CHAPTER 5

Sustaining Studio Furniture and Craft Practice

Aim for the chopping block. If you aim for the wood, you will have nothing. Aim past the wood, aim through the wood; aim for the chopping block.

Annie Dillard’s quotation comes from The Writing Life (59). She uses the woodchopping analogy to advise writers that filling the blank page will lead to writing; obsessing about writing—the wood, in her epithet—produces nothing. Dillard iterates what has been a theme throughout this thesis: the necessity to immerse oneself in process and through process comes consequences. Yet Dillard’s encapsulation is germane to the conclusion of this research project.

Firstly, the thesis depended on the process of writing. Doing so created ideas, connections to other research and, ultimately, an original thesis that would not exist had the first word not blemished the first pristine page. Rather than focus on the finished product, a focus on one word at a time evolved into a thesis. Secondly, the quotation echoes another related to the ethics of care, one of the seminal theories underpinning the thesis. Repeating Virginia Held’s remark from Chapter 1: “Chopping at a tree, however clumsily, to fell it, could be work. But when it does incorporate such values as doing so effectively, it becomes the practice of woodcutting. So we do better to focus on practices of care rather than merely on the work involved” (37). Again, the suggestion is to concentrate on how something is done, rather than what is done. The invocation of how, rather than what, allowed me to make the important differentiation between designers and holistic makers in Chapter 3: designers rely on others to realise their products whereas craftspeople integrate design with making.

Finally, it bears mentioning how Dillard arrived at her quotation. The Writing Life described spending winter months in a cabin on Puget Sound in Washington State. It was necessary to split wood in order to heat the cabin and Dillard was a novice. She characterised her early attempts as “chipping flints” (42) because her method was to harass and whack at the alder destined for the stove. Then she had a dream that provided instructions: you aim at the chopping block and “treat the wood as the transparent means to an end, by aiming past it” (43). This unconscious advice enabled Dillard to stoke her fire for the remainder of her writing retreat.

This narrative, appropriately based in the wood realm, assists in reflecting upon the thesis journey and its final content. I embarked upon research about a craft practice, studio furniture, interviewing the practitioners and transcribing their stories: this was the wood that needed splitting. But studio furniture became a means to an end, a means to expose the context of craft practice in New Zealand and consider its prospects for the future. Craft practice was the chopping block, the foundation on which the former, studio furniture, could be split apart. Although I was familiar with Dillard’s environmental writing, I discovered her quotation in October 2011, at the conclusion of my process. The synchronicity of “aim for the chopping block” and the tree cross-section that was introduced in Chapter 1 joins the list of pivotal moments that pepper this thesis.

I repeat that image here (Figure 204). This holistic visualisation of the context of studio furniture helped not only to structure the thesis but served as the background against which studio furniture exists. This image, as depicted in the Introduction, now needs revision which will be shown shortly. In the meantime I will consider each of the elements of the original metaphor and summarise the knowledge that has been gained.

Pith

Described as the soft tissue, this portion of the trunk was represented within the thesis as the case studies. Appropriately, this core comprised actual tissue: the biographies and work of six furniture makers. The five men and one woman, chosen because of their important contributions, are also examples of how the practice of studio furniture is constituted in New Zealand: the demographics,
training, studio settings, aesthetics, and lifestyle of these six individuals are both unique and representative of their colleagues.

The makers and their makings are the means by which the tree remains healthy. Related to the pith is the replacement of older makers by a subsequent generation through education and/or training. We have seen that the opportunities by which young people are introduced to the practice are limited in New Zealand, so that the pith of studio furniture now perpetuates through individual initiative, not national support. Individual makers find their own way to the medium and its networks. Each year, between six and ten graduates become affiliated with studio furniture through studies at the Centre for Fine Woodworking in Nelson and UCOL in Palmerston North.

Heartwood

New Zealand studio furniture definitely has heartwood. The generation of makers on which this thesis focuses is evidence of a contemporary furniture movement; its connection with North America, Great Britain, Scandinavia, Australia and Japan indicates a place for New Zealand within the international discourse of studio furniture. William Cottrell’s research about colonial furniture demonstrated that furniture-making is a long-standing presence in this country: the public’s awareness of this presence came about with the publication of *Furniture of the New Zealand Colonial Era* in 2006. Hitherto the nation was blithely unaware of an industry that thrived and was integral to its society. This thesis extends that knowledge, covering another thirty years of New Zealand’s past. In a country whose craft practices receive little attention, it is through research and publication that the existence of the heartwood of New Zealand’s furniture industry and, consequently, its culture become known.

Even though heartwood is dead cells, it supports the tree. Unless the heartwood of studio furniture is acknowledged as significant to the future, the entire tree will founder and die. Recognition and vigilance of all New Zealand’s craft practices are necessary lest they be replaced by purported new technologies. Research on craft history and theory, and critical assessment of artisanry’s contribution to New Zealand’s identity is slowly being undertaken and published. From this documentation the future of craft can be determined and steps taken to ensure its longevity. With many of the studio furniture makers now in their 50s and 60s, my research is timely, gathering dispersed primary and secondary evidence that might have been lost. This thesis joins the few dissertations on New Zealand craft, providing unique knowledge for scholars and policy makers.
1. Sapwood: Studio Furniture

Sapwood is community. Studio furniture’s community is fragmented: the national Furniture Group dissolved because of lack of motivation, and the change in educational emphasis from craft to product/industrial design eroded cohesiveness. Networks are regional rather than national with a definite demarcation occurring due to Cook Strait, the body of water that separates North and South Islands. There remain three collectives: a strong craft-based furniture community in Nelson; a craft-based Palmerston North-centred locus of affiliates connected with the UCOL programme; and a design-based collective in Hastings whose centre is Cicada Studios. Most of Cicada’s associates are design graduates whose focus is manufacturing, but Roger Kelly practices studio furniture as it is defined in this thesis.

One feature of the studio furniture community in the 1980s was a willingness by individuals to extend themselves for the sake of community. The *Alternative Furniture Show*, *Artiture* and the Nelson Furniture Collective’s exhibitions came about and were facilitated through volunteerism. Economic change in New Zealand in the intervening years has diminished the ethos of giving one’s time to the degree that Colin Slade, Carin Wilson and Phil Osborne did. Statistics on New Zealand volunteering show that 32% of the population does volunteer work but the amount of time per day has halved from 14 to 7 minutes per day (Burns). This statistic demonstrates that societal change is one of the contributing factors to an absence of collectivity—that is, one person’s initiative to gather others for group actions—yet where a sufficient nucleus of interest prevails, group activity spreads the load.

