

## **Hocken Collections**

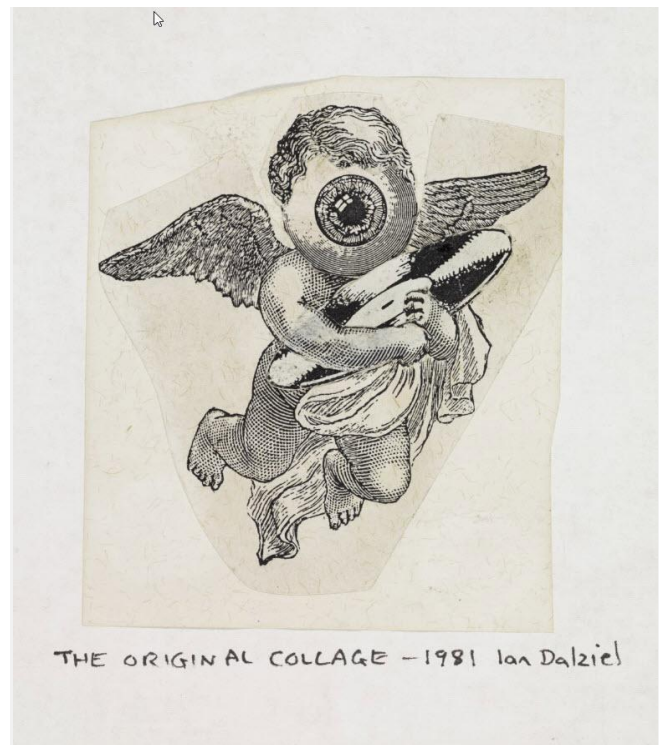
[Some of you will have seen the advertisement for the exhibition under the title Stop Press, 'The Art World of the Hocken' in *Flotsam & Jetsam*, No. 95, March 2022, p3. **N.B. The Exhibition is now open until September.** The following piece expands in greater detail the dimensions of the display, with thanks to Amanda Mills and Katherine Milburn of the Hocken Library staff].

*Post researched and written by Amanda Mills. Curator Music and AV, and Katherine Milburn, Curator Ephemera.*

*Kaleidoscope World: 40 Years of Flying Nun in Dunedin* explores the Flying Nun scene in Dunedin – from the early origins with The Enemy through to the contemporary local music scene which looks beyond Flying Nun. The exhibition pulls material from across the Hocken's rich collections as well as some iconic and visually arresting loans from people central to the music scene, while also featuring a commissioned artwork by Robert Scott (The Clean, The Bats). This blog post highlights three works featured in the exhibition.

The central exhibition image is the collage of a one-eyed cherub holding a record, created by Ian Dalziel for the tenth anniversary of Flying Nun Records in 1991. Dalziel used the collage for the commemorative card set, taking original images of a cherub, hair, and an eyeball from the 1978 Harter's Picture Archive for Collage and Illustration, compiled by Jim Harter, and the image of a record from a magazine ad. The collage was again used on a 1991 New Year's Eve Flying Nun gig poster at Christchurch's Dux de Luxe, this time adding solar and lunar elements designed by Alec

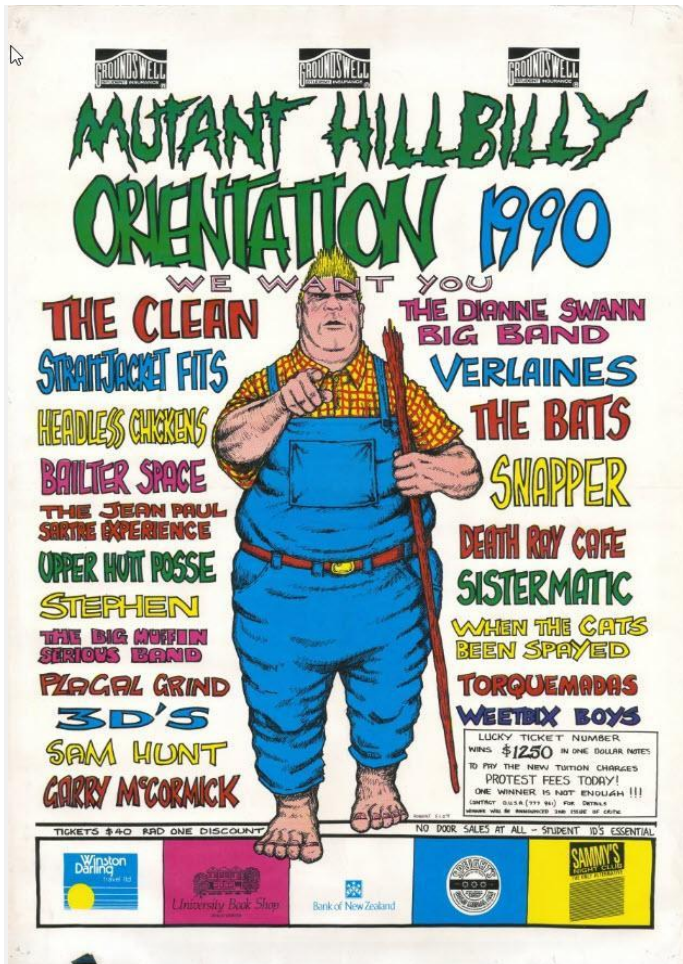
Bathgate (The Enemy, Toy Love, Tall Dwarfs). The cherub has become an iconic image associated with Flying Nun – it was used to heavily promote the label's 25th anniversary and has more recently been re-imagined as a t-shirt motif.



