cascading effects for the environment and freshwater sources. In response to the backlash, the agriculture minister, Damien O'Connor, said modelling the environmental effects would be too difficult.

Since 1840, rampant deforestation has led to the clearing of over eight million hectares of lowland native forests. Currently, 40% of Aotearoa is comprised of exotic grassland, used as pasture to feed livestock. Prior to colonisation, Māori lived in a symbiotic relationship with the whenua based around tikanga and kaitiakitanga. The reciprocal practice of leaving time to allow for the whenua and awa to regenerate is undermined by large scale industrial dairy farming, which creates overconsumption at the expense of the land and people. The whakapapa of intensive agriculture is deeply entrenched within colonisation, and Fonterra's use of reo and "infusing Te Ao Māori into our core", in an effort to strengthen

public approval, has been seen as disingenuous by some Māori students. "It's kind of hard to claim a te ao Māori approach when you're not even from here," said Rutene (Ngāti Porou, Ngāpuhi). "The cultural significance of Māoridom becomes diluted and loses its value when commercialised," said Sky (Ngāti Hine).

Sky explained that "traditionally, Māori ideas of agriculture aligned with our maramataka, an environmental calendar, that responded to the energies of the taiao (nature). This guide allowed our ancestors to listen to the taiao, a reciprocal relationship, where both parties receive what they need. You can't just slap on a Māori title and call it innovative. We've been doing this for generations." Jack Brazil added that "The case could not be more clear to devolve power from the likes of Fonterra by giving land back to hapū and supporting rural communities to transition to regenerative ways of living with the land... It's not only the moral imperative, but the necessary one should we want a future where we all can thrive, not barely survive."

Fonterra is the second largest burner of coal in Aotearoa (using more coal than the Huntly coal-fired power station), which it uses to process milk powder, Fonterra's main export. Currently, a quarter of a million tonnes of coal is transported through Dunedin by train every year (the equivalent of putting 2,500 extra cars on the road every single day). Fonterra has stated that it will continue using coal until 2037. This comes as Bathurst has expanded coal mines such as Tākitimu, which it plans to run for a further 30 years to meet demand. Fi Clements, Kāi Tahu, said that "this undermines mana whenua and our place here as kaitiaki of Papatūānuku... Tākitimu is the waka that brought my tīpuna from Hawaiki, it was turned to stone at Murihiku and now Bathurst desecrates this whenua daily by carving it out and burning coal in Fonterra's factories."

"I think we're due a conversation about the economic make up of NZ...There're a lot of farmers who are really switched on and engaged in this space; things need to change at lots of levels to be able to support them."



Concerns have also been raised over the removal of the words "plant-based" from the recent Intergovernmental Panel on Climate Change (IPCC) summary report for policymakers, prepared by the NZ government. The phrase "plant-based", which was mentioned more than 50 times in the full 3,000 page report, was replaced by "well-rounded diet" in the summary, leading to allegations of Kiwi corporate lobbying influencing global climate policy. In fact, the IPCC itself states that there is "a history of strong industrial lobbying" when it comes to climate policy. Kate said that "the absence of challenge to the dairy industry is suspicious and concerning." According to Marc, Fonterra had nothing to do with the change in wording. "We're not anti-plant," said Marc, adding "we have products that are partly plant-based [so] there's no incentive for us to try to remove all mention of plant-based."

Craig Cliff, Net Carbon Zero Programme Manager at the Sustainability Office, described the water-downed summary report as "disappointing". "I think we're due a conversation about the economic make up of NZ," said Craig, adding that, "there're a lot of farmers who are really switched on and engaged in this space; things need to change at lots of levels to be able to support them."

António Guterres, Secretary-General of the United Nations, spoke to the social licence the fossil fuel industry has fabricated, and the tobacco industry before that. "For decades, the fossil fuel industry has invested heavily in pseudoscience and public relations – with a false narrative to minimise their responsibility for climate change and undermine ambitious climate policies... They exploited precisely the same scandalous tactics as big tobacco decades before."

Evidence of preferences shifting away from dairy can be obviously seen at the cafe; oat products have filled a rapidly expanding niche by providing an alternative to intensive agriculture. Otis Oat Milk was the first oat milk company in Aotearoa, supplying their product to around 150 New Zealand businesses. Their mission is to actualise a plant-based future and challenge the dairy industry through environmental change, and they maintain that "one litre of oat milk requires 11x less land, 13x less water,

6.5x less fertiliser, and emits 3.5x less greenhouse gas emissions than one litre of dairy milk."

In just a few years, the market for oat milk has tripled from \$52 million to \$144 million (as of 2019) and is growing. Ōtepoti's own Common Ground Espresso roastery was actually the first business in Aotearoa to be supplied with the product; "[Otis Oat Milk] is now our highest volume alternative milk and is threatening to overtake cow's milk in the near future," said Common Ground's founder, Nick Scott.

Like Fonterra, Otis prides itself on being a local, grassroots-orientated business. Otis oats are grown in the Southland and Otago regions by local farmers, before being processed in Dunedin's Harraways oat factory. However, also like Fonterra, the green image overshadows a high carbon cost during production; Otis grows their oats locally before shipping them to Sweden for the milk to be made and then back to Aotearoa to be sold. As a result, the cereal travels a total of 35,000 kilometres, which is just a touch short of the entire circumference of the Earth. But Otis is not stoked about the situation, and don't attempt to hide the truth. On their website, they say that "unfortunately, little old New Zealand lacks infrastructure to produce plant based food and beverages. Funny that. The fact we've been such a good dairy producing country hinders a plant based brand such as Otis when it comes to looking for clean, non-dairy infrastructure." Otis is planning on building the 'Plant Plant' in Aotearoa to process their oats and cut down on carbon, but since "doing it right takes time", their Sweden partnership was created to act as a stepping stone. "In the meantime," they say on their website, "we should point out that we are positively offsetting all our shipping carbon emissions by 120%."

A recent study by Cambridge University found that sales for cow milk have been on a continual decline for the past 80 years which, according to student Aidan, makes sense. He told us that "the whole discussion is ridiculous because cow's milk is just disgusting anyway, when you think about it. Like, why do we even drink this? I guess it made sense in the '40s when we didn't have other protein choices, but it doesn't make sense now. It's literally another animal's breastmilk. Gross."

But according to Marc, this decline is explained by the fact that most of the 95% of exported milk is turned into milk powder, while the headlines are focused on the decline of milk beverages. So the fate of companies like Fonterra may have less to do with oat alternatives, and more with long-standing and gradual shifts in public opinion and misreported statistics. Milk powder is still very popular in overseas markets.

The lack of milktight solutions have left some students feeling helpless in the face of a climate emergency. A 2020 Oxford University study on "Politics of Plant Milk" found that by placing the consumer as the instigator of change, climate action becomes depoliticised, and the focus shifts away from systemic change and more towards the individual. In other words, it's more about your spending habits, and less about the few-dozen companies who actually control what options you have to buy. "Climate crisis pressure and responsibility needs to be taken off the people and put onto the government. You can feel like you're doing your best and you're still being manipulated by corporations," said student Aylana.

Ultimately, intensive agriculture is the biggest emitter in Aotearoa. A recent study at Otago University found that a national dietary shift towards plant-based sources of nutrition, such as oats, has the potential to increase quality-adjusted life-years from between 1 to 1.5 million, whilst saving Aotearoa's health system between \$14 and \$20 billion NZD within our current population's lifespan. The CFO of Fonterra himself even said "science shows more and more that a diet that's primarily plant-based is better for humans," whilst arguing that bovine milk still has "an important role in that diet."