Nelson has been shown to be a consistent nucleus of interest. In 1983, John Shaw inaugurated a woodworking guild that survives to this day, and the Nelson Marlborough Institute of Technology maintained the strongest furniture programme in the country until curriculum restructuring to visual arts in the late 1990s. Now, the Centre for Fine Woodworking feeds its constituents, especially in the Nelson region, with training and continuing education, a regular newsletter, annual exhibitions, participation in the Kawerau Woodskills Festival and sponsorship of international visitors. It flourishes because of the enthusiasm and commitment of its principals, John Shaw and David Haig. Both men are involved in the international community of studio furniture, thereby sustaining the heartwood of the global entity as well as the national one. But this is a private enterprise with no New Zealand support. Shaw and Haig prefer their independence from bureaucratic accountability, but the cultural load that the men carry is significant. When Christchurch needed artisans to restore heritage buildings damaged by the September 2010 and February 2011 earthquakes, it was the Centre that put out a call in its April 2011 newsletter:

One way we can make a very small but important contribution is by helping William Cottrell who has been asked by the Historic Places Trust to create a national list of skilled people, as no such list currently exists. Many craftsmen will need to be assembled no doubt to restore some of Christchurch’s heritage buildings and this will form a national data-base for that and future projects. The NZ Historic Places Trust [Christchurch] would be interested to hear from any talented craftsmen and women with traditional skills to undertake restoration work on earthquake damaged heritage buildings. . . . It would be of great assistance if readers would forward this request to anyone of interest. If you or anyone you know are able to offer any of these skills then please send your details to us . . .”

What will happen when Shaw or Haig decide to retire? Similarly, what will happen if UCOL decides that its furniture programme, currently piggy-backing on UCOL’s more profitable construction programme, is no longer viable? As noted earlier, adult education classes were cut by the National government (2008-2011), and the longevity of woodworking in intermediate and secondary schools depends on individual principals and teacher expertise; currently, woodworking instruction is directed to less academically-able pupils as preparation for a building construction career. Training of woodwork

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1 David Haig teaches regularly at the Center for Furniture Craftsmanship in Rockport, Maine and the Marc Adams School of Woodworking in Franklin, Indiana.
teachers is non-existent. Concerted government efforts are required to ensure the maintenance of the two tertiary programmes. Otherwise, aspiring studio furniture makers of the twenty-first century will be in the same situation as those prior to the advent of the CCNZ in the 1970s: they will be self-taught or seek training overseas.

In summary, the studio furniture sapwood—that is, the nutrients that sustain life—exists but is not sufficiently diversified to ensure long-term survival. The explanation for this jeopardised state of affairs lies in the nutrient-deficient annual rings of the national sapwood. For this discussion I return to a summation of New Zealand’s current craft milieu.

2. Sapwood: New Zealand

Crafts—spinning, weaving, blacksmithing, furniture-making—were practiced in New Zealand, of necessity, as soon as the first non-Māori settlers landed. As such, crafts are heritage: “that which comes from the circumstances of birth; an inherited lot or portion; the condition or state transmitted from ancestors” (“Heritage”). As the nation progressed, the need to spin, weave or make chairs for self or family diminished; some activities that persisted as modes of expression were publicly displayed at exhibitions and agricultural fairs. By the 1960s, with the world-wide revival of crafts and the affordability of travel, practitioners, like Jack Laird and Peter Smeele, migrated to New Zealand bringing not only transferable skills and standards but a reverence for craft that had not previously existed. Esteemed visitors—Bernard Leach and Shoji Hamada, James Krenov and Alan Peters—also came, fostering connections and minimising New Zealand’s isolation from the global craft community.

This thesis documented the inauguration in New Zealand, by Pākehā New Zealanders, of an organisation dedicated to the advocacy and promotion of craft. Nan Berkeley, by enthusiastically embracing the World Crafts Council and adapting it to New Zealand, was visionary: she undertook the small yet significant deeds that brought craft out of the private sphere into the public one. As an organiser more than a practitioner, Berkeley inspired other individuals to advance the visibility and standards of New Zealand craft. New Zealand’s WCC members, and later, CCNZ members, launched initiatives that benefitted the burgeoning numbers of crafts practitioners during the 1970s and 80s: 1) education—by means of workshops and tertiary certificates/diplomas—advanced skills and held the potential of producing a cohort of practitioners who could perpetuate craft; 2) exhibitions, with both commercial and non-commercial aims, brought the general public’s attention to the phenomenon of handcrafted goods; 3) publications served as communication, connection, recognition and education devices; and 4) a physically prominent craft centre in the national capital of Wellington showcased, resourced and advocated for all craft media. Almost all of these initiatives came from the bottom up and were realised due to visionaries like Jack Laird, Nan Berkeley, Carin Wilson, and Colin Slade. Until 1984 craftspeople enjoyed government protection by means of high tariffs on imported goods, thereby making craft practice and craft products financially viable. Nevertheless, it cannot be said that legislated New Zealand protectionism was intended to safeguard its cultural heritage.

During the five-year period from 1987 to 1992, craft lost its foothold. With the election of a Labour government in 1984, gradual removal of state involvement in society exposed New Zealand goods to world-wide competition. Thereafter, the stock market crash of 1987, the restructuring of education in 1989, the absorption of craft by visual art in 1991, and the elimination of government funding for the national craft organisation in 1992 eroded the visibility and viability of the Crafts Council of New Zealand and its practitioners. Governments that saw craft only for its potential export earnings were indifferent to any concomitant loss of traditional skills. At the same time, the aggrandisement of academic education over manual training overlooked the variation in the abilities and interests of the populace, and the basic needs of the social structure.

2 As noted in Chapter 3, technology teachers now have design degrees. Simon King pointed out that changes to education pay scales in recent years favour teachers who have degree qualifications. Teachers with a trades background have left schools for more lucrative employment in industry (S. King Personal).

3 Leach came to New Zealand in 1962 and Hamada in 1965 (Mason 17-18)
From the mid-1990s to the present, a handful of initiatives—The Persuasive Object, Volume, Craft Now—have attempted to restore the visibility of craft. These events were enthusiastically attended, yet without a national coordinating body, enthusiasm did not translate into actioned resolutions. In the absence of such a body, New Zealand, as a nation, could take responsibility for improving the sapwood for craft and studio furniture. A 2003 UNESCO initiative provides an opportunity to rectify the prevailing situation and will be discussed fully at the conclusion of the chapter.

3. Sapwood: International

New Zealand craft practitioners are known on the international stage: their work is published in respected journals, purchased by collectors, and exhibited alongside that of their global peers. Their skills are sufficiently admired that they are invited to teach and join colleagues for art gatherings in other parts of the world, and, while there, benefit from overseas craft resources that are not available at home. Taking publications as an example, I have written about New Zealand craftspeople for American Woodturner, Ceramics: Art and Perception (Australia), Ceramic Review (England), Fiberarts (USA), Fine Woodworking (USA), Metalsmith (USA), Neues Glas (Germany), Textile Forum (Germany), and Woodwork (USA). Publication overseas is an indication of esteem but it is also indicative of the dearth of opportunities here.

Taking advantage of the sapwood available in the international arena is an indication of equity with global creative standards, yet there are few opportunities to entice foreign practitioners here to enable face-to-face exchange. One of the exceptions is the annual World of Wearable Art Awards event that encourages overseas entrants and has a dedicated prize for international participants (WOW). Additionally, there are few educational resources that warrant travel to New Zealand.4 The Centre for Fine Woodworking is, therefore, unusual in this respect. Its training programme is affordable for overseas students and the ethos of the school allows the graduate to go home with top-quality skills and an authentic New Zealand experience. Much as College of the Redwoods was a pivotal intervention in John Shaw’s life, the CFW can reciprocate for prospective furniture makers who venture to the antipodes. Rather than the Ministry of Trade and Enterprise’s initiative whereby Better by Design supports design for export, it might consider opportunities in which design is value added to the visitor experience. The CFW offers a positive and unique craft experience, and model, that could be New Zealand’s point of difference in global travel and creative tourism (UNESCO “Towards”).