Ian Dalziel, (b.1957), *The Original Collage*, 1991, collage and ink on paper, 135 x 135mm, Hocken Collections Uare Taoka o Hākena, University of Otago, V2015.14.1. Given by Warwick Eade, 2015. Part of the artwork Commissioned for Flying Nun Records, on the occasion of their 10th anniversary. Permission to use kindly granted by Ian Dalziel and Flying Nun Records.

Conceived by Stephen Hall-Jones, Social Activities Manager for the Otago University Students' Association, and strikingly brought to life on a poster by artist Robert Scott, 'mutant hillbillies' was a memorable and successful 1990 Orientation theme. With his friend Michael Tull, Hall-Jones introduced the

full story in a calendar where each page depicted a hillbilly family member. (The Hocken would be very grateful for a donation of this calendar should anyone have one spare.) The poster advertised a 12-night programme of events described by *Critic* as ‘...a veritable feast for those people who are into New Zealand music’. Robert Scott was not only the poster artist that year, but he also performed as a member of two of the drawcard bands: The Clean and The Bats.



‘Mutant Hillbilly Orientation 1990’ Dunedin: Otago University Students’ Association, 1990. Eph-0069-LG-D-03/01 Posters collection, Hocken Collections, Uare Taoka o Hākena, University of Otago. Permission to use kindly granted by OUSA.

For Flying Nun’s 15<sup>th</sup> anniversary in 1996, the label commissioned five musicians signed to the label (who were also visual artists) to create a limited-edition artwork, an etching on a 7” vinyl disc with an accompanying label on the reverse side of the disc. These discs featured no music and were designed purely as collectable promotional items. There was no specific brief, and each artist – Alec Bathgate, Chris Knox, Sean O’Reilly, David Mitchell, and Hamish Kilgour – created an etching from their imaginations, which were quirky, abstract, or lurid. Alec Bathgate

created a whimsical illustration, a guitar playing figure seemingly hovering over volcanos, with the Auckland cityscape behind it. Bathgate remembers there being nothing meaningful in the illustration, as he recalls “I was just asked to contribute something and came up with that!”



Alec Bathgate. “Flying Nun Records 1981-1996: 15<sup>th</sup> anniversary label and etching.” Flying Nun Records, 1996. Hocken music collections Rec-S 3091. Hocken Collections, Uare Taoka o Hākena, University of Otago. Permission to use kindly granted by Flying Nun Records and Alec Bathgate.

Keen to see and hear more? Come and visit *Kaleidoscope World: 40 Years of Flying Nun in Dunedin* at Hocken Collections, open until September 2022. Open to the public, Monday to Saturday from 10am-5pm. 90 Anzac Ave, Dunedin, (03) 479-8868, or [www.otago.ac.nz/hocken](http://www.otago.ac.nz/hocken)

### MESSAGE FROM THE CHAIR

Greetings to you, our Friends of the Hocken Collections members.