But it's not just about health or wealth; it's about culture. Farming is deeply embedded within our sense of national identity. Critic Te Ārohi sat down with June*, a 5th year Medical student whose stepfather is a 4th generation dairy farmer to better understand the perspective of students with connections to the farming community. June moved to her stepfather's farm near the Abel Tasman National Park during her last year of highschool; "I have a little bit of experience with dairy farming, but not that much compared to a lot of other people who've been brought up on farms," said June. June spoke about the need for empathy for farmers, saying that her personal experience has changed her. "I had a bit of a negative view [of Fonterra] growing up," said June, adding that "since getting to know a bit more about dairy farming I have a bit more appreciation for what it is."

June was upfront about the role dairy farming has in climate change due to "huge carbon emissions." Equally, however, "climate change drastically affects farming," due to increased and intensified floodings and periods of severe drought. This in turn causes increased financial strain for farmers precariously living at the mercy of Ranginui: "your whole livelihood relies on it," said June. June said that currently "there's a lot of blaming," and while some of it may be justified, "it's easy to point the finger [at farmers]". Ultimately June was hopeful that farmers and climate activists could find common ground against their "common enemy". According to June,

climate change is an inherently systemic issue which must be seen from a "big picture" perspective rather than singling out individual farmers. Marc also viewed climate change as a systemic problem which must be viewed from a global perspective: "We can't just solve carbon, we have to solve for carbon in the context of everything else."

June said that currently "there's a lot of blaming," and while some of it may be justified, "it's easy to point the finger [at farmers]". Ultimately June was hopeful that farmers and climate activists could find common ground against their "common enemy".

It is difficult to pin down the shaky ground that Fonterra's social licence to operate stands on, as doing so forces kōrero of processes of colonisation, capitalism, and systematic issues embedded in society. Despite this, students are no stranger to exposing and destroying social licences. In the wake of the 2010 BP oil spill disaster in the Gulf of Mexico, a group of Otago students banded together to create a shitposting page. On 9 February, at 6.30pm, *The boys are what* opened their campaign with a post that said "good evening, fuck BP." The Facebook page quickly grew, amassing hundreds of thousands of followers. *The boys are what* told followers to "spam the comments" of greenwashed BP Facebook posts with messages like "Showing us how well you can clean cars won't distract us from the fact that you couldn't clean up the Gulf of Mexico", or "this is a beautiful beach, it'd be a shame if someone spilt 4.9 million barrels of oil on it".

Through a decentralised, student-focused effort, *The boys are what* demonstrated the power of students to change public perception through memes. Now, over 12 years later, any time BP posts something climate-related, trolls still immediately flock to social media to mock the company and undermine their social licence. BP is a formidable power, but their social licence, which depends entirely on public perception, is not within their power to control. Otago students helped revoke that licence in 2010. If they see fit, it could happen again. Only this time, they'll be working with a Kiwi company, and the consequences will affect Kiwi farmers. In the meantime, Fonterra's social licence is still very much valid, and they have every reason to milk that for all it's worth.

Fonterra did not respond in time for print, but their response will be included in the online version of this piece.

*Name changed.



JUSTINA K 2022



BOTW

The Bird of the Year Competition is back to ruffle some feathers

By Ruby Werry

As Kiwis, we'll vote in many elections over our lifetimes. Local, general, special, OUSA – the list goes on. But there is no democratic decision more important in Aotearoa than Te Manu Rongonui o Te Tau - The Bird of The Year. Voting for the 2022 election starts soon, so let's have a look at the competition, the controversy, and the eligible bird-chelors in the running.

Bird of the Year pecked its way out of the egg in 2005 as part of Forest and Bird's first digital newsletter. Absolutely anybirdy could get involved in the competition; the only requirements to becoming a campaign manager are frothing and foaming at the mouth for one of our native birds, and being able to fill out the application form (easily available on the Forest and Bird website). The 2005 election saw the tūi swoop in to clinch the title of the first ever Bird of the Year, presumably due to the campaign promises of not waking everyone up at the asscrack of dawn with their song.

Bird of the Year is a competition with enough passion and drama to rival a Game of Thrones house, so in addition to a long history of conservation promotion, there's a parallel history of hilarious scandal. In 2015, the kōkako campaign would see 200 votes cast overnight, soaring to first place. Two young Auckland students had created multiple fake email addresses to vote for kōkako. Given the votes all came from the same IP address, it was obvious the trickery was amateur hour. "Forest and Bird try to up their cyber security every year, but it never seems to be enough. Almost feels like a challenge!" said Oscar, the campaign manager at the time and now a student at Otago. Kōkako would end up winning the 2015 year anyway, so maybe there's something to be said about "any kind of publicity".

Given the devotion some birds inspire in their fans, 2015 would not be the only year with counterfeit votes. Somebirdy in Christchurch cast 112 votes for the white-faced heron in 2017, and the black shag had 310 phoney votes cast from Australia in 2018. 2020 saw the iconic little-spotted kiwi receive 1,500 votes between 1am and 3am – particularly suspicious because (despite being the flightless figurehead of Aotearoa) the kiwi historically hasn't done well in Bird of the Year campaigns. Three shrikes and you're out; none of these birds would replicate the kōkako's success and win, despite passionate fans willing to undermine birdocracy for a cause. Better luck nest time! Forest and Bird's response to the fowl play over the years has been typically kiwi, with the 2017 Bird of the Year coordinator eggs-plaining: "We're not mad, just impressed that someone cares enough about New Zealand's native birds to rig the competition."

That's not to say the Bird of the Year contestants themselves haven't had their fair share of controversy. Some of the controversial candidates from last year have even announced their step back from the 2022 competition. The long-tailed bat, pekapeka-tou-roa, flew away on leathery wings with the crown last year after receiving 7,031 votes. Has the world gone batty, have we lost our quacking minds? The bat was a special entry allowed due to its critically endangered status and lack of public awareness, but it's better to be hated and remembered than loved and forgotten. The pekapeka won by a considerable margin, and no one will be forgetting the name soon. Throughout the campaign, other commentators pointed out that the word 'manu' in te reo Māori just means a winged, flying creature – so the bat's inclusion in the competition flies. Forest and Bird's guilt-tripping statement on the bat's win also helped smooth over some ruffled feathers. "A vote for bats is also a vote for predator control, habitat restoration, and climate action to protect our bats and their feathered neighbours!"

However, the bat might have done us a solid, because without the mammal's entry you unoriginal sheeple would have voted kākāpō for Bird of the Year for the THIRD TIME! Currently, kākāpō is the only bird to have won the competition twice (once in 2008 and again in 2020), and although we can't deny the loveable nature of these mossy mountain parrots – it's time to branch out. Expand your horizons, order something other than butter chicken from Maharaja's, vote for a different bird. Thankfully, since y'all can't be trusted, kākāpō have also stepped back from the competition this year. Spokesbird Sirocco cited family reasons in Forest and Bird's press release. "Skraark! After two successful terms as your bird of the year, we are taking a step

back from politics to focus on family...We urgently need to focus on making more adorable kākāpō chicks, so we can grow our army of moss chickens and take over Aotearoa. Boom!" This will be every young kākāpō's hot beak summer – may the greenest bird smash.

So with the kākāpō and pekapeka safely out of the way this year, where should your votes fly? The theme for 2022 is 'underbirds,' with Forest and Bird intending on highlighting the unappreciated and overlooked birds of Aotearoa. The lovable loser birds, if you will. The teenage birdbags.