New Zealand cannot isolate itself from the world but in the words of Carin Wilson, its geography allows it to be pro-active in determining its destiny: “we’re fortunate enough to live on these islands in this kind of splendid isolation, a splendid isolation that gives us a chance to form a very strong sense of who we are and yet still maintain connections through the technologies available now with the rest of the world” (Personal 2009). Judicious concern before adoption of new technologies—for instance, consideration of the impact of off-shore outsourcing on residents’ employment—is one of the ways in which New Zealand can assert its integrity. Rather than blinkered perpetuation of the capitalist driver, quantity, quality could be this country’s ideal. Quality is “the performative sustaining characteristic of whatsoever is brought into being in terms of its materiality, function, symbolic meaning and its designing agency in the world over time” (Fry Design 217). In the late 1980s/early 1990s, when the CCNZ marketed craft on The Terrace in Wellington, government and corporations recognised and supported quality handcrafts. New Zealand’s splendid isolation and relatively small population could renew the championing of quality—with craft exemplary of that standard—as the essential component of a sustaining future.

Before I move on to the last element of the metaphorical cross-section of a tree-trunk, the bark, I provide the revised image (Figure 205) of the studio furniture context as a consequence of my research. Pith and heartwood remain as before, but the New Zealand growth ring has minimal breadth because the available nutrients are lacking. The International ring, despite declining economies that affect the sale of American summer schools such as Haystack Mountain School of Crafts in Maine, Penland School of Crafts in North Carolina and Anderson Ranch Arts Center in Colorado attract students from overseas (Personal observation).
non-essential commodities, still has a sufficient presence. Craft organisations in Australia, the United States and Great Britain, while struggling, are still alive and New Zealand practitioners can tap into their resources. At the outer limits of the trunk, the bark has been eliminated. The reasons for this and proposals for means to reinstate this important element form the conclusion of my thesis.

**Bark**

In my Introduction I placed emphasis on the bark of the tree as the protective layer that, even though sloughed off as the tree grows, is continuously replaced. The tree adapts and changes but is always protected. I asked the question, what is the necessary protective layer that will ensure that studio furniture thrives and survives in New Zealand and, by extension, worldwide? At the conclusion of my research I have determined that there is an absence of bark around New Zealand studio furniture.

Metaphorically, the bark protects the tree against disease, fire and insect infestation; for studio furniture, the threats are free trade agreements and the absence of import duties; ongoing minimisation of manual training in primary, intermediate and secondary schools; the disappearance of tertiary education; an absence of venues that exhibit and sell studio furniture; elimination of funding for practitioners to undertake career-enabling overseas travel, workshop attendance or pursuit of a project; diminished access to locally-grown or imported timbers suitable for furniture-making; and, most importantly, the public’s lack of awareness of the merits and importance of holistically-made goods. These negative circumstances challenge the furniture-making community now but are coped with locally. For instance, the CFW was enthused about finding an empathetic exhibition venue in the Centre of Contemporary Art in Christchurch’s central city. With the Centre’s closure as a result of the February 2011 earthquake, the CFW has reverted to showing student work in Nelson.

Bark ‘infestations’ could be addressed individually but rather than end my thesis contending with bureaucratic exigencies, I put forward three creative possibilities, or sustaining future scenarios, for bark that would protect New Zealand craft practice: 1) endorsement of UNESCO’s Intangible Cultural Heritage Convention; 2) the implementation of a world-class craft-dedicated instructional facility; 3) re-scripting or remaking studio furniture and, by extension, craft.

1. **Bark: Intangible Cultural Heritage**

   UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage came into effect in 2006 with 30 signatories; in January 2011 Sweden became the 134th State Party to ratify, approve or accept the Convention. The signatory countries include Belgium, Brazil, China, Denmark, Japan, Norway, Saudi Arabia, Ukraine and Zimbabwe, demonstrating a range of cultural traditions. **UNESCO defined intangible cultural heritage as follows:**

   - the practices, representations, expressions, knowledge, skills—as well as the instruments, objects, artefacts and cultural spaces associated therewith—that communities, groups and,
in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (2).

Safeguarding, according to the Convention, includes:

measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage (3).

The last of the five specifically-itemised manifestations of intangible cultural heritage is “traditional craftsmanship” (2).\(^5\)

New Zealand is not a signatory to the Convention. Māori traditional crafts, alone, warrant New Zealand's ratification of the Convention, yet the country has not made this diplomatic commitment. Nationally, Creative New Zealand, the agency mandated to oversee arts and culture, has four strategic priorities which can be summarised as participation, development of quality, experience, and promotion (Creative New Zealand “Statement”). The first, participation, is directed at Māori cultural traditions, Pacific Island customs, and “diverse communities,” which encompasses the 23% of the population that was born overseas (Department of Labour). No specific mention is made of safeguarding Pākehā customs or heritage.

The adoption by New Zealand of the UNESCO Convention, and the acknowledgement, most importantly, of a bicultural craft heritage—Pākehā and Māori—could underpin progress with respect to craft’s stature in this country. Educators who function in a primary and secondary school system that currently privileges technology without questioning its tenets (O’Neill “Mapping”) would experience legislative support for enhancing curriculum and resources in traditional techniques and craft practice/craft as care. Recognition of craft’s importance within the cultural fabric of society could challenge and democratise the hegemony of fine art, and the institution of a “living treasures” programme similar to Australia’s\(^6\) could honour significant makers. Subsidies for the transportation of craft could ensure the participation of craftspeople from both Islands in exhibitions at major institutions in Auckland and Wellington as well as internationally. Adoption of the UNESCO convention would also ensure sustainment of the practices of New Zealand craftspeople by the specific allocation of funds. Recognition of craft could also assist related enterprise by, for example, providing financial assistance to timbers grown for furniture production. These advances have already been prioritised by Creative New Zealand as experience, quality and promotion. New Zealand’s signature on the Convention for the Safeguarding of the Intangible Cultural Heritage would be an important commitment to improving the sustainability of its craft practices.

2. Bark: Holistic Craft Education

Craft lost its autonomy within the New Zealand education system by means of its absorption into two disciplines, visual arts and technology. Neither are dedicated to sustained training in technique nor the integration of design and making. Education in design, itself, while it might result in a similar form—a chair, cup, or textile—to that coming from a craft studio, places too little emphasis on holism and craft as care. The consequence of the isolation and privileging of design “. . . is to remove the creative part of

\(^5\) Given that women constitute the majority of crafts practitioners worldwide, UNESCO’s choice of gender-exclusive language is a gross oversight.

\(^6\) “Living Treasures: Masters of Australian Craft celebrates the achievements of Australia’s iconic and influential crafts practitioners and makes prominent the work of Australian artists whose exemplary craft skills have been recognised by their peers. Each year the Living Treasures series features the selected artist through a solo exhibition of new work, a major monograph publication, a public lecture program and a national tour of the exhibition. . . . Living Treasures: Masters of Australian Craft is a key strategy that significantly expands the knowledge base about Australian craft and design practice and its contribution to Australian cultural life” (“Living”).
making from the context of physical engagement between workman and material, and to place it antecedent to this engagement in the form of an intellectual process of design. A thoroughgoing distinction is thus introduced between the design of things and their construction” (Ingold Perception 295). Within a context that separates design from making, manual activity is primarily confined to computer-assisted design programmes.