Subscriptions and Donations: We appreciate your support and thank you to those people who have paid their subscription and joined as Life Members. Do phone our Treasurer Carol Melville at 021 617 466 if you are unsure of matters relating to subscriptions. You can pay via online banking through the website [hockenfriends.org.nz](http://hockenfriends.org.nz)

If you are a Life Member do please consider a donation to our Friends of the Hocken Collections Award Fundraiser. Our Award has resulted in two excellent outcomes including a book by Laurence Fearnley and



Paul Hersey, while Dr Jonathan West will be our speaker on 2 September this year, after two cancellations due to COVID-19. Jonathan has a book coming too. The Award has given them time and resources to use the Hocken for their research and we all benefit through the result of their endeavours and the publicity.

Dr Claire Matthewson and the Awards Sub-Committee are aiming to open applications for the Friends' third award round in July this year. Do encourage and support our activity.

Stay safe, Louise Croot

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### Office Bearers for 2021-2022

- President - Louise Croot
- Immediate Past President – Donald Phillipps
- Vice-President – Lorraine Isaacs
- Hon. Secretary – Mark Hughes
- Hon, Treasurer - Carol Melville
- Committee - Tom Brooking, Claire Matthewson, Sarah Gallagher, George Davis
- Hocken Library representative - Anna Blackman, for attendance and liaison role, Lynn Benson (Acting Hocken Librarian).

### What's happening?

20 <sup>th</sup> July	?
2 <sup>nd</sup> September (Friday) – Deed of Trust anniversary	Jonathan West – FOHCs Award recipient 'Winsome to Worldly Wanaka: Lake, Land & People' Jonathan has a contract with OUP to publish the book on the southern lakes by 2024
16 <sup>th</sup> November	AGM @5.30pm <u>then</u> Talk Series @ 6.15pm ?

### HOCKEN NEWS

**Hocken Staff:** As there has been considerable change in Hocken staff over the past two years the editor decided that it would be considerate to let *F&J* readers know who the present staff are.

**New Staff:** Catherine Hammond, newly appointed Hocken Librarian



We are delighted to announce to the Friends of the Hocken that a new Hocken Librarian has been appointed to replace Sharon Dell who retired at the end of 2021. Catherine Hammond has been appointed to this role and will start with the Library on the 27<sup>th</sup> June 2022. With a Bachelor of Arts in Art History from Auckland University and a Master of Library and Information Studies from Victoria University, Catherine has a long career working with a range of documentary heritage collections and a wealth of experience with publications and exhibition programmes. She is currently the Head of Documentary Heritage at the Auckland War Memorial Museum Tāmaki Paenga Hira where she manages a team of curators and collection managers responsible for pictorial, manuscript and published collections. Prior to that Catherine managed the E H McCormick Research library at Auckland Art Gallery. We look forward to welcoming Catherine to the Library and we hope that Catherine will be able to address the Friends of the Hocken at some stage during this year.

## **Hocken Review, from the assessment by the Quality Advancement Unit:**

In October 2021 the University Quality Advancement unit undertook a review of the Hocken Collections. The review panel comprised a number of internal University of Otago staff and academics with representatives from an Australian academic library and from the wider GLAM (Galleries, Libraries, Archives and Museum) sector. The panel was co-chaired by Edward Ellison and Professor Tony Ballantyne (DVC, External Engagement). A substantial number of written submissions from across the university, including Hocken staff and the wider stakeholder community were considered by the panel. The panel also met in person with a wide range of staff and stakeholders. The outcome of this process was a Review Recommendation Report comprising a number of commendations and recommendations. The Report affirmed the institutional importance of Hocken Collections and their broader cultural significance. It identified real strengths in the Hocken Collections, especially the depth of its holdings and the expertise and commitment of its staff. It also suggests a programme of substantial change, designed with the future of Hocken Collections in mind and responding to the question of what should Hocken Collections look like in 2026. The review process was a positive experience for those staff involved in making written and oral submissions and in its reaffirmation of the criticality of the Hocken Collections both within Otago University and the wider GLAM sector. A programme designed at implementing the review recommendations is being defined currently and will be carried out over the next few years. The Hocken Librarian will keep Friends of the Hocken updated on this programme of activities and initiatives over the coming years.