Daniel, an Otago zoology student, is championing the southern dotterel, tūturiwhatu, during his final year at university. Possibly the southern dotterel's biggest fan, Daniel has volunteered with Southern NZ Dotterels and other DOC programs since he was 15. Sadly, in the past three or four years, dotterel numbers have been in severe decline, and according to Daniel not much has changed in terms of management. "There's just not enough funding or awareness around the southern dotterel. Plenty of people don't even know there is a southern dotterel – everyone just thinks of the northern one."

So with the kākāpō and pekapeka safely out of the way this year, where should your votes fly? The theme for 2022 is 'underbirds,' with Forest and Bird intending on highlighting the unappreciated and overlooked birds of Aotearoa. The lovable loser birds, if you will. The teenage birdbags.

Typical for the North Island, the northern dotterel receives far more media attention and management, meaning there's a good few thousand northern dotterel compared to the quickly dwindling southern population. "It's my last year at university, and numbers really are getting desperate for the dotterel. The southern dotterel could be functionally extinct within the next five years – this year's breeding season is going to be very important, because last season wasn't ideal." Currently, the dotterel population sits

at 144. Yikes. Unlike that breatha trying to convince you to let him into your pants, getting to hit it really is a life or death matter for the southern dotterel. "The increased visibility and support winning the Bird of the Year, or even just doing reasonably well, would make a real difference and potentially lead to even more sponsorships." Although no sponsorship will be as legendary as Adult Mega Superstore sponsoring the hihī due to their unique face to face mating and status as the biggest-balled bird, almost-extinct-nationally-critical birds can't be choosy!

Although no sponsorship will be as legendary as Adult Toy Megastore sponsoring the hihī due to their unique face to face mating and status as the biggest-balled bird, almost-extinct-nationally-critical birds can't be choosy!

There's going to be stiff competition for the title, though. Christian is campaigning for the paradise shelduck for the second time. "In 2021, after a lot (and I mean a lot) of effort, the paradise shelduck managed to get...43rd. Which was actually one of the biggest improvements, and I'll hopefully get it in the top half this year." Paradise shelduck are found all over Aotearoa, including campus celebrities Bill and Bill, and are rather easy to identify. "They have their own body language to indicate threats, which one-ups the kea." Along with being a prolific species, the paradise shelduck is at the head of the Duck Coalition. Formed during last year's campaign by Christian, who cites its success, "grey duck promoted it and we got the whio, AKA blue duck, over 50 extra votes." The Coalition is formed by active members paradise shelduck, the scaup/pāpango, and whio, with inactive seats held by the grey duck and Australasian shoveler.

According to Christian, the biggest problem for the duck is hunting. "Even though they're endemic to Aotearoa, over 30% of the population is killed by duck hunters each year, which there's no good excuse for. The only reason they're not extinct is because they're amazing parents which is part of why they're kind of aggressive and also hate humans." If only the Dunedin

duck population was aggressive and avoidant, rather than aggressive and demanding outside your door. Keep an eye on the Facebook page for the paradise shelduck, as big things are coming, Christian says. "This campaign will be even crazier [than last year], I literally asked 59 foreign representatives and more for endorsements. Birds like kākāpō and kiwi haven't even been trying, both in terms of survival and campaigning, so if you want a true underbird to win, vote for the paradise shelduck."

Melissa has been volunteering at Zealandia in Wellington where she fell in love with the tiny, determined, and aggressively cute titipounamu (rifleman). "I spent a lot of time getting to know each bird individually, so I know how incredible they are. They're so intelligent and resilient, oh and did I mention they're tiny? They're absolutely tiny! They're only around eight centimetres long and weigh just six grams!" The titipounamu is an ancient species, and are clinging to survival in remaining patches of forest hiding from their biggest nemesis: the stoat.

"These birds never stop moving, and they're a joy to spend time with. They enchant everyone that meets them. They love to snack and they form life-long bonds with their mate, they're just the most wholesome bird ever." Melissa's campaign for the titipounamu has been focusing on memes and videos, as she's hoping the cute content will translate into votes. "Campaigning takes a lot of time and effort so it's lucky that I am so passionate about sharing my love for titipounamu."

Although Melissa is ride or die for the titipounamu, she's also hoping for some unexpected surprises. "There are already some great campaigns popping up! I'd love to see more seabirds in the top ten, I love our forest birds but seabirds don't get anywhere near as much attention and they're just as special."

At the end of the day, though, Bird of the Year is about increasing visibility and getting kiwis involved in conservation around our birds (and bats), and most of our birds are citizens of struggle central when it comes to their survival. So, if you're passionate about a different bird and are pecking up the walls to run your own campaign, go for it! "The competition used to be a lot more celebrity-endorsed, at the start, but now it's just about putting the effort in," Oscar commented. But most importantly, get out and vote this year, as it's looking like an egg-citing campaign season. Voting opens on the 17th of October and closes on the 30th – and if you're gonna try hacking, just don't get caught for flock's sake!

What Houseplant Are You?

By Nina Brown

The frost-bitten landscape of Ōtepoti doesn't exactly provide the ideal living environment for houseplants - or students, for that matter. But there's nothing quite like a flat filled with withering houseplants at varying stages of mortality, and this quiz will help you determine which of these fun little seasonal depression cures you are. Remember: you haven't KILLED every houseplant you've owned, you've BEATEN every houseplant you've owned.

What's your destination on a night out?

- a) Do the movies count?
- b) Town
- c) Castle St
- d) Probably just a bush somewhere
- e) Flat party

Choose your self-affirmation

- a) I CAN write an assignment overnight
- b) I am NOT hungover at work
- c) I spend my student loan WISELY
- d) I CAN quit vaping
- e) I am NOT cold

What are you doing on a sunny day?

- a) Putting out some washing
- b) Could go for a walk or something
- c) Beach!
- d) Buying a box for some day drinking
- e) Studying, grind never stops

How would you describe your music taste?

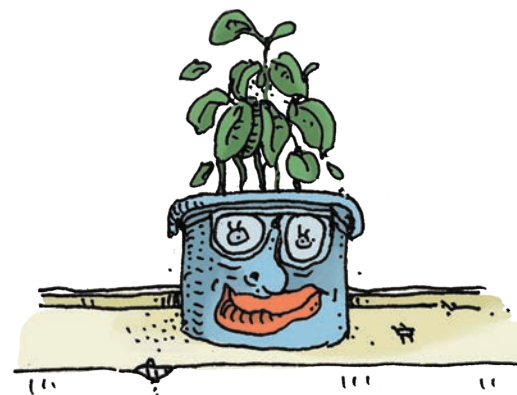
- a) Country
- b) Rnb
- c) Dnb
- d) Whatever Lime Cordiale is
- e) Pop

What kind of partner are you?

- a) Pretty much a parent
- b) I'm happier single
- c) Kind of jealous
- d) Very chill
- e) I need more attention than my houseplants

Up for a mid-winter swim?

- a) Another day maybe
- b) If I'm allowed a wetsuit, yeah
- c) Did I hear 'skinny-dip'?
- d) I went for a dip this morning
- e) You're kidding, right?



Mostly B: Cactus

Winter blues hit you like a sack of bricks, but the days are getting longer and it's your time to shine. Time to put down the bong and hit the books. A proud jaywalker, you definitely do not wait for the little green man to tell you when to cross the street. Odds are you are one of those rare individuals who can go straight from Subs to an early morning flight and not break a sweat. What a legend. You also haven't drunk water in like two weeks and you should really reconsider that.