Education in craft stems from an ethos imbued with an understanding of the comprehensive nature of craft practice. Holistic craft is achieved by means of the establishment of skills, followed by making, refining and revising over and over again. The ethos is best established in primary and secondary schools where manual skills are valued and encouraged amongst all pupils. At tertiary level, holistic craft is expanded in a dedicated craft environment amongst masters and students who are committed to agreed-upon standards of workmanship and design. It is understood that perfection will not be acquired solely during the days at school but dedication to the pursuit of life-long learning is inculcated there and networks are made to support that career ambition.

New Zealand recognised the need for such an environment for Māori craft by establishing the New Zealand Māori Arts and Crafts Institute in 1967 (“Wānanga”). A similar institution dedicated to Pākehā craft, “College of the Crafts” (page 62), was proposed by Carin Wilson in the 1980s; the project could be reinvigorated in an international context to consolidate commitment to the Convention of Intangible Cultural Heritage that calls for “formal and non-formal education.” Such a school would employ faculty to teach practice and theory, as well as knowledgeable support staff to provide instruction in equipment care and maintenance. It would attract national and international instructors who are respected in their field, contributing to the development of a more robust community of practitioners and craft scholars. The calibre of instruction would generate global outreach and encourage exchange of scholarly and practical research. Conceptual and visual literacy, included in Cooke, Ward and L’Ecuyer’s definition of North American studio furniture, would be disseminated to all craft disciplines and nourish a broad range of contemporary craft from traditional to avant garde. Professional practice classes, including photography that promotes awareness of quality reproduction, would prepare graduates to establish their own studios and market their work.

The potential benefits of a dedicated holistic craft institution are: craft students and New Zealand society would learn about the artists and processes of expert craft; the standards of objects would improve along with the stature of craft; graduates would be added to the heartwood of the craft community; and practitioners could look to the school for workshops, lectures and resources to enhance their making in later years. Craft would have an advocacy and promotion locus and the nation could rely on the school as a centre of excellence for gift exchange, creative tourism, heritage maintenance, and strengthening of cultural identity. The combination of such an institution and the New Zealand Māori Arts and Crafts Institute provides a robust bicultural model.

Such an educational institute would be expensive and the logistics of location, size and administrative authority would be challenging, but the prospect is not impossible. John Shaw and David Haig did not undertake the Centre for Fine Woodworking with money-in-the-bank and a fully-equipped workshop. The CFW began with an idea to teach fine furniture-making; the rest followed. A world-class craft-dedicated instructional facility would augment the bark of studio furniture in New Zealand to a substantial degree.

3. Bark: Rescripting Craft and Studio Furniture

Opinion on the maintenance of the practice of craft in New Zealand is divided. One side of the debate says that society is no longer obliged to make domestic items by hand; beautiful though they be, hand-made chairs, cabinets and tables represent a by-gone technology. The argument proceeds that, given that New Zealand is a small country with limited resources, investment in supporting and teaching a craft practice, such as woodworking, is not forward thinking: this country must adopt progressive technologies. Others would argue that the time-honoured techniques of artisanry are integral to our culture; because the techniques are still viable and their maintenance may be good insurance for an
unknown future, the costs to preserve and disseminate them are an investment in the future. At the conclusion of Chapter 3 mention was made of how this division represents the prevalence of a modernist ideology focussed on innovation, and is carried through in the distinction between technology and technique.

Tim Ingold illuminates the division: technology is generalised, objective knowledge that is independent of human production or use; technique requires a human subject's shaping of material to produce things (Perception 315). He argues that technique, which comprises both “practical knowledge and knowledgeable practice” (316), has gradually been replaced by “increasingly indispensable” technological systems that denigrate manual activity: “Far from complementing technique by providing it with a foundation in knowledge, technology has forced a division between knowledge and practice, elevating the former from the practical to the discursive, and reducing the latter from creative doing or making to mere execution” (316). This relegation of skill to “mere execution” affects not only the perception of craft vis-à-vis technology but also craft vis-à-vis art. An art world that sees craft as simply repetition of form and technique takes no account of knowledgeable “creative doing.” As noted previously, craft is “theðria and praxis coming together as poiësis” (Risatti 202): craft is informed imaginative practice dependent on human input.

Annie Dillard’s metaphor is pertinent in demonstrating the indissoluble connection between technique and technician: woodchopping requires a woodchopper. The brief narrative associated with “aim for the chopping block” highlights humanity’s connection to the means of production: creative doing, evocation of imagination, a positive sense of self, and practical accomplishment within a challenging environment. Dillard’s wood-splitting, an outcome that testifies to the sociality in which making/doing is embedded, brings me back to Chapter 1 and Tony Fry. In his essays on craft (“Sacred Design I”; “Green”), Fry proposed that craft practice is an element in a continuum of care; this thesis has argued that holistic craft is a continuum of care for people, materials and the environment. Care is a human quality that enables social functioning and demonstrates an awareness of nature’s symbiosis with society. Fry’s statement that “[c]raft knowledge is behind, in front of and in competition with non-craft technologies” (“Green” 265)—meaning that craft historically precedes, is an informative basis for, and vies with new technologies—identifies an appropriate place from which to begin remaking or rescripting craft.

3.1 A Revised Script for Furniture

Fry explains remaking: “While remaking can mean a literal disassembly and re-creation of some thing, it can equally leave an object-thing totally untouched, but rather transform how it is viewed and used by radically changing its meaning and status” (Fry Design 206). The current script for studio furniture in New Zealand is that it is achieved by traditional, ‘old-fashioned’ means, for a minuscule clientele. For the general public, bespoke or one-of-a-kind furniture tailored to a client’s needs: 1) does not exist; 2) is not affordable; 3) is accessible only through design professionals like interior designers and architects; or 4) is a luxury and financial possibility for the elite few. This script was not written, it evolved. Unless craft generally, and studio furniture in particular, are ‘common knowledge’ the prospect of their purchase does not arise. In addition, there are limited resources to market craft at a local or national level. Economic emphasis on export rather than domestic markets, political adoption of exchange versus use value, and hegemonic interests (a Eurocentric design fraternity) have contributed to studio furniture’s infrequent presence in the public realm. The medium did not disappear when imports flooded the market but was accessible solely via a localised network. I propose, therefore, the remaking of studio furniture.

The script for studio furniture in New Zealand could be rewritten both within the context of craft and outside it. Within craft, the rise of studio furniture cannot be divorced from the history of the World Crafts Council and the Crafts Council of New Zealand. Reciprocally, the WCC and the CCNZ were

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7 Ingold (“Textility”) writes about the skill of knapping that evolved as homo sapiens devised an axe head in his early attempts at tool-making. Knapping is a specialised craft, as any novice who has attempted to taper flint can attest.
conjoined with furniture. The history and demise of the CCNZ are important parts of the furniture script, in that furniture makers were influential in that organisation, pursuing mandates regarding professionalisation, education, design literacy, standards, and international connections. Within craft, furniture aligns with other media whose essence is hand-making: pottery, weaving, leatherwork, glasswork, jewellery, blacksmithing, etcetera. As such it should be seen in a general craft script, a script that Fry designates as “sacred” (“Sacred Design I”). He clarifies this word’s meaning as “profoundly profane. It is of the earth and elements; it makes no appeal to spirit beyond us” (“Sacred Design I” 193). Postmodern culture’s loss of meaning and, consequently, the sacred, must be rectified in order that societies survive. Fry argues that the sacred and craft are connected by “the giving of a value to a foundation of sacred value outside, before, or beyond productivism, that can cohere the social with all its difference” (195). In summary, a significant basis for craft’s rescripting is its ability to provide meaning and generate community.