**2022 The Year of Glass and the Glass Ceiling**  
**Other articles – The Year of Glass and 50<sup>th</sup> anniversary of the Equal Pay Act. 2022 the “Year of Glass” and the concept of gender Equality and the Equal Pay movement are inextricably linked through the image of the Glass Ceiling, a powerful metaphor. The following signposts have been chosen as “Milestones” to be celebrated in 2022:**

- The 670th anniversary of the earliest depiction of eyeglasses in a painted work of art (frescoes dated 1352 by Tommaso da Modena in Treviso, Italy);
- The 200th Anniversary of the invention of the Fresnel Lens used in the seashore lighthouses that have prevented countless maritime disasters;
- The 100th anniversary of the discovery of ancient Egyptian Glass in King Tutankhamun’s Tomb in 1922;

- The 70th anniversary of the Pilkington patent in 1952 that heralded the float glass process and forever changed flat glass manufacture;
- The 60th anniversary of the Studio Glass Movement; and
- The Centennial Anniversary of the German Society of Technology (DGG). • The 45th anniversary of the Nobel Prize to Anderson and Mott for their studies on glass.

Toward a United Nations Year of Glass 2022 Glass for a Sustainable Society Glass has proven to be one of the most important materials enabling the development of contemporary human civilization. Glass is an input material for key cutting edge sectors, such as energy, biomedicine, agriculture, information & communication, electronics, aerospace, optics & optoelectronics, in addition to its traditional roles in architecture, automotive, houseware & packaging; all have impacted humanity. This enduring effect of glass on modern society has led some to propose that we are now living in The Glass Age.

The positive influence of glass on our world continues to expand as new glass products and processes are developed which address global challenges in energy, architecture, environment, healthcare, information and communication technology, photonics and more, all contributing to the Sustainable Development Goals of the United Nations. In support of the perceived role of glass in meeting these goals, the history of glass is packed with milestones that have forever changed our world. While the year of discovery or the culture which first used the material cannot be identified with certainty, archaeological finds and historical texts show that glass became an object of luxury, it had an important social role in burials and its use was widespread.

The technique of blowing glass was discovered two millennia ago and changed the way the glass was regarded. Clear vessels were invaluable for stimulating transport, trade, and storage. Applications expanded when moulds were introduced to control shape; artisans were free to make larger, more dynamic and intricate objects that were collected, traded and given as diplomatic gifts. Over the last millennium, the role of glass in our shared human cultural and material heritage has swelled: church windows have miraculously spanned the length of a building allowing light to flood the interior of sacred spaces, highly decorated goblets have celebrated the reign of a dynasty, and mosque lamps have communicated a patron’s generosity. In the last century float glass has come to dominate our architectural skyline and solar panels take a major role in the energy market, while in the art world it has transcended its classification as a craft material,

becoming integrated into the fine arts. The twentieth century has witnessed the growth of university art programmes, allowing the maker to transform from craftsman to sculptor, using glass for artistic expression.

Over the same period scientific and technological endeavour has been underpinned by glass. The development of optics gave rise to the telescope of Galileo and his exploration of the cosmos, while the microscope has opened up the study of cells, microbes and blood. More recently, glass has been the catalyst for the high-speed manufacture of incandescent light bulbs, photo-conducting glasses have revolutionized xerography, and glass-ceramics were born from the controlled crystallization of glass. Glass optical fibres are the hidden network behind the worldwide web, stimulating a change of paradigm that has caused a global communications revolution. In summary, glass is the transparent tool for developed and fairer societies, while compatible with a sustainable planet. It is also art, its history sharing the story and evolution of humankind.

Goals of the UN Year of Glass: The broader vision of a United Nations International Year of Glass 2022 (IYoG2022) is to celebrate the history, current state, and future of the most transformative material in the history of humankind. The UN has specific goals:

- Organize glass science and glass art festivals, workshops and other activities throughout the world to promote tolerance and build bridges between people and countries.
- Highlight the intimate link between glass, art and culture and the role of glass-based technologies in preserving mankind's cultural heritage.
- Hold: early in 2022 an inaugural Conference in Geneva, Switzerland; a capstone mid-year International Congress on Glass in Berlin, Germany; and finally a World congress/exhibition dedicated to glass art and history.
- Demonstrate through joint meetings that glass science and glass arts are effective means of uniting us while respecting our diversity.
- Enhance public awareness of the critically important role glass has played in serving mankind and advancing civilization throughout recorded history be it in architecture, the arts, communication, medicine, transportation, or other branches of science (aerospace, optics, astronomy... ).
- Stimulate international cooperation among professional scientific/technical and arts focused organizations, research institutes, universities, industry, museums, government agencies, and others involved in basic research, artistic and engineering applications involving glass and related materials.

- Promote glass as an important, inspirational and incredibly versatile platform to address some of the greatest challenges the world faces to ensure sustainable development and in improving the quality of life everywhere but especially in the developing world.