Mostly D: Fern

No one can match your ability to sink piss or smoke cones and you wear it as a badge of honour. A true patriot, you can be found parked up at The Bog for every single All Blacks game without fail. You're their lucky gem. The cold, damp conditions of Dunedin are where you thrive, up for all winter in the South has to offer. Chances are you featured in a snap story being towed on skis behind a lime scooter like the eco-conscious queen you are.



Mostly E: Peace Lily

Exam season is just around the corner as far as you're concerned, and you already have a stack of flashcards prepped. Tap water is disgusting to you, so you take up half the fridge with a Brita. Often mistaken for a raging flirt, you are actually just a slut for a deep and meaningful on a night out. The pandemic has turned you into a hypochondriac - you don't have long Covid, you're just burnt out.

Mostly A: Basil plant on the kitchen sill

You are the mum of the friend group, the go-to when someone needs relationship or life advice. Mates can rely on you to lend a helping hand no matter the time of day. But behind closed doors, you quietly do not have your shit together at all and will definitely break down if your clothes snag on a stray door knob. Some fresh air would probably do you some good, you little hermit. Be careful though: too much direct sunlight may kill you.



Mostly C: Monstera

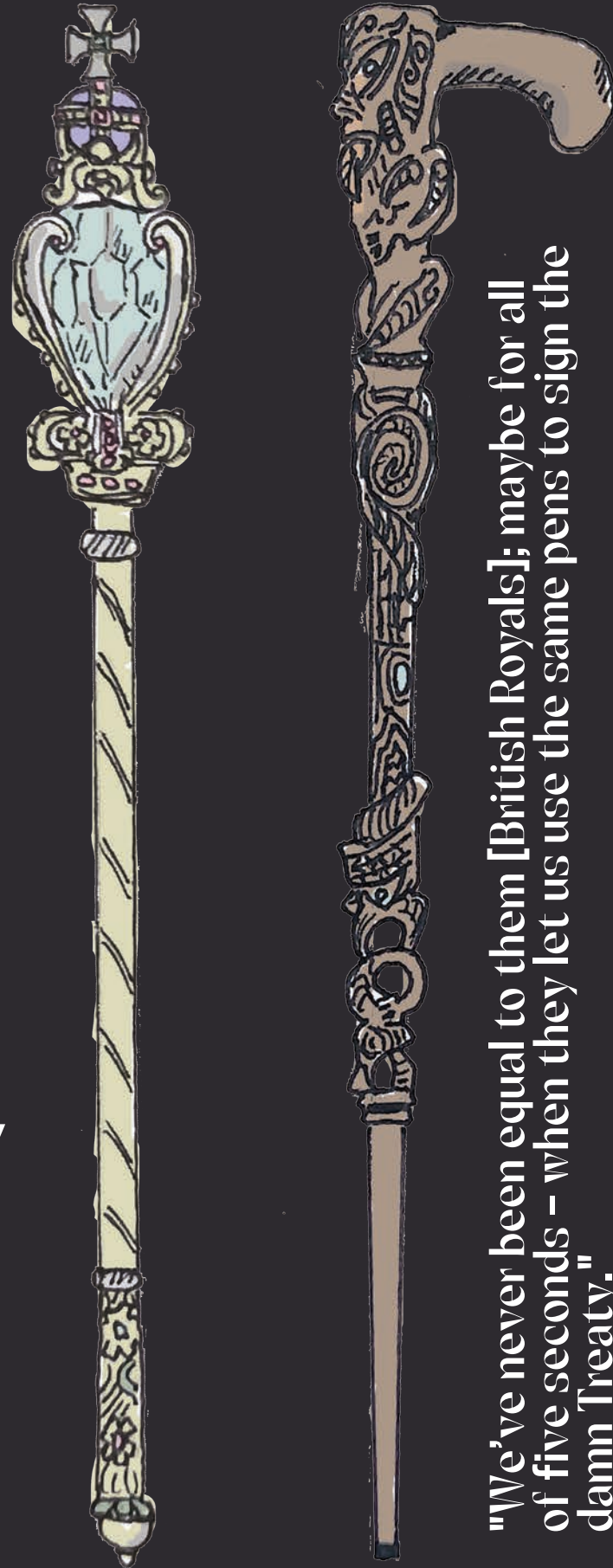
The word 'budget' is not in your vocabulary, illustrated by your devotion to the microtrends of Glassons or Hallensteins. You probably still buy takeaways on the reg despite living in a hall because the lasagne 'isn't how mum makes it'. You're popular among mates as a rare car owner for late night supermarket trips, and odds are you all wear Oodies with varying forms of 2014 Pinterest era imagery (looking at you, avocados). Do everyone a favour and throw them on the next couch burning you attend.



AN INDIGENOUS OPINION ON THE QUEEN'S DEATH:

Heavy is the head that wears the crown, and heavy are the hearts of the systematically oppressed.

By Skyla, Ngāti Hine



"We've never been equal to them [British Royals]; maybe for all of five seconds – when they let us use the same pens to sign the damn Treaty."

As the world remembers Queen Elizabeth II, it is clear that for many, her 70-year-long reign symbolised great strength and familiarity. However, with the #RoyalFamily TikTok hashtag skyrocketing to 17.7 billion views, and Parliament's recent declaration of September 26th as an official day of mourning, several Indigenous and minority groups have taken to social media to share their sentiments for the late Queen.

It's nothing new to ask that POC remain silent in times when the Western world is struggling. But the monarchist arguments and tributes work to actively gaslight minority groups into silence, to feel empathy for a family who has rarely shown empathy to them. Where was the "have some respect" for the Māori ancestors whose remains were stolen to be displayed in museums? Or the Indigenous children who were abused and quietly disposed of?

For many Māori, the Queen's passing overshadowed the incredible time that is Māori Language Week. This year, in particular, celebrated 50 years since the signing of the Māori Language Petition: the legal acknowledgement of te reo Māori as an official language. However, that isn't to say there have not been troubles in normalising the Māori language and culture amid an abusive colonial empire, in the name of the Queen and the Crown.

The legacy of the British Royal Family is riddled with controversies, particularly their long-lasting, detrimental impact on Indigenous and minority groups. While Queen Elizabeth II was not at fault for the decisions made before her time, it is also she who upheld and benefitted from those very decisions. To pretend she was unaware of the damages the British Royal Family have caused is an insult to all Indigenous and minority groups who have suffered under British rule. On the other hand, plastering the British Royals across social media platforms acts as a painful reminder for many BIPOCs; recent graduate Madison Chambers-Coll (Ngāti Rangitīhi, Ngāi Tūhoe) shared that she has since removed herself from platforms such as TikTok, due to her 'For You' page being "absolutely plagued with royal shit". For Madison, the Royal Family are a symbol of colonialism, and a group of insignificant people with a platform. "She [Queen Elizabeth] didn't mean anything to me. A dead person is a dead person. People deal with grief in different ways, and her death resurfaced a ton of generational grief for us as Māori." Madison shared that the negative response to remembrance posts and gatherings has been a result of the terrible relationship the British Royals have created with POC, through an oppressive system built on institutional racism and white supremacy.

But it isn't just Māori who have felt the sharpness of the Royal Family's knife - Kenyans are suing the British Government for up to \$200B in reparations for land theft and violent colonial abuses. For nearly seventy years, Talai and Kipsigis people were forced from their land to establish tea farms for white settlers, subject to several human rights violations as their land was stolen from beneath them. However, their claims are ignored by the British, "an act of gross, gross inhumanity and injustice", according to former Chief Justice of Kenya Willy Mutunga. Continuously dismissive, the lack of acknowledgement from both the Crown and Queen Elizabeth has fed into the nonchalant, unbothered nature that defines the British Royal Family. Queen Elizabeth never acknowledged the unearthing of thousands of Indigenous children on Canadian residential school sites - schools that were established in the name of the British Crown, and still existed throughout her reign. Many anti-monarch tributes are littered with the comments, 'Have some respect for the dead' or 'This isn't the time'. But when IS the time?