Outside the context of craft, studio furniture warrants its own script. The professionalisation of woodworking removes it from the New Zealand realm of craft, where it sits uncomfortably alongside weaving and lacemaking which eschew professional aspirations. Instead, a new script brings the public’s attention to bespoke furniture as an alternative to local factory-made products and imported goods. The rewrite incorporates practical, ethical and environmental values alongside aesthetic ones. A script for New Zealand studio furniture would include the following elements:

- holistic
- functional
- designed product with an aesthetic
- unique
- quality construction
- affordable given its longevity
- recyclable, both intergenerational and retrofitted
- ethical procurement and use of materials
- human-centred
- local transportation, resulting in reduced carbon footprint
- support for local businesses and resources (timber merchants, materials suppliers)
- patronage of local artisans

Each aspect is part of a holistic narrative supporting a ‘brand’ for sustainable New Zealand studio furniture. In the immediate future, this narrative is necessarily directed to consumers and users—present and intergenerational—conscious of ‘sustain-ability’; in the Sustainment (Fry Design 45-47), a time that Fry hopes is in the not-too-distant future, this narrative will resound universally. The Sustainment is an age when all decisions and actions are determined with a view to sustainability, including destruction of, or change to the non-sustainable, such as: “. . . our relations of material and interpersonal exchange; what we make, how we make it and from what; the way we live and organize our ways of life; what we value; how we treat each other collectively at every level from the local to the international” (Design 45).

Fry’s Design Futuring identifies further scripting scenarios: “Objects actually inhabit complex relational assemblages that constitute particular environments that themselves have designing agency that again evidence a causal determinacy that is contrary to a linear model” (35). Fry is arguing that objects influence their environments, echoing Joshua Pollard: “objects have the capacity to re-channel human actions and perceptions of the world” (56). James Leach, in his research in Papua, New Guinea, came to a similar conclusion: “the creation and use of an object elicits a particular form of social and political relations between persons” (731). Wendy Neale’s work epitomises this statement.

The insertion of a piece of studio furniture into a room has more effect than simply function. A Greg Bloomfield stereo cabinet, for instance, has considerable impact on its owners’ environment. It changes the mood, interior decoration, and focus of a room; it alters sensibilities, in that viewers, both
occasional and frequent, are exposed to an alternative realm of possibilities.\(^8\) The presence of the hand-made invokes tradition, time and care-full manufacture; the evocation of senses—touch, sight, smell, sound (the crisp closure of a precisely-hung door)—make the room a desirable destination. Handcraft conveys emotions: security, home, comfort, timelessness. Whereas knock-down furniture, like Ikea, is functional, designed and affordable, and may elicit pride in its successful assembly, its script differs radically from that of its bespoke Bloomfield rival. Bloomfield’s incorporates the characteristics of the sustainable studio furniture brand—functional, well-made, long-lasting, locally designed and constructed—while satisfying a consumer’s desire for self-expression and meaning in their surroundings. In addition, New Zealand benefits environmentally, culturally and economically.

Furthermore, studio furniture’s script is about makers who enact and symbolise the human qualities of individuality, variation, and irregularity (Sennett 84). In other words, they are real and fallible mortals, like you and me. The makers have names and personalities that are embedded, both literally and figuratively, in the work. Purchasers, if they choose, can connect with the furniture maker personally and/or symbolically: the ownership of a piece of studio furniture signifies respect for an identifiable person, lifestyle and code of ethics. The makers are ever-present like-minded guests, and their work facilitates and represents human connections. In summary, the integrity of the object, process, and maker goes on designing—for the maker, the user, the maker/user’s community, the maker/user’s heirs, the nation and the environment, allowing each participant to create their own relationship with the object.

3.2 A Revised Script for Society

A revised script for studio furniture induces a revised script for society. Such a view revisits John Ruskin and William Morris who created utopian scripts that included craft practices. In this century, Tony Fry espouses the incorporation of the traditional in his utopia:

This remaking requires intervention by cultural leaders to expose tradition as a product of incremental change, thus opening the possibility of it being available for future innovation . . . craft practices, furniture making . . . —things that all initially arrived out of responses to particular environments—there is often the possibility of innovation and reinvention taking traditional forms as a starting point. What is being evoked here is . . . the rematerialization of the culture by making new forms, knowledge and values from the old that, above all, recreate a sustaining social ecology as a foundation of change (Design 102).

Aspirations to remake and rematerialise culture are cross-disciplinary. T.M.S. Evens, an anthropologist, distinguishes ‘dualism,’ which separates subject and object, and ‘non-dualism’ which posits a relationship between the two (1-2). Non-dualism, says Evens, “serves to re-create human nature as a matter of responsibility for self and other. In other words, it re-creates it as a matter of ethics” (8). Ethics is a value that Evens believes is a given for all human beings; and the advance of ethics requires remaking of culture via “the considered cultivation of a nondualist ontology” (13). Philosopher David Cooper suggests that we should not always be seeking something new, but revisiting the old, which is, simply, learning to live life. Acceptance of the holism of new and old would assist in eliminating the unsustainable modernist penchant for novelty.

Tony Fry designates craft as an environmental mediator because of its embodiment of care. Care has been identified as critical in a cross-disciplinary rescripting of culture as it exists (Sevenhuijsen). Care, like craft, is old and re-newable. The dualism of the ethics of care and the ethics of justice warrants comment here too. The ethics of justice ensures that factors such as race, gender, sexual orientation, religious affiliation and political choice in no way inhibit equal treatment in a democratic society. Equal treatment does not tolerate the elevation of man over nature, money over people, justice over care, tradition over innovation. Care and justice are equal partners in the political strategy of Sustainment.

\(^8\) Pollard quotes Gosden with a passage that is particularly relevant to Bloomfield: “An object with new or subversive sensory qualities will send social relations off down a new path, not through any intention on the part of the object, but through its effects on sets of social relations attached to various forms of sensory activity” (56).
The majority of New Zealanders know only the scripts they have inherited through the generations—no counterfactual scenarios have disturbed the craft, or studio furniture, status quo. Rescripting of craft and furniture complements Fry’s foresight for the Sustainment, a time when design will extend beyond a product’s function and configuration to interactions, consequences and endurance. It is timely to begin rewriting a future for New Zealand craft, thereby restoring the bark that protected studio furniture and craft in the 1980s. Within the critical discussion of craft, no-one prior to this thesis has suggested craft’s rescripting and this proposal, while still needing development, is an approach towards enabling craft’s and society’s sustainability.

