

Flotsam and Jetsam Number 98: December 2022

BUMPER CHRISTMAS ISSUE

FEATURE STORY - FOHC AWARD 2023



'Food is our common ground, a universal experience.'
- James Beard (chef and cookbook author)

The Friends committee is delighted to announce that Dr Emily Duncan is the recipient of the award for next year. A detailed description of her winning project, titled Establishment, is provided below for members' interest.

Emily Duncan is an Ōtepoti–Dunedin raised and based writer, dramaturg, and director. She won the 2020 Bruce Mason Award, the 2021 Adam NZ Play Award, as well as the Best Play by a Woman Playwright and the McNaughton South Island Play Award categories. She won the McNaughton Award again in

2022 for her adaptation of Katherine Mansfield's *The Woman at the Store*. Emily was the University of Otago Robert Burns Fellow in 2019. She is the co-founder of Prospect Park Productions, home of Ōtepoti Theatre Lab and Ōtepoti Writers Lab. She has a PhD in Theatre from Otago and trained at the Strasberg Institute in New York City. Her plays have been published by Playmarket in the anthologies *Here/Now* (2015) and *101 New Zealand Monologues for Youth* (2019).

Dr Duncan's project for the FOHC Award 2023, *Establishment*, will comprise research, writing, a workshop, and a live reading presentation of a series of monologues about dining establishments that operated in Dunedin between the late 1920's to the mid-2010's.

For a relatively small city with a short immigrant settler history, Ōtepoti Dunedin has been home to an impressively diverse range of dining establishments. Each restaurant, tea rooms, café, or takeaway represents the intersection of a particular dream or ambition, cultural identity, and economic circumstances within the city. People have gathered at these venues to celebrate or commiserate significant personal or public events, to meet individual social needs, and to experience different foods and beverages, sometimes alongside music or other live performances.

Establishment is a mode of investigating and presenting these venues and the people who dined and worked there as an interlinked series of short dramatic monologues accompanied by projections of photographic images and related archives held in the Hocken Collections, alongside music representing the era of each piece. The establishments will range from high dining and special occasion restaurants such as Café Vedic on Princes Street (1928-64) to the more informal, as was Big Daddy's in the Octagon (1971-94).

In her writing and research, Dr Duncan will apply a combination of the dramaturgical methodology from her PhD research (Waipiata: A Practice-Led Exploration of Heterotopic Playwriting; <https://bit.ly/3RNueEn>) and play script development processes she has employed as a writer and dramaturg over the past five years with institutions and organisations including Toitū Otago Settlers Museum and Ōtepoti Theatre Lab.

Sociologist Erving Goffman's (1922-1982) dramaturgical analysis draws analogies between the conduct of individuals and that of a theatrical performance (Presentation of Self in Everyday Life; Penguin, 1990). Goffman examined social roles as performances that are determined by our interactions and routines. Individuals 'have many motives for trying to control the impression they receive of the situation' (26). Performances are influenced by situations and circumstances, including those in public dining settings, and can be read and written as such.

Restaurants are sites of specific routines and acts, where participants assume fronts or performances in accordance with their status and role in the setting and respective occasion. Establishment will be a dramatic survey of different aspects, perspectives, encounters, and interactions including food preparation, staff working conditions, and shared dining experiences.

In the first of her 2017 Reith Lectures Dame Hilary Mantel explained historical fiction as the 'threshold of where private and public history meet' (BBC 4; <https://bbc.in/3EuDhqA>). Given the scope of the establishments and perspectives proposed in this project, an historical fiction writing methodology will lend itself to aesthetically unifying the tone, atmosphere, and gesture of the combined monologues. Alongside her research with the Hocken Collections, Dr Duncan will be inviting interested members of the public to share their public dining memories.

The intended outcome for *Establishment* is a public reading of the monologues in late 2023, presented in collaboration with Ōtepoti Theatre Lab. The reading will be accompanied by projected images sourced from the Hocken Collections and era-appropriate music. The occasion will be an opportunity for all involved and interested to share and celebrate the project alongside their own communal culinary-centred memories.