The Treaty of Waitangi was signed in 1840, but Aotearoa did not observe a Māori Language Day until 1975 - 135 years after signing as 'equal subjects' of the Queen. Furthermore, the Matariki bill was proposed in 2009, yet was not passed until 2022. Facebook forums and media outlets were used as breeding grounds for disagreements over Matariki as a national holiday. However, within a week of the Queen's passing, Parliament had announced a national public holiday. "People lost their rag over Matariki, then there were crickets over the Queen's Memorial Day - where was the anger for the random holiday?" Madison said, furthering the idea that a public holiday loses its meaning, especially culturally, when Māori are made to wait incredibly long periods to even be acknowledged. "It's just another meaningless day, I didn't know her, nor care for her. We've never been equal to them [British Royals]; maybe for all of five seconds – when they let us use the same pens to sign the damn Treaty."

Reviewing the Law Revue:

Laughing at law students is an experience I would happily pay for

By Zak Rudin

LAW
SCHOOL
MUSICAL

Disclaimer: this article was written by a law student (cringe).

Last Saturday night saw the return of the annual Law Revue, hosted in the first year law school chapel that is Castle 1. The theme: High (Law) School Musical. Critic Te Ārohi took one for the team and put their Saturday night in the hands of law students' version of entertainment. What could go wrong?

According to Christian, this year's Law Revue director, the show has become something of a "tradition." When asked how it compares with Med Revue and Capping Show, Christian explained that "law jokes distinguish it." Go figure. Meanwhile, choreographer Lokye said Law Revue was "less effort and higher reward." Critic Te Ārohi hopes that philosophy is also working out for law students' studies.

Going in, there were mixed expectations. Second year law student Chris told Critic Te Ārohi that he's

a law student, so was naturally "obligated" to go. Amongst the law students who had no shame in saying they were law students were a smattering of (you guessed it) med students. Becca was cautiously optimistic, saying, "I like High School Musical, so why not Law School Musical?" Meanwhile, Lucy was slightly more pessimistic, saying "High School Musical isn't even a proper musical." Roasted. When asked what expectations audience member Jack had, he responded saying "none," before hastily adding, "in the best way possible." Indeed, having low or (in Jack's case, no) expectations lowers the chance of disappointment. Much like sending your kid to law school.

The main storyline followed a law school romance, complete with crippling anxiety, back stabbings and the special type of entitlement only law students have. However, as with all revues, the main plot was secondary to the skits. The show set the tone with a sombre acknowledgement of the passing of

her majesty Queen Elizabeth II, "mother to multiple paedophiles." Some of the skits incorporated law references into classic hits, such as the "House of Lords" reciting the lyrics of "Royals" verbatim, and "Roe Roe Roe vs Wade." Other, more niche, skits made fun of teaching staff, such as an impersonation of a professor, and the vanquishing of "T-Rex Ahdar - the homophobic dinosaur" with a rainbow flag. But in the end, Critic Te Ārohi came away remembering "boobs haha" as one of the most memorable jokes.

Law Revue walked the line between funny and marginal on more than a few occasions. One such skit involved a play on words of "due date" to "Jew date" but in reality was more of a play on antisemitism. Another skit implied Polytech students have the right to park in "disabled parking."

Christian told Critic Te Ārohi that they had "less time and resources [this year]," but, "made it work with what they had". If they had one thing, it was weekly

flat parties as a major incentive for cast members signing up. "[The] best skit ideas come with a wee bit of alcohol," said cast member Seth, which is also how this magazine is made.

The director of Med Revue, who happened to be there at the time, gave Critic Te Ārohi her hot take, saying there has been a "lack of incoming talent" across all the revues this year. This could be due in part to our ol' mate Covid, or maybe the students with stage talent this year decided they would actually enjoy their life and pursue their passions. For the rest of us, we'll keep living for those annual law school productions to give our life meaning.

In the end, it isn't about the quality of the show but the friends you make along the way (or something like that). "The audience laughed and that's what matters," said Becca.



TE ROOPŪ MĀORI 2023

EXECUTIVE ELECTION NOMINEES

TUMUAKI

**CLAY
MCQUEEN**

Mauri ora e te whānau! ko Clay McQueen tōku ingoa he uri au nō Ngāpuhi, Otaua, Wainui, Mataraua anō hoki. I te taha o tōku pāpā he uri au nō Kawhia me Whaingaroa, he mangainga o Hoturoa. Ka mutu, i tipu ake au i Te pū o te Wheke. I'm currently studying a degree in Health Science, majoring in Māori Health. Throughout my years of study I have taken the opportunities to grow and develop as a learner, in doing so I have found my 'home away from home' within Te Rōpū Māori. From this whānau I've had the privilege of experiencing their aroha and support, to learn more about myself and my strengths being māori, it's only right I return this aroha to new taurira. I value the uniqueness of our culture and want to ensure that we as a whānau move forward together.

He waka eke noa.



KAITUHI

**HINEANI
CAMPBELL-
COLLIER**

He iti kōpara e pīoi ana i te tahi o te Kahikatea, he uri nō ngā iwi kārangaranga o te rohe o Mātaatua, o te Tairāwhiti, Tainui, Ngāi Tahu anō hoki. E mihi kau ana ki a koutou katoa. Ko Hineani Campbell-Collier ahau. Ko te tohu matua e whāia nei, ko te Hauora Māori (Bachelor of Health Science majoring in Māori Health).

I would value the opportunity to support taurira Māori as the kaituhi (secretary) for Te Rōpū Māori. Te Rito have organised many amazing kaupapa that strengthen a real sense of belonging. I believe it's important for current and future taurira to be supported, and have a sense of belonging so they can walk confidently in Te Ao Māori and Te Ao Pākehā. Creating connections through kai tahi, waiata tahi, and kōrero tahi is so important when we are in this Western space.

Nau mai haere mai!

TUMUAKI TUARUA

**HAKI
HAMILTON**

I am someone fortunate to have grown up in an environment that cultivated my passion for te reo māori and te ao māori in general. These experiences have endowed me with a sense of pride in our mana māori and our identity as people. Coming down to Dunedin from a place like Tauranga and noticing the massive difference in culture and priorities shocked me initially and made me really appreciate a place like Te Rōpū Māori and its ability to be a kāinga rua for taurira māori. In applying for the Tumuaki Tuarua position I aspire to take an active role in cushioning the shock for taurira hou and reinforcing an internal culture that promotes consistency, transparency and flexibility so that taurira in any step of their personal and academic journeys are well informed, aware and wanting to utilise what it is that we can do for them.

Ngā Manaakitanga,
Nā Haki



KAI PĀPĀHO
MATUA

**GRACE
HEMARA-
TYLDEN**

Kia ora e te whānau

Ko Grace Hemara – Tylden toku ingoa. He uri ahau no te Hokianga-nui-a-kupe me te awa tupua o Whanganui. I currently study a BA in Indigenous Development with a minor in education and throughout my journey I have come to realise that all of my strengths come from my taha māori. I am passionate about my culture and love to encourage others to set out on their journey, whether that be re-connecting with their taha māori or expanding their knowledge of Te Ao Māori. If I could be given the opportunity to encourage more taurira to do that on a larger scale, I would fulfil that duty to the best I can. Te Roopu Māori offers so much support to taurira and has for me over the years, so now I want to be able to provide that same support for others.