- Act as a catalyst for promoting interdisciplinary fundamental and applied research in materials science and engineering with a special focus on glass and amorphous materials. Materials have been the foundation of mankind's greatest achievements and their research and development are the key to sustainable and equitable future growth.

- Build worldwide educational alliances through activities aimed at science & engineering for young people, while addressing issues of gender balance and the particular needs of developing countries and emerging economies. There are many arguments which support glass as the significant enabling material for building sustainable societies. In the following, we review some recent and emerging glass applications that address many of the Sustainable Development Goals of the United Nations.

UN GOAL 5 (Gender Equality) While the world has achieved progress towards gender equality and women's empowerment under the Millennium Development Goals (including equal access to primary education between girls and boys), women and girls continue to suffer discrimination and violence in every part of the world. Gender equality is not only a fundamental human right, but a necessary foundation for a peaceful, prosperous and sustainable world.

Following Donald J. Johnston, General Secretary OECD, "Half of the brainpower on Earth is in the heads of women. Today, the difficulty is to move from the acceptance of equal rights to the reality of equal opportunity. This transition will not be complete until women and men have equal opportunities for occupying positions in power structures throughout the world." Feminist economists and sociologists have developed two powerful metaphors to explain the employment situation of women. The Glass Ceiling explains the difficulty many women experience to access the highest professional levels, the very limited presence of women in positions of power and the lack of recognition of the work of many female professionals. The Sticky Floor, on the other hand, refers to the large number of women condemned to occupy the lower ranks of the occupational pyramid: temporary, part-time, low-wage jobs, considered "unskilled". This is a floor from which women cannot easily escape during their working life and which daughters usually inherit from their mothers. The scientific world has historically mistreated women, and discrimination continues to be present.

On March 8th 2019 there was still only one woman for every nine men in the elite of European/Western science. European women scientists occupy very few decision-making positions; their jobs are often worse evaluated; they receive fewer funds and fellowships for their research; and their salaries are lower than those of their male colleagues. The European Technology Assessment Network (ETAN) report, published in 2001 by the Helsinki group concluded that the “under-representation of women threatens the goals of science in achieving excellence, as well as being wasteful and unjust”.

A statistical review of the position of women in higher education, research institutes and industry shows that, despite variations in systems and structures in different countries, the proportion of women in senior scientific positions is extremely small everywhere, demonstrating gender segregation in the scientific field. The gender imbalance in R&D institutes is similar to that of Universities. Moreover, the proportion of women in top positions as CEOs in industry is around 3%. To ignore these patterns is to accept discrimination. The report provides a shocking picture of exclusion and segregation, a common feature all over the world, and which is duplicated in the glass field and ICG.

Following the UN Beijing Conference on women in 1995, different reports have highlighted the importance of “mainstreaming”, or integrating gender equality, as a main policy to be implemented in Sci/Tech fields. The arguments in favour of having more women in research decision-making positions are abundant, from human rights and ethics to economics. The arguments for social justice and fairness are obvious, but there are also functional arguments: Diversity increases creativity, providing a substantially broader point of view, with more sensitivity and respect for different perspectives, which is invaluable within any organization. Diversity increases quality. The closer to reality the research is, the better it can produce results and products that people actually need and use. Gender equality improves efficiency as is confirmed by the recent orientation of universities towards business strategies. It is difficult to achieve female equality in a single institution or a field because this is a goal to be achieved across all fields, from academia to industry. But we can use a variety of tools to help women to achieve their full potential, and this applies in the glass field and ICG. Gender equality is a must in all ICG and Year of Glass activities to be achieved by recruiting top ‘glasswomen’ for committees, for plenary and invited talks, as well as positions at the CEO and Management Board level. The International Year of Glass 2022 will propose and support committees chaired by women,

and every committee should be highly diverse - from congress organising committees to every team running an activity. Educating companies and other platforms for talent in how to manage diversity and make it an engine for innovation and creativity is the best way to build a brighter, more diverse future. The limits to the participation of women in sci-tech are not professional, but social; they derive from a sexist educational model, which forces women who decide to work in science to identify themselves with models that pretend to be neutral but are subliminally masculine. In addition to implementing diversity and mainstreaming gender policies, the contradictions generated between quality and professional values, on the one hand, and expectations and social image of women on the other must be overcome. A commitment is needed to build another science from women themselves, another way of approaching scientific work - already inherent in Nature - which combines real options and does not require a choice between professional and personal life. Gender matters. Because women are half of the world, we must become half of the glass world, beginning with the main world association related to glass (ICG). This task transcends the world of research and industry because it must begin with the transformation of education into a co-educational project. With teaching that transmits transformative knowledge, that recognizes and incorporates the social relations of sex and constitutes a step towards a more complete culture, made by men and women. This is the challenge, because this is the future.