Conclusion

From the beginning, I placed myself in the research and its documentation. While my focus, in Annie Dillard’s terms, was the ‘wood’ of studio furniture, I expanded its parameters to the chopping block, the context of that practice in New Zealand. In the tree metaphor I was present in the vascular rays or, in Dillard’s terms, as the Wood splitter. The way I ‘split’ studio furniture and examined its context was imbued with a biography that affected the outcome of the thesis. My biography—as a craftsperson, furniture maker, designer, woman and feminist—enabled “fruitful and enlightening” (page 14) interactions with the research participants, and solicited bountiful and unique primary material. As a subjective researcher my focus was human centred (page 26) thereby fulfilling a design anthropology mandate; as a continually reflective researcher I immersed myself in process, recording not only what happened but how it happened. This holistic method replicates that posited for craft: how an object is made surpasses what is made. Has my “wayfaring”—to use Ingold’s expression for process (page 3)—resulted in a better thesis? The enthusiastic endorsement of the practitioners and my own satisfaction reply in the affirmative.
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Appendices

1. First Study Conference on the Promotion of Crafts, 1963: Conference Resolutions
2. Crafts Council of New Zealand: Constitution 1977
4. Queen Elizabeth the Second Arts Council of New Zealand Act 1974: Functions and Powers
5. National Association of Woodworkers: Woodwork Clubs
7. Furniture Exhibitions
9. Woodworking, Clothing/Textiles and Computer Studies Instruction in New Zealand Secondary Schools: Raw Data
10. Ethics Approval Documents: Consent Form for Participants; Information Sheet for Participants
11. Identified New Zealand Furniture Makers, 2011
Appendix 1

Victoria University of Wellington. Regional Council of Adult Education.

Proceedings of the First Study-Conference on the Promotion of Crafts in New Zealand held at Massey University College from 29th–31st August 1963 under the auspices of The Victoria University Regional Council of Adult Education.

Pages 28-29.

Conference Resolutions:

Resolution 1: That a committee of three be appointed to take appropriate action on the recommendations of the conference.

Resolution 2: That Adult Education be thanked for organizing this conference and asked to support the organizing of a conference for 1964.

Resolution 3: That rather than have Massey University College of the Manawatu consider a new course which merely duplicates the existing Diploma of Fine Arts courses, it might be more appropriate for it to consider taking the initiative with a new type of qualification on a broader basis, permitting the inclusion of some appropriate crafts.

Resolution 4: That the previous resolution, with supporting argument, be passed on to the Council of the Massey University College of the Manawatu.

Resolution 5: That a submission be made to the Minister of Education arguing for a widening of the scope of qualifications for a Diploma of Fine Arts.

Resolution 6: That ideally the education of every New Zealand child should include some form of art and craft throughout his entire schooling.

Resolution 7: That the National Council of Adult Education be asked to publish and distribute a booklet from this conference to be drafted by the committee.

Resolution 8: That the following recommendation be forwarded to the Minister of Industries & Commerce: ‘That this Conference representing a wide variety of New Zealand crafts considers that the craftsman and his work should be included in the scope of a council of industrial design, inasmuch as this conference holds that the same qualitative standards apply to the craftsman and to industry’.

Resolution 9: That this conference considers that if the craft worker is to establish himself as an essential element in the framework of our expanding technological society he will need to study and discipline himself to meet the legitimate requirements of that society, at the same time maintaining the highest aesthetic standards.

Resolution 10: That it be recommended to the committee that the 1964 conference be held as a first priority at Massey; or as a second in or near Wellington; and that it should in any case be residential.

Resolution 11: That those attending this conference be asked to take the initiative in their local areas in getting publicity about the conference and about the work of local craftsmen.

Resolution 12: That the committee forward to the Wool Board a request that they sponsor publicity on crafts which use wool as a raw material.

Resolution 13: That the committee be asked specifically to consider ways in which support for crafts workers might be gained from producer boards.
Resolution 14: That this committee forward a request to the National Council of Adult Education or any more appropriate organization that they consider organizing a survey of craftworkers in New Zealand.

Resolution 15: That the committee consist of Messrs. Laird, Wakely and Bryant.

Resolution 16: That this conference records its warmest appreciation of the work of the organizers and Chairman of this conference and has the highest confidence in its committee.

Resolution 17: That Massey University College be thanked for the use of its facilities.

Resolution 18: That the Manawatu Society of Arts be thanked for its support of the crafts exhibition.

All resolutions were carried.
Appendix 2

CRAGTS COUNCIL OF NEW ZEALAND (INC)
(REPRESENTING THE WORLD CRAFTS COUNCIL)

CONSTITUTION

NAME

1.0 The name of the Association is "Crafts Council of New Zealand (Inc) (representing the World Crafts Council)"

OBJECTS

2.0 The objects for which the Association is established are:-

a. To promote and carry out the overall objectives of the World Crafts Council.

b. To promote, foster and develop crafts, arts and related fields of design in New Zealand.

c. To encourage a high level of performance in crafts, arts and related fields of design and to recognise by reward at the discretion of the Executive special achievements in the field of crafts and related design.

d. To print and publish any newspapers, periodicals, books or leaflets that the Association may think desirable for the promotion of its objects.

e. To encourage and assist the education of craftsmen, artists and designers.

f. To encourage education in crafts arts and design throughout all levels of the education system.

g. To encourage the establishment of craft training facilities.

h. To establish and maintain library, gallery, lecture-demonstration and experimental facilities with such ancillary services as desirable or necessary.

i. To provide travel grants, scholarships and other facilities to enable members (or other persons from any country) to study, teach, give or receive training within New Zealand and abroad.

j. To conduct and promote activities including lectures, discussions, exhibitions and craft demonstrations designed to instruct members and other persons.

k. To exhibit and promote abroad the work of New Zealand craftsmanship generally.

POWERS

3.0 To carry out these objects the Council is empowered as follows:

a. To establish Divisions of the Council consisting of such members as may be resident in any geographical area as may be defined by the Executive of the Council for that purpose, to authorise the setting up of a divisional committee for each such area and to confer, vary, alter or withdraw authorities and discretions as the Executive of the Council may from time to time think fit.

b. To subscribe to, become a member of and co-operate with any other club, association or organisation, both within New Zealand and overseas whether incorporated or not, whose objects are altogether or in part similar to those of the Council.

c. To purchase, take on lease or in exchange, hire or otherwise acquire any lands, buildings, easements or property, real and personal, and any rights or privileges which may be requisite for the purpose of, or capable of being conveniently used in connection with, any of the objects of the Council. Provided that in case the Council shall take or hold any property which may be subject to any trusts the Council shall only deal with the same in such manner as is
allowed by law having regard to such trusts.

d. To enter into any arrangements with any Government or authority, supreme, municipal, local or otherwise, that may seem conducive to the Council's objects or any of them; and to obtain from any such Government or authority any rights, privileges and concessions which the Council may think it desirable to obtain and to carry out, exercise, and comply with any such arrangements, rights, privileges and concessions.

e. To construct, improve, maintain, develop, work, manage, carry out, alter or control any houses, buildings, grounds, works or conveniences which may seem calculated directly or indirectly to advance the Council's interests and to contribute to, subsidise or otherwise assist and take part in the construction, improvement, maintenance, development, working, management, carrying out, alteration or control thereof.

f. To invest and deal with the money of the Council not immediately required in such manner as may be permitted by law for the investment of trust funds.