E mihi ana!



ĀPIHA HAUORA

**DISTANCE
TAKAMORI**

E nga maunga whakahi, e ngā puke kōrero, E nga awa whakaterere taniwha. Tenei te tuku aku mihi ki a koutou o nga taurira māori. Ko Distance Takamori tōku ingoa. He uri whakaheke Nō Taranaki, kai tahu, Hamoa anō hoki.

Tēnā Tātou, my name is Distance Takamori and I'm currently studying a BA in Māori studies and History. I am applying for the position as Āpiha Hauora for 2023. Te Rōpū Māori has blessed me with many opportunities. I'd like to use this opportunity to share my knowledge and experience with all of you. I am passionate for hauora Māori as I believe it plays a large part of who we are and what we are capable of. One vision I have for our Te Rito is to encourage taurira to step outside their safe space and help guide them to find their home away from home.

Mauri Ora!



ĀPIHA
MĀTAURANGA

**NGAROMA
BENNETT**

Tū ana au i te puketapu o Opekerau, hāngai taku titiro ki te riu o Tamatea Mātangi ki ngā whenua o aku tīpuna e. Ko Ngaroma Bennett tōku ingoa. He kākano tēnei nō Te Whakatōhea, Ngāi Te Rangī me Te Arawa anō hoki.

Mauri Ora e te iwi, My name is Ngaroma Bennett and I am currently studying a BASci majoring in Māori Health. I am applying for the role as cultural and educational officer, as I am very passionate about our beautiful culture and all the unique things it comes with. I want to use my knowledge and skills to create a welcoming space for all our taurira, and make known that Te Rōpū Māori is your kāinga rua. No matter where you stand with your cultural identity, I encourage all taurira to come along and embark on this journey with us.

Tēnei au ka mihi.



KAI WHAKAHAERE
KAUPAPA

**TOMURI
SPICER**

Tēnā koutou katoa e hoa mā! Ko Tomuri Spicer ahau. He uri ahau nō Ngāpuhi nui tonu, but I was born and raised in Te Wai Pounamu. I am in my second year of a BA majoring in Archaeology and Māori studies, with potential changes into something musical thanks to being awarded the Six60 scholarship. I am of Māori and NZ European descent.

As Social and Events officer for Te Rito in 2023, I plan to organise heaps of amazing events to get all of our current taurira (and future first-year taurira) involved in the awesome Te Rōpū Māori whānau-whānui. I'll be hanging around the TRM whare too, so whenever you need help with uni work, waiata stuff or just keen for some yarns, nau mai!

**LOCAL
PRODUCE**
By Jamiema Lorimer

BO AND THE CONSTRICTORS

If you're a breather and spend your Thursday through Saturday nights at Dunedin Social Club, then you're probably already familiar with BO And the Constrictors, who describe their sound as "modern vintage pop rock." Hot off the release of their EP 'Love', Critic caught up with frontman Boaz (Bo) Anema.

BO And the Constrictors have been making music together since 2019 and first formed out of an amalgamation of bands. Right now, their lineup is Bo (vocals and rhythm), Dean Armitage (bass), Jack McRae (drums) and Jacob Rutherford (lead). Bo studied composition at Otago Uni, wrapping up in 2018, doing his music honours in audio production. He provides the lyrics, while the band is highly collaborative in creating their material. "As a solo musician, I was always scared of working in a collaborative style with another songwriter...but I've found that, especially working with BO And the Constrictors, we can just throw ideas together. No one's like 'nah I don't wanna do that,' we at least try it out and see what happens. It makes the process really easy."

Last Friday, the band released their first EP titled 'Love.' The EP is three tracks, with all the songs unpacking a certain aspect about the experience and theme of love. "'Love' is the title track and it's all about love, creatively. How it makes you feel good sometimes and you don't want to let it go. The second track is called 'Suzy', which is [about] pining for someone's love and feeling rejection. It's a bit of a juxtaposition to the first track," says Bo. "The final track 'Twelve More Years' breaks from the former thematically, but at the same time is sonically the second movement of 'Suzy'." Essentially, the pair of songs are BO And The Constrictors' 'Bohemian Rhapsody'

moment, melding together from their vast experience playing live. The song is about environmentalism and the dread from the increasingly visible marks of climate change in our daily lives. "There was an article saying that we had basically twelve years left before the world was ruined. It was after the Aussie fires, when we had that New Year's period where everything was dark and orange in the night sky. That's where the lyrics of the song were inspired."

Just over a month ago, BO And the Constrictors played Wellington's 'Beervana'. The craft beer and food festival seems like the natural level up from DSC, just surrounded by fancier beer and slightly fancier revellers. The band were handpicked along with two other local bands, to travel up as part of the Emerson's entourage. They had the privilege of headlining Emerson's stage on the Saturday night, where their covers of classic drinking songs pulled about five hundred listeners, the biggest crowd they've played to yet. Bo describes it as a beautiful experience. "It was that little taste of touring life as a band, for just a weekend... I think it's the biggest achievement we've had as a band so far."

You can stream 'Love' by BO And the Constrictors on major streaming platforms and follow the band on Facebook or Instagram (@boandtheconstrictors). To celebrate their release, the band are playing at Ombrellos on the 13th of October, before another release gig up in Otautahi. They'll also be playing amongst an incredible lineup at the Waitati Music Fest on the 5th of November. On a final note from Bo: "If you like the sound of the EP, the live version is much better. Come along to Ombrellos."

In the Eye of the Beholders

By Esmond Paterson & 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.



Hurahia ana kā Whetū – Unveiling the Stars

A new look at what we look at

Esmond:

I'm looking at an artwork that hangs. It's very tall and thin, made of a material that is associated with florists. There is a repeating motif that refers to navigation traditions, and the work relates to cultural practices taught to this artist by their grandmother. This work challenges the divisions between art and craft.

Maddie:

Ok, the florist hint is a giveaway! Is it the weaving made out of florist's ribbon that looks like a huge bridal veil dotted with stars, by Ani O'Neill?

The answer:

Correct! We're looking at Ani O'Neill's 1993 piece Kua Marino te Tai (The Sea is Calm), a work made of woven florist's ribbon. It's part of Dunedin Public Art Gallery's Hurahia ana kā Whetū exhibition, and one that perfectly captures the overarching theme of navigating the gallery's future by the "star" works in the collection.

After a short hiatus, we're back at the DPAG! We're checking out *Hurahia ana kā Whetū – Unveiling the Stars*; a collaboration between the DPAG staff and Paemanu, a group of Kāi Tahu contemporary visual artists, curated largely from the gallery's permanent collection. It's a star-studded new look for the DPAG; a glow up, if you will.

The exhibition is housed within the large ground floor gallery spaces. This is a space that is reserved for the display of works of the DPAG collection, which holds Aotearoa New Zealand art from as far back as the 1860s, as well as a range of significant historical and contemporary works. In *Hurahia ana kā Whetū* the collection has been re-analysed by Paemanu and curated through a Kāi Tahu lens.