This basic analysis, derived from web material attached to the UN 2022 Year of Glass, makes clear the attachment between glass as a barrier and the present restricted position of many women in the world. The impact of the glass ceiling metaphor is both enticing and hurtful. While many women aspire to higher positions, which they intuitively recognise as being achievable based on their talents, they realise that the barriers created by a masculinist society only allow them to see them but not occupy them. The UN Goal 5 on gender equality sets an aspirational bar which perhaps can only be realised in a tolerant and well-educated society.

In New Zealand, despite 50 years of the Equal Pay Act (1972) and the following Equal Pay Amendment Act (July 2020 to be effective November 2020), only now are adjustments being made in the public employment sector towards pay equity for women in clerical positions. More detail on this matter can be found with [mbie.govt.nz](http://mbie.govt.nz) ‘Equal Pay Amendment Act’. Recent turmoil in the clerical sector and more visibly with the Nurses’ Unions and the District Health Boards

bears evidence that the action on equal opportunity realities is still overdue.

The glass ceiling and the sticky floor are metaphors for situations which still need remediation and resolution in this country.

The Friends of the Hocken Collections Inc.  
**THE FRIENDS OF THE HOCKEN AWARD 2023**

**Background**

To mark the occasion of its 25<sup>th</sup> anniversary in 2016, the Friends of the Hocken Collections (FOHC) offered an award of NZ\$10,000 to support a research project on some aspect of the historical development of culture and society in New Zealand, primarily using the resources of the Hocken Collections. Joint winners of the anniversary Award were Laurence Fearnley and Paul Hersey (for work undertaken in 2017), and their book, *To the Mountains: A Collection of NZ Alpine Writing*, was the very pleasing result.

In addition, as the Award competition had attracted a wide range of applications – for many eminently fundable projects in which the Hocken Collections’ resources were of vital or key importance – the Friends’ executive committee resolved to continue to offer The Friends of the Hocken Collections Award as funding permits. The winner of the second Award (for tenure in 2020) was Dr Jonathan West for field work and research towards his proposed book *Mirrors on the Land: Histories of New Zealand’s Lakes*.

**The FOHC Award 2023**

The Award’s value continues as \$10,000. Its intended outcomes in 2023 are – as in previous rounds – creatively open for project applicants themselves to develop and propose. Salient aspects such as the project’s medium, genre, scope, and purpose are prescription-free. Both collaborative and singular applications are welcome.

**Timelines**

Detailed Application Information will be available on the Friends of the Hocken Collections Inc. website <https://hockenfriends.org.nz/> from 1 July 2022.

The Closing Date for the Award to be held in the calendar year 2023 is 15 October 2022.

Applicants will be advised of the competition result by 30 November 2022.

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**Funding of the Friends of the Hocken Collections  
Award 2023**

The Friends of the Hocken Collections Inc. is currently fundraising for the \$10,000 needed for the Award described above.

If you would like to make a donation towards this, you may do so online, by direct credit transfer, to **WESTPAC Bank 03 0903 0393175 000**. (Please use [your surname] as Reference and “Award” as Code.) If making a donation to this account in-person at a Westpac Bank branch, please advise the Friends Treasurer, Carol Melville, of your contact and deposit details.

Receipts will be provided.

With any donation-related queries, please contact Carol on 021 617 466 or email [carolmelville@xtra.co.nz](mailto:carolmelville@xtra.co.nz)

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**FOHC MEMBERSHIP**

Subscriptions for 2022-2023: Individuals: \$30 per annum; Family: \$35 pa; Students: \$10 pa; Life: \$300; Life (Joint): \$350 pa; for Corporate Sponsor rates, please contact Carol Melville [carol.melville@xtra.co.nz](mailto:carol.melville@xtra.co.nz)

NB these increased in subscriptions apply from 1 July 2022.

*F&J is prepared by George Davis for the Friends of the Hocken Collections P.O.Box 6336, Dunedin North 9059 - [georgedavisnzer@gmail.com](mailto:georgedavisnzer@gmail.com)*

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