Christmas Message from the Hocken Librarian

As 2022 draws to a close, it goes without saying that this has been yet another unprecedented year for Hocken Collections and the communities we serve. Yet despite the ups and downs of the pandemic our doors remained open to all, and we provided additional support for remote researchers and learners, as well as launching two successful exhibitions. On a personal level, starting the role of Hocken Librarian in late June and moving to Ōtepoti Dunedin was a significant life and career step. I anticipate the year ahead with a sense of optimism and energy. We will have two new curators on the team, including

Hocken's first dedicated curator Māori and the long-awaited recruitment of a new Curator Art. These and other recommendations from the 2021 Hocken Review will be an important part of our mahi, including the development of a future-focused purpose and vision, an upgraded digital platform and new online content.

To achieve this, Hocken relies on the assistance and goodwill of its supporters, funders, and partners. We are very grateful to the Friends of the Hocken for valuing the work that we do and helping to bring attention to the significance and richness of these extraordinary collections. Ngā mihi. Meri Kirihimete. Catherine Hammond, Hocken Librarian

Hocken Librarian Annual Report 2022 to Friends of the Hocken Collections

1. Staff

Following the retirement of Sharon Dell in December 2021, Catherine Hammond was appointed the new Hocken Librarian and began in the role on 27 June 2022.

Catherine previously worked as Head of Documentary Heritage at Tāmaki Paenga Hira Auckland War Memorial Museum and Research Library Manager at Auckland Art Gallery Toi o Tāmaki. The Hocken Librarian's portfolios as part of the University Library Executive Management Group includes External Engagement in addition to the Hocken Collections.

Chris Meech, Head Curator Publications, resigned in October 2022. Curatorial roles were advertised in November 2022 for a Head Curator Māori and Curator Art. A fixed-term Māori archivist position is being developed for recruitment in 2023.

2. Hocken Review

A Quality Advancement Unit Review of Hocken Collections was undertaken in October 2021 and Collections mahi and future development. The report identified 11 of these recommendations as initial priorities including the creation of a new Hocken Collections Advisory Committee, the development of a Māori Strategic Framework implementation plan, the

replacement of the Hocken's current te Reo name, the recruitment of a dedicated Curator Māori, the development of a strategic plan and vision including a Pacific strategy, the development of a digital strategy and plan, and a review of Hocken's Collection.

Development Policy and operational model. The first status update report was completed in September 2022.

3. Collection Access and Engagement

3.1. Public access

Under the terms of the Trust, the Collections are open to the public, free of charge. The Researcher Services area, Reading Room and Gallery remained open as much as possible during the COVID-19 pandemic; under Red Alert settings distance reference services continued to be available to everyone, though there was a period when on site access was only available to University of Otago members. Under Orange settings, following University and government guidelines, Hocken Collections operated with mask-wearing and with reduced hours of 10am–3pm Tuesday to Saturday. Pictorial Collections remain available to researchers by appointment.

The mask mandate was removed in September 2022.
Opening hours are to be reviewed again at the end of 2022.

3.2 Use of Collections

Covid-19 influenced patterns of use with an increase in distance researchers in 2021/22. For Jan-Sep 2022 staff supported 3943 researchers in person and by distance. Researchers comprise the following broad categories:

- 50% independent and family researchers
- 24% UO staff and students
- 22% other researchers
- 3% secondary students
- 1% "other"

3.3 Teaching and Learning

Hocken Collections staffs are increasingly working with University staff and students in support of teaching and learning. During lockdown Hocken Collections support for teaching and learning shifted to providing resources for online delivery rather than in-person tours and classes.

Hocken Collections has also supported Humanities Interns working in ephemera, music, and archives collections. The five archives Interns hosted 2021-2022 created title/first line indexes to the unpublished poetry of James K. Baxter and Hone Tuwhare, listed and researched donated collections relating to LGBTQ groups, social activism and refugees in Dunedin and listed and researched collections the records of the DIC Ltd – a longstanding retail department store that was notable for the number of women shareholders. Several former Humanities interns have successfully applied for full-time roles at the Hocken Collections.



TOTAL for 2021/22
Number of classes
Number of participants
2021 65 957
2022 (Jan-Sep) 55 695
Total 120 1652

3.4. Exhibitions

Exhibitions are a key mechanism to showcase Hocken collections to the public and to researchers. Whilst the 2021/22 Hocken Exhibition programme was affected by Covid-19, exhibitions have continued to support the University's strategic goals and provided opportunities for wider community engagement.