A prime example of this is the entranceway of the gallery, which is arranged in an artistic representation of a marae. Cath Brown's *Karanga Ngāi Tahu II* (2002), calls out to visitors, inviting them into the space. The walls of which have been transformed into the art installation *Kua hoki mai ngā Karae* by Ross Hemera. Motifs inspired by the rock art of ancient Māori are drawn directly onto the walls with traditional pigments. Turning a corner, the walls are flanked by Michael Parekowhai's *The Bosom of Abraham* (1999). These fluorescent lights, screen printed with kowhaiwhai patterns, act as the interior supporting posts and panels of the marae. Finally, a series of watercolours by Frances Hodgkins hang on the back wall as portraits of tūpuna. While the identities of the wāhine depicted in these paintings are unknown or lost, they sit in a position of power and love, reconnecting them to their iwi.

We noticed that works are displayed in interesting relations to each other. For instance, Shona Rapira Davies' *Prototype for the Poles* that Hold up the Sky (1991) is a sculpture that depicts Tāne in a handstand,

ready to push and separate Rangi and Papa. Looking through Tāne's legs we can spot his domain: the forest. Hanging on the opposite wall is *I thought I heard you crying in the forest* (2020), a playful acrylic painting by Ayesha Green that depicts a range of flora found in Aotearoa New Zealand. It can be fun to discover these connections between the works, or to forge your own.

Something funky and novel, which represents the exhibition's overall dedication to revitalising and democratising the art institution, are the extended labels. Where art labels are often filled with jargon or obscure, vague symbolism, probably confusing the reader more – and further gatekeeping the art world while they're at it- these labels are written by members of the public, in response to works that excited them. These responses take different approaches, some analytical, but many personal or poetic too. Reading them really makes you see each piece in a new light, and you may even spy a familiar name or two; see if you can spot Esmond's one!

This exhibition may strike the viewer at first as a mish-mash, hodgepodge collection of works from different eras, mediums and cultures, but it is this juxtaposition that reminds us that we are looking. That exhibitions are never arbitrary, but a conscious cultivation of values. *Hurahia ana kā Whetū – Unveiling the Stars* offers a much-needed Kāi Tahu perspective, reckoning with the past in order to navigate the future.

Kia whakatōmuri te haere whakamua // 'I walk backwards into the future with my eyes fixed on my past'.

Recommended song for your visit: *Not Only I* by Courtney Barnett and Marlon Williams.

Ani O'Neill
[b.1971 New Zealand Cook Islander]

Kua marino te tai (the sea is calm) 1993
Florist ribbon

Collection of the Dunedin Public Art Gallery
Purchased 1997 by the Dunedin Public Art Gallery Society

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SKUXX FOOD

BY ROSIE JOYCE @SKUXXFOOD

RICE PAPER DUMPLINGS



Ideal for when you want something fried but also haven't eaten a vegetable in a while.

INGREDIENTS

Makes 5-6 (1-2 servings)

150 grams (ish) mushrooms, finely diced	2 tablespoons of soy sauce
3 cloves garlic, minced	2 teaspoons sesame oil
1 thumb of ginger, finely grated	2-3 teaspoons sriracha (depending on your spice preference)
1/8 green cabbage, finely diced	Rice paper rolls
1/2 carrot, grated	Oil for frying
2 spring onions, finely chopped	Soy and chilli oil for dipping

METHOD

1. Add around 2 tablespoons of oil to a pan over a medium heat. Add the mushrooms and cook until soft. Add garlic and ginger and cook while stirring for a further 2 minutes.
2. Add the rest of the vegetables and cook for another 4-ish minutes, until everything is well combined and soft. Then add soy sauce, sesame oil and sriracha, mix well to combine and remove from heat.
3. Add some water to a shallow bowl or plate. Submerge a rice paper for around 20-30 seconds then transfer to another plate. Place around 2 tablespoons of mixture to the centre of the rice paper roll: fold the sides in together to enclose the filling. Soak another rice paper and double wrap the dumpling. Repeat this process until all of the filling is used.
4. Add a tablespoon of oil to a clean pan over a medium-high heat. Add the dumplings to the pan and fry on each side for around 5 minutes, or until golden brown. Serve with some soy and chilli oil for dipping, enjoy!

BOOZE REVIEW:

PURE BLONDE

Tastes Like Giving Up

BY CHUG NORRIS

Pure Blonde Ultra Low Carb Lager is the type of beer that you drink when you are tired of life. When the joy that you used to receive from simple things like a cold beer has faded into the monotony of the semi-alcoholism of suburban BBQ culture.

But there is also something deeper. You buy a box of Pure Blonde because you are afraid. Afraid that the joy you receive from a better beer might remind you of a time when you actually cared about things and enjoyed yourself. Afraid that drinking anything other than flavourless trash like Pure Blond will shatter the fragile illusion of your dull life. Afraid that drinking something good will make you want for something more, something that you don't have the courage to take.

Maybe you hate yourself for all the things that you haven't done. The boredom of drinking Pure Blonde is a perfect match for the endless replays of missed

opportunities that loop over and over in your head. 'Why didn't I travel overseas? Why didn't I commit to that relationship?' you think as you sip at a Pure Blonde, the thin and bland liquid not making a dent in your melancholy.

But the BBQ calls and as you tend to the sausages, steak, and chicken kebabs, your tears fall and season the food a little extra. As you eat, someone compliments you on the food, keen to know your secret. 'Sadness,' you say. Everyone around the table laughs. You laugh with them. Then you grab yourself another Pure Blonde.

Tasting notes: watery, odourless, cardboard.

Froth level: lower than a BA's career prospects.

Tastes like: sadness, a mid-life crisis.

Overall rating: 3/10 you don't deserve to end up like this.

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HOROSCOPES



AQUARIUS Jan 20 – Feb 18

Should you go out tonight? Yes. Yes you should. Go and buy yourself an aviation cocktail and be sexy and mysterious somewhere. The stars say so.

Movie you should revisit: Kill Bill Vol. I.



PISCES Feb 19 – Mar 20

Don't settle for being treated any other way than what you would accept for your bestie. If you wouldn't want it for them, you shouldn't want it for yourself. Know what you're about! To be cringe is to be free.

Movie you should revisit: Muriel's Wedding.



ARIES Mar 21 – Apr 19

Is it that deep Aries? Like is it REALLY that deep? When was the last time you indulged yourself in a hobby? Read a book? Played an instrument? Maybe focus on that instead.

Movie you should revisit: Silence of the Lambs.



TAURUS Apr 20 – May 20

You're learning to step into your power and lead with confidence. Shed that stress and go forth! You got this.

Movie you should revisit: No Country for Old Men.



GEMINI May 21 – Jun 20

Please, I beg, start eating a proper breakfast. You need to get your protein in the morning or you're just going to keep spiralling into a rage for the rest of the day. It's not cute. I recommend a breakfast BLT.

Movie you should revisit: Ratatouille.



CANCER Jun 21 – Jul 22

Be careful or you'll miss your chance! Leaving people on read isn't cute. Work on that communication, Cancer.

Movie you should revisit: The Matrix.



LEO Jul 23 – Aug 22

Damn, Leo, what's got into you? You've got some mildly insane vibes going on right now, but I kinda love it. Post something cringe on your IG story this week. Just break the hinge. Fuck it!

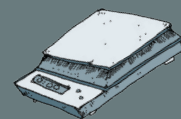
Movie you should revisit: The Truman Show.



VIRGO Aug 23 – Sep 22

You're not missing out on anything, and you're right where you need to be, Virgo. Kick that fomo to the curb and pay attention to how your body feels. Also, try going to bed before 1am. It sounds crazy but it actually kinda works.

Movie you should revisit: American Psycho.



LIBRA Sep 23 – Oct 22

How does it feel, Libra? For everything you've been working for to start landing at your feet? The last few months have been hard, and it's time for you to step into the light. You are worthy of the things you are receiving!