g. To make, draw, accept, endorse, discount, execute and issue promissory notes, bills of exchange, bills of lading and other negotiable or transferable instruments.

h. In furtherance of the objects of the Council to sell, improve, manage, develop, exchange, lease, dispose of, turn to account or otherwise deal with all or any part of the property and rights of the Council.

i. To take and hold mortgages, liens and charges to secure payment of the purchase price or any unpaid balance of the purchase price of any part of the Council's property of whatsoever kind sold by the Council or any money due to the Council from purchasers and others.

j. To accept subscriptions from members whether corporate or non-corporate as the Executive of the Council may fix from time to time.

k. To accept grants, bequests or gifts or property, whether by way of endowment or otherwise and whether by gift inter vivos or by devise or bequest given for the furtherance of the purposes of the Council or for any similar purpose and to accept and execute trusts attached to the subject matter of any such gifts.

l. To take such steps by personal or written appeals, public meetings or otherwise, as may from time to time be deemed expedient for the purpose of procuring contributions to the funds of the Council in the shape of donations, annual subscriptions or otherwise.

m. To appoint, employ, remove or suspend such managers, clerks, secretaries, servants, workmen and other persons as may be necessary or convenient for the purposes of the Council.

n. To do all such lawful things as are incidental or conducive to the attainment of the objects and the exercise of the powers of the Council and which accord with the objects of the Council.

and it is hereby declared that the objects and powers set forth in any sub-clause if the clause shall not in any wise be limited or restricted by reference from the terms of any other sub-clause or by the juxtaposition of any two or more objects or by any object being deemed a main or dominant object but each shall be and be deemed to be an independent object.
4.0 The income and property of the Council whencesoever derived shall be applied solely towards the promotion of the objects of the Council.

MEMBERSHIP
5.0

a. Membership shall be open to all individuals, groups, corporations, associations, societies, foundations or other organisations or entities which are, directly or indirectly, concerned with or interested in crafts.

The following shall be the categories of membership. Each category shall carry the right to one vote, except that in the case of a husband and wife membership, the husband shall have one vote and the wife shall have one vote. A donor member shall not have a vote.

Individual Group - (for organisations, institutions, etc.)
Donor
Junior - for students and persons under the age of twenty-one
Husband and wife

Honorary Life Members:
(a) An honorary life member shall be a person elected as an honorary life member of the Council by the members of the Council in general meeting on the recommendation of the Executive in recognition of:

(i) outstanding services to the Council;
(ii) outstanding services or achievements which may have advanced the objects of the Council.

(b) An honorary life member shall be entitled to all benefits and privileges of ordinary membership but shall pay no annual subscription.

b. Termination of Membership.
Any member of the Council may resign by giving notice, in writing, to the Secretary and paying all subscriptions then due.

OFFICERS
6.0

a. The Officers of the Council shall consist of a President, two Vice-Presidents, a Secretary, a Treasurer (or a Secretary/Treasurer).

b. No person elected as President shall continue in that office for more than three consecutive years in one span.

EXECUTIVE
7.0

The National Executive shall comprise the following members:

Three Regional Representatives (the Regions to correspond to those of the Regional Arts Councils)
One representative from each national craft body which is a member of the Council
Floor members to bring the maximum membership of the Executive to fourteen members.

The fourteen shall elect from their number a President, two Vice-Presidents, a Secretary and a Treasurer (or a Secretary/Treasurer).
Executive members are elected by members as follows:

Floor members and Regional Representatives elected by postal vote prior to the Annual General Meeting.

Nomination of candidates for Executive Members and Regional Representatives in writing, proposed and seconded by two financial members and bearing the assent of the nominee shall be submitted to the Secretary six weeks before the date of the Annual General Meeting.

SUBSCRIPTIONS

8.0

a. Subscriptions shall be paid annually by all members at the rates determined by the Executive after reference to members at a general meeting. The due date of payment of subscriptions in each year shall be the thirtieth day of June.

b. Unpaid Subscriptions. A member whose annual subscription is not paid on or before the thirty-first day of December in the year in which it is due shall cease to enjoy the rights of membership and a member whose subscription is not paid within a further six months shall be struck from the membership rolls upon a resolution from the Executive to that effect.

c. Resignations and cessation of membership. A member who for any reason ceases to remain a member shall nevertheless be held responsible for the payment of subscriptions that became due and payable while he was a member and shall further be held responsible for any of his actions whilst being an enrolled member as might arise from other clauses.

ELECTIONS

9.0

Elections of members of the Executive shall be by postal ballot of financial members prior to the Annual General Meeting.

MEETINGS

10.0

a. The Council shall hold an Annual General Meeting at such places and times and in such a manner as the Council shall decide.

b. The business of the Annual General Meeting shall be to receive a Report, Balance Sheet and Statement of Accounts for the preceding financial year; to confirm the election of the Executive, appointment of Honorary Auditor for the ensuing year, and to decide on any matter of national policy duly submitted to the Executive six weeks before the meeting.

c. Notice of intention to hold the meeting and the intended time and place, together with agenda, notices of motion, and Annual Report, Balance Sheet and Statement of Accounts shall be furnished to members not later than six weeks before the meeting.

d. Should insufficient nominations for Executive members be received, then those nominees shall be declared elected.

e. Should the required Executive establishment not be obtained by the above procedure, the Executive may co-opt to fill vacancies, and the Executive shall have the right to fill casual vacancies between Annual General Meetings.

f. Special meetings may be called by the President upon the written request of any twenty members. A notice must be furnished to members not less than fourteen (14) days before the holding of such meeting, specifying:
   - Place and time of meeting;
   - Notice of Motion;
   - Names of members requesting the meeting.
g. Only the business which has been notified may be transacted at the Special General Meeting.

h. The quorum for an Executive Meeting shall be six members. The quorum at an Annual or Special Meeting shall be twenty members.

i. Except where postal voting is called for, voting shall be on the voices unless a show of hands is called for. The Chairman of any meeting shall have a deliberate vote and a casting vote. A declaration by the Chairman as to the result of a vote shall be final.

j. The President shall preside at every General or Executive meeting of the Council. If within fifteen minutes of the time appointed for holding any such meeting the President is not present and willing to act, the corporate members present shall choose one of the members of the Executive present to be Chairman. No business shall be discussed or transacted at any General or Executive Meeting whilst the chair is vacant except the election of chairman.

k. The Chairman of a General or Executive meeting may with the consent of the meeting adjourn the same from time to time and from place to place but no business shall be transacted at any adjourned meeting other than the business left unfinished at the meeting from which the adjournment took place.

l. Whenever a meeting is adjourned for seven days or more notice of the adjourned meeting shall be given in the same manner as of an original meeting except that notice shall be only three days notice and that it shall not be necessary to specify in such notice the nature of the business to be transacted at the meeting.

EXHIBITIONS 11.0

a. The Council may conduct Exhibitions or support other Exhibitions.

b. The Council may appoint an Exhibition Committee or delegate this function outside the Council membership.

c. Finances of Exhibitions arranged by the Council will be the responsibility of the Council, but the Council may apportion commitments by agreement with other bodies.