Kaleidoscope World: Forty Years of Flying Nun (4 December 2021 – 24 September 2022), originally due to close in March 2022, was extended until September and achieved visitation of 2581 people, considerable media attention and online engagement, and was accompanied by a series of tours and events. The exhibition includes covers of recordings, posters, ephemera, archives, photographs, artwork and publications relating to 'Flying Nun' and the 'Dunedin Sound', primarily drawn from the Hocken's collection, complemented by iconic loans from private collections. Moving images of band performances were combined with a foray into the contemporary context of music in Dunedin, emphasizing the continuum of musical production in Dunedin and the notable output of female musicians, songwriters, and visual artists.

Curated by Amanda Mills, Hocken Liaison Librarian, Curator Music and AV; and Katherine Milburn, Hocken Liaison Librarian, Curator Ephemera.

Joe L'Estrange PAINTER

05 NOVEMBER 2022
— 18 FEBRUARY 2023

Joe L'Estrange, *Blue Garden*, 2017–2018 (detail), acrylic on board, 600x450mm,
Hocken Collections, Uare Taoka o Hākena, V2019.12.1.
Purchased from Brett McDowell Gallery, Dunedin 2019 with Hocken Endowment Funds.

3. Joe L'Estrange: Painter (5 November 2022- February 2023) curated by Robyn Notman, Head Curator Pictorial opened in November 2022. This is L'Estrange's first solo exhibition at a public gallery and more than 60 of the Ōamaru-born, Ōtepoti-based artist's pieces, from both Hocken's permanent collection and private Aotearoa collections, feature. A 128-page publication is in development to accompany the exhibition.

The Frances Hodgkins Fellow, Sorawit Songsataya, is working towards an exhibition of new work due to open in March 2023. There are also regular foyer displays with Hocken collections on show for NZ Music Month, Matariki and Te Wiki o Te Reo Māori.

3.6 Loans

Hocken Collections staff manage an active lending programme to other institutions' exhibitions. This activity raises the profile of the collections and contributes to extending

access to them. In 2021/22, 26 works were lent to 10 exhibitions. In September 2022 an international loan of Frances Hodgkins' Double Portrait (1922-3) was made to the Wrightwood 659 gallery in Chicago, USA.

3.7 Digitisation

Through until the end of August 2022, 1,822 items have been digitised; 798 for orders and 1,024 items have been digitised for the Archives project which has focused on the Hocken's rare and fragile glass plate negatives. The Hocken's digital delivery platform, Recollect, will be upgraded in 2023 with 50,000 images planned for release. A project to digitise collection items significant to Kāi Tahu is under development with Alumni funding support.

Catherine Hammond
Hocken Librarian
November 2022

Friends of Hocken Chair's Message:

Greetings to you all

Thank you for being a member of Hocken Friends in 2022. We have been affected by Covid and I am pleased that we have been able to work our way through the year taking opportunities to meet in person and on Zoom.

The AGM was a pleasant occasion with our finances and business was passed by the members present. Your committee continues to meet every month.

Following the formalities a fascinating tale was presented by Paul Barton. He has spent many long hours searching for information in the files of the Benevolent Society set up in 1866. Dr Hocken's involvement with the Otago Benevolent Society as a medical officer was the focus. . A tale of gentlemen, in a Committee, making decisions about the poor, unfortunate, and incurable

in the city, mainly women and children but later more men. Interesting insights about donated time by a medical practitioner and how that was expected to be "gifted". I do hope Paul will write it up when he is able so it can be in booklet form. The building used on the Parkside site was a fancy piece of architecture. Towers and all.

Your new Committee for 2023 has plans for speakers and other activities in the new year. Do have a look at the Joe L'Estrange exhibition in the gallery at the Hocken and select some of the beautiful cards available as gifts for your family and friends.

With warm wishes to you all for a peaceful Christmas and health and happiness in the New Year.

Louise Croot
28 November 2022

**BIRTHDAY GREETINGS TO REV.
DONALD PHILLIPPS (90 years)**

**AND TO PROF. GORDON
PARSONSON (103 YEARS)**



Feature on James Croot: I worked in a video store in the '90s that was more like Clerks than Blockbuster - and I loved it

James Croot 12:26, Nov 09 2022 **James Croot is the editor of [Stuff to Watch](#).**

OPINION: If the debut of Netflix's [disappointingly dire video store-set sitcom Blockbuster](#) wasn't bad enough, the news that [Wellington's beloved Aro Video needs a miracle to stay open](#) felt like a hammer blow for us lovers of physical media and the businesses that were once an essential part of any community.