Movie you should revisit: Austin Powers: Goldmember.



SCORPIO Oct 23 – Nov 21

Here's my advice: eat a raw carrot on an empty stomach, every day for the next week. You are literally full of shit and something has to change.

Movie you should revisit: The Mummy.



SAGITTARIUS Nov 22 – Dec 21

I'm not sure how you've put up with it for this long but it's time to grow up. Your insistence on holding onto things is giving everyone around you the ick. Learn to detach!

Movie you should revisit: The Grand Budapest Hotel.



CAPRICORN Dec 22 – Jan 19

It's actually okay to be alone. You're an adult... Do you even know yourself? Delete Tinder and try meditation or something.

Movie you should revisit: Donnie Darko.

MOANINGFUL CONFESSIONS

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Signal Hole

My partner and I were both the first people in our respective flats to get Covid. Because of this, it meant that once we were done with our isolation and our flatmates got Covid, we didn't have to isolate, so we were able to see each other after their iso had ended. Being able to see them was great, but here's the thing: because both of our flats had Covid positive people, we couldn't go to each other's houses, and we wanted to fuck.

We had already talked previously about how we wanted to be more adventurous in our sex life and one of the things we wanted to do was have sex outside, so we started brainstorming. Our first stop was Woodhaugh gardens. We found a little bush area and started getting down to business. Clothes were coming off and we were having a great time, all very sexy and adventurous. People were walking past, we would keep going but more quietly (because while the idea of getting caught was *chef's kiss* impeccable, actually getting caught was not the vibe tbh).

While I was getting fingered, very close to cumming, there was a rustling and a noise coming from further in the bushes. I obviously panicked and started re-clothing myself because I've seen enough horror movies to know what happens to the rapscallions who fuck in the forest (I am also still unsure of what the noise was but I was not about to fuck

around and find out, as fun as a cheeky wee threesome with a demon/serial killer could have been). We went back to the car and got back to brainstorming.

Options considered were: my car (too small), the beach (too sandy), a motel (too expensive). At this point I felt like a teenager trying to sneak around without my parents knowing what I was getting up to.

We eventually gave in and headed toward the most stereotypical location any breather could imagine: Signal Hill. We parked up and went for a wander down the track, had a wee look at the stars (very romantic, I know) whilst surveying the area for an appropriate patch without anything that was going to stab me (safety first and nature is prickly). We eventually found a perfect section and before you know it, I was on my hands and knees getting absolutely pounded in the wet grass while people passed by us none the wiser. We finished up, caught our breath, got dressed and went back to the car to drive to our respective houses, satisfied with the way the evening ended. It was hot and the idea that someone could have caught us made it even better. Although next time I might suggest that we face the other way so we have a nice view to accompany our activities.

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

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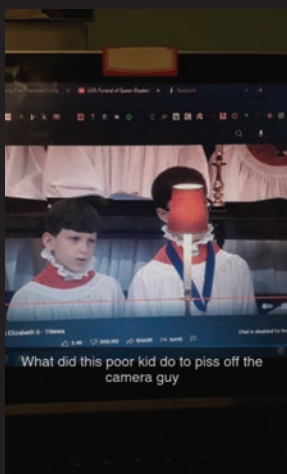
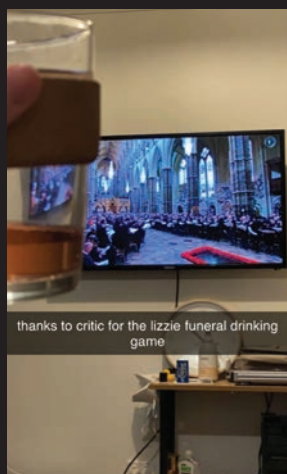
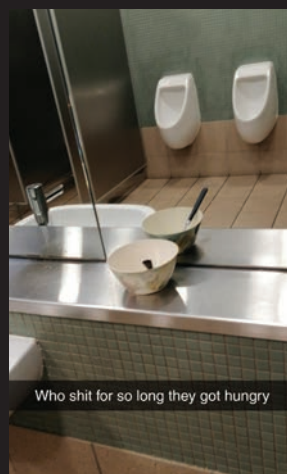
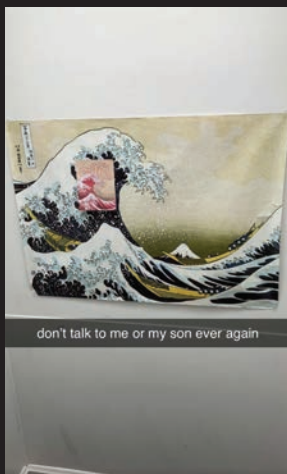
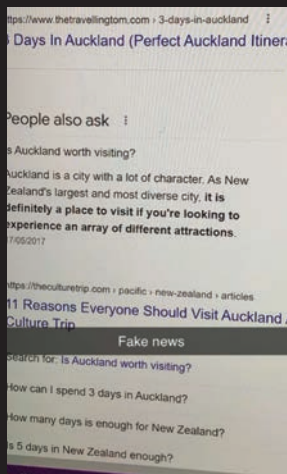
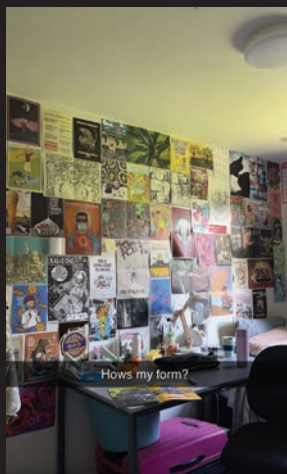


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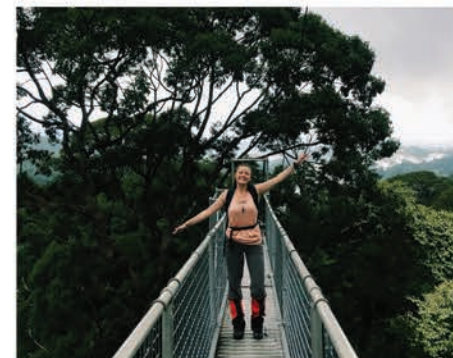


From Otago to Antarctica NZ: Landing a dream job in science communication

Annie Robertson Master of Applied Science in Science Communication

Annie Robertson (Ngāi Tahu, Kāi Tahu) has secured her dream job as a science communication advisor at Antarctica New Zealand. "I still can't believe I have this job", Annie says. "It was the type of role I was aspiring to achieve sometime in the future." Like a lot of students finding their passion in sciences, her path was guided by many different signposts. While being fascinated by insects from an early age, spending hours poring over the drawers of insect displays at museums, it wasn't until her undergraduate studies in ecology that she learned about the career options available. She enrolled in a tropical ecology paper, which involved a field trip to Borneo taken by the late Professor Phil Bishop – a trip that Annie would later describe as "life-changing". It was Bishop who told her about science communication.

"As soon as I started studying science communication ... everything just seemed to fall into place from there. It also made sense, as even though I hadn't exactly noticed it before, I enjoyed telling people about science as opposed to actually doing it." Her continuing interest in insects was fuelled when, as part of her master's, she spent three weeks on an internship with the invertebrate team in the natural history department of Te Papa Tongarewa. Annie helped with developing educational displays, research and communicating about insects; she observed that what she was taught in the Department of Science Communication was also relevant and applied by colleagues in the museum. "I was in a meeting the other day and just thinking about how my job is so cool. I'm surrounded by all these incredible scientists doing actual science which is making a real impact, and I'm so fortunate to get to communicate it."



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