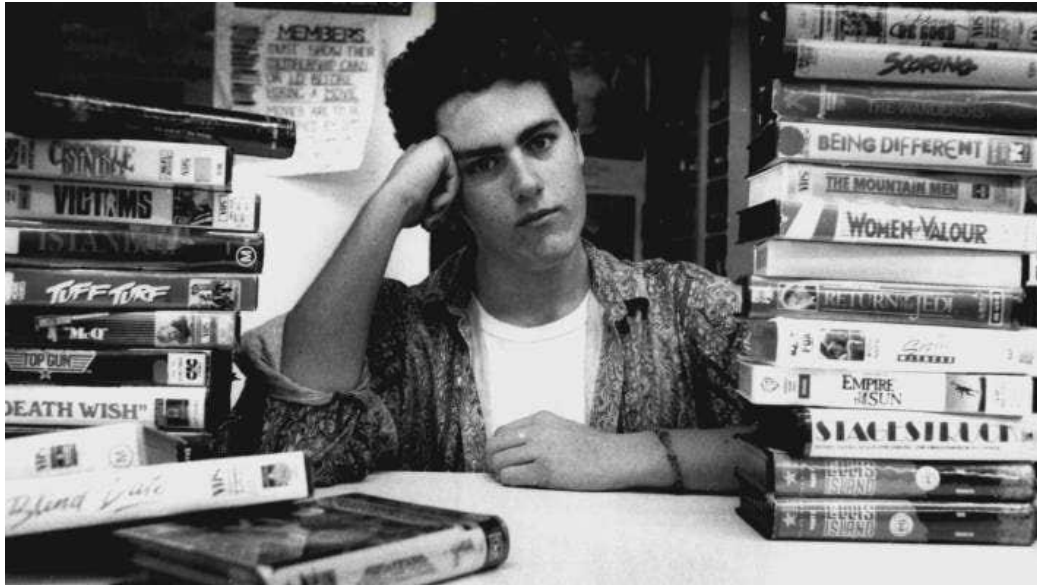
While I accept that the growing desire for films on-demand beamed directly into your home meant that bricks-and-mortar movie libraries would inevitably go the same way as the milk bar, draper and Dekka, the prospective loss of what has been a haven for the capital's (and latterly the nation's) movie lovers of all tastes just feels particularly poignant and sad.

It's also brought back memories of my own experience of working in a video store in those halcyon days of the late '90s when renting the latest release was a Friday or Saturday night entertainment staple.

Situated in suburban Dunedin, my video store was no slick franchise outlet a la Blockbuster, it was literally a Mom-and-Pop operation (admittedly eventually attached to a chain) where the owners hand-picked their titles as much as

possible.— and still hurting from being overlooked for a postgraduate journalism course – I had resigned myself to collecting the dole while writing up a final research project on the – wait for it – Super 12 Rugby player transfer system (inspired by recently seeing Jerry Maguire, I'd decided being a sports agent suddenly sounded like an attractive career).

However, I only ever made one visit to Winz and never received a payment, because while signing up, I spied a job advertisement for a part-time position in a video store. Deciding to circumvent the red tape, I simply showed up at the store CV in hand, eager to regale them with my film knowledge and point to my three years' experience at the city's multiplex. While demonstrating the poker face and dry humour I would grow to love, the store's patriarch didn't seem that fussed, but agreed to give me a go. What followed was around 18 months of some of the most fun and entertaining and enlightening employment experiences I've had. Shifts so enjoyable, even when I landed a full-time job on a community newspaper, I was still keen to spend a few hours a week soaking up the eclectic atmosphere and wondering what crazy customers we were going to serve – and if we could guess what titles they were going to pick.



GETTY IMAGES

Australia's Matthew Heath might not have always enthused, but I loved my time working in a video store in the '90s

You see, as well as multiple copies of the blockbuster titles, we also stocked a variety of lesser-known, direct-to-video dreck like *Poison Ivy II*, *Children of the Corn IV* and *Theodore Rex*. These were surprisingly popular, the plastic counters (which meant we could keep the boxes on the shelves) often brought up just as regularly as the star-studded, heavily promoted bigger releases.

With myself and all the other regular part-timers 20-something Gen-Xers, we used to tease the boss about some of his odder selections – especially the “family movies”. *Flipper* and *Andre* rip-off *Slappy and the Stinkers* was a particular flashpoint, us hip Reality Bites-loving cinephiles convinced that no one wanted to see a D-grade tale starring B.D. Wong, Bronson Pinchot and Jennifer Coolidge about a group of annoying brats and an abused circus sea lion. That only made our employer even more determined to recommend it to everyone he could and smile smugly when he could believe it once again had a waiting list.

Despite any misgivings about the content, he also saw the business sense in having an ever-growing section devoted to adult videos (and yes, in those days that meant compilations, as well as the often hilariously titled porn parodies of Hollywood hits).

Slappy and the Stinkers was a favourite of both the store owners and the clientele at the Dunedin video store James Croot worked at in the 1990s.

Smartly tucked away in a corner behind a pair of saloon-style swing doors (so there was no way anyone could go in and out without being heard), it had its regulars (mainly middle-aged men) who, perhaps emboldened by our counter system that only displayed catalogue numbers, would often come up to the front with a half-dozen selections at a time. One bloke in particular could even reel off a list of the ones he was after just by the numerals (and jotted them down in a special notebook) – it was hard to keep a straight face when we then typed them into the computer and saw their actual titles.

Of course, one of the worst jobs would be ringing up those who'd failed to return these particular videos on time – there was

always a competition to decide who would get the short straw (if there were two - or on rare occasions three – of us on) to make the call.

It was in those moments, or listening to clients complain out about the movie they wanted being out or that the video they were returning had been crap, that always made me think I was living the real-life version of Kevin Smith's Clerks. While we tried hard to refrain from exclaiming "I'm not even supposed to be here today" or recommending "Happy Scrappy Hero Pup", we'd swear we had the suburban Dunedin equivalents of Jay and Silent Bob amongst our regular renters.

Being a semi-detached single-storey premises in an industrial area that backed onto a major park, rooftop hockey was unfortunately out of the question during quiet times. Instead, our entertainment came from making sure we were familiar with our product (including the Sony Playstation), debating the merits of various films and taking the mickey out of one another.

When the bosses bought a laminator, one of our team made it her mission to try and encase anything she could in it – including potato chips – which didn't go down too well.



GETTY IMAGES

I lament the fact that my children will likely never experience the delight of scanning the shelves (rather than being “guided” by an algorithm) on a Saturday night to pick out something to view purely based on its cover – or recommended by the in-store “exp

Perhaps I was lucky I only had a taste of the video store life and in a business that never got crazily busy or was situated in a location which attracted bored teens or ne'er-do-wells, but I loved those days surrounded by thousands of film titles, soaking up my own small slice of the movie industry, while imagining I was Clerks' Randal, if not Quentin Tarantino.

And, as the last of New Zealand's such stores are fighting to stay afloat, I lament

the fact that my children (especially my movie mad son) will likely never experience that joy or the delight of scanning the shelves (rather than being “guided” by an algorithm) on a Saturday night to pick out something to view purely based on its cover – or recommended by

in-store “experts.”

Credit: stuff.co.nz



Story courtesy of *The Star*, Thursday 24 November 2022, p.3. Photo by Simon Henderson.

The picture shows Hocken Head Curator of Archives Anna Blackman being handed the donated book by Otago Magic Circle historian Murray Craig.

The book was created by Otago Magic Society founder Tommy R. Thomson and forms part of Otago’s hidden but rich heritage. The book contained clippings from newspapers published between 1911 and running through to 1947. The book was found in the home of the deceased and founding member of the Otago Magic Circle, the late Arthur Bingham. The Otago Magic Circle club ran until 1947 and it was

another 10 years before the Otago Magic Circle was founded.

A past Dunedin mayor, the late Richard Walls founded the Otago Magic Circle and knew Tommy Thomson, and the older magician must have inspired Walls to found the new club.

Anna Blackman acknowledged the lack of history on New Zealand magic and felt the gifted book was “a very cool item...[and which it would be] up to our researchers on how it is potentially used in the future.” It was to be lodged in the Hocken Library collections and would be able to be used by visiting researchers.

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 upon request.

With any donation-related queries, please contact Carol on 021 617 466 or email carolmelville@xtra.co.nz

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 carolmelville@xtra.co.nz
NB these increased in subscriptions applied from 1 July 2022.

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