FINANCES 12.0

a. The control and investment of the funds of the Council shall be wholly within the power of the Council, which may open and operate accounts at any bank or banks as it deems fit, including the Post Office Savings Bank. The Trustees of any such accounts shall be the Treasurer (or Secretary/Treasurer) and any two officers or members of the Executive appointed by the Council for that purpose; cheques and withdrawal warrants shall be signed by any two Trustees.

b. The Treasurer shall keep a correct account of all funds received and expended by the Council and shall prepare at the end of each financial year a Balance Sheet and Statement of Accounts for that year.

c. The accounts of the Council shall be audited at the end of each financial year by an Honorary Auditor, who shall hold professional qualifications in accountancy. The Honorary Auditor shall be appointed each year by the Executive and ratified at the Annual General Meeting.

d. The financial year of the Society shall end on 30 June in each year.

e. The Council shall not have the power to borrow money.
MANAGEMENT AND CONTROL

13.0 a. The management and control of the business and affairs of the Council shall, subject to such limitations and restrictions as these rules may from time to time prescribe, be vested in the Executive who may exercise all powers, authorities, and discretions of the Council except only such as (in the case of a company) are expressly directed by company legislation to be exercised by the Council in general meeting. The Executive may from time to time make such regulations as they think fit regarding the Council provided such regulations shall be consistent with the provision of the constitution.

b. The Executive may delegate any of its specific duties and/or powers to sub-committees consisting of such member or members of their body or such specialist advisers appointed by the Executive as they think fit and may from time to time revoke such delegation. Any sub-committee so formed shall in the exercise of its functions so delegated conform to the aims, objectives and policies of the Council and any rules that may be imposed upon it by the Executive.

ALTERATION TO CONSTITUTION

14.0 a. Any alteration, addition to or rescission of these rules shall be made only at an Annual or Special General Meeting.

b. Notice of the proposed alteration, addition or rescission shall be posted to every member at least fourteen days prior to the Special General Meeting and at least six weeks prior to the Annual General Meeting.

c. Such meetings may amend any proposals as specified in sub-clause 14a.

d. No resolution shall effect any alteration, addition to or rescission of these rules unless assented to by two-thirds of the members voting.

e. No amendment of the constitution shall have any effect until it is registered with the Registrar of Incorporated Societies.

INTERPRETATION OF THE RULES

15.0 The decision of the Executive as to the interpretation of the Constitution shall be final and binding on all parties except at any Annual or Special General Meeting when the decision of the Chairman of such meeting shall be final and binding on all members.

COMMON SEAL

16.0 The Council shall have a Common Seal which shall remain in the custody of the Secretary for the time being, and shall be affixed to any document pursuant to a resolution of the Council and in the presence of one member of the Executive and the Secretary.

WINDING UP

17.0 In the event of the winding up of the Council, the suggested method by which any surplus assets after the satisfaction of all liabilities shall be disposed of shall first be referred to the Department of Internal Affairs for approval and only after such approval has been given shall the Council in General Meeting (being the same meeting at which the resolution to wind up was passed) by resolution direct that the surplus assets shall be disposed of in the manner approved by the Department of Internal Affairs.
INTERPRETATION OF TERMS

18.0 Unless repugnant to the sense of the context The Council means the Crafts Council of New Zealand (Inc) (representing the World Crafts Council)

Executive means the Executive of the Council

Member means a member of the Council entitled to vote and to hold office

Group Member means a group paying group membership fee.

Division means a body of members resident in a particular geographic area in respect of which the Executive has granted a charter for the election of a divisional committee.

Divisional Committee means a committee elected by members in a particular geographic area and empowered by the Executive of the Council to execute powers delegated to the Divisional Committee within that area.

President means President of the Council or any person authorised to act in that capacity.
4. CONCLUSION

4.1 Introduction

In the preceding pages the findings of the four projects encompassed by the research programme were summarised. In this final chapter some general conclusions will be drawn.

4.2 Kinds of Involvement in Craftwork

4.2.1 Vocational Versus Non-Vocational Involvement

In both the reports dealing with the predominantly Pakeha crafts and the report dealing with Maori crafts, reference has been made to divergent approaches to the practice of craftwork. It is appropriate at this point to review and discuss these approaches, for in thinking about craft training and the "development" of the crafts we must also pay close attention to the reasons craftspeople themselves have for being involved in the crafts and to the actions that are likely to flow from their different kinds of involvement.

In discussing the directions that Maori Crafts are taking, Peter Mounsey has pointed out that while traditional cultural features (including a rejection of commercialisation) continue to have importance, other directions, or forms of involvement with, craftwork may also be identified. Despite tradition, the production of crafts for commercial purposes represents one such trend. Other craftwork may be carried out for primarily artistic or personal development reasons.
Although, in pakeha craftwork, the stress placed on particular forms of involvement with craftwork differs (less on cultural and more on commercial aspects, for example), an equal diversity of approaches nevertheless may be discerned. In Craft Education and Training in Australia, for example, Williams (1978) identifies five typical forms of involvement in craft activity. He describes: "critical productive" (i.e. creative, artistic, developmental), "social vocational" (the mainstream vocational form of craftwork), "vocational industrial" (i.e. industrial), "social avocational" (hobby) and "therapeutic" (directed toward the promotion of individual well-being) forms of involvement in craftwork.

By virtue of the income qualification and craftwork definition used in our national survey, the main thrust of this research programme has been directed toward social vocational craftspeople - those concerned with the individual production of quality crafts as a livelihood. However, other kinds of involvement with craftwork have not been entirely overlooked. The decision not to use income and individual-oriented research criteria in the Maori crafts study resulted in a picture of rich diversity in approaches to craftwork. And while springing from a different cultural background, a variety of approaches was apparent even within the narrower bounds of the questionnaire survey research. The practices and attitudes described by the craftspeople covered in the survey research suggested the existence, within this superficially "social vocational" group, both of some "social vocational" craftspeople or "selling hobbyists", who are not dependent on their craft income or interested in expanding their production or sales, and of some craftspeople of a "critical productive" orientation, again possibly not especially interested in expanding their production or sales but intensely interested in craftwork as a creative process and highly critical of the industrialisation of the crafts.

In drawing conclusions about what is "needed" for the crafts and craft training, therefore, it should be remembered that "social vocational" craftspeople are but one type. Other craftspeople, too, have their own perspectives and expectations, and these may be at odds with those of the "social vocational" craftspeople. This is something of which craftspeople themselves are very aware, as discussion with Maori craftspeople and discussion in the meetings with other craftspeople showed. Craftspeople frequently referred to the conflicts between commercial and non-commercial approaches to craftwork (and, for that matter, between different kinds of commercial approaches), and to competition for scarce resources and public attention between vocational, hobbyist and therapeutic forms of craft training.

If non-craftspeople administrators and planners are to participate in decisions about the future of the crafts they must become fully aware of these differences in perspective and of the competition or conflict these can give rise to.

4.3 The Social and Work Conditions of Craftspeople

Some of the consequences of the differing perspectives among craftspeople, referred to in the preceding section, as well as of public attitudes to craftwork, are illustrated when one examines the social and work conditions of craftspeople.

Writing of the social and working conditions of a similar group - artists, Sally Cornwell (1979) has outlined some of the problems encountered when approaching these issues.

"Recognising artists as workers poses a number of conceptual and practical difficulties. First, artists have a special relationship to their work and their work has a special relationship to society. Second, the diversity of the artistic professions makes it difficult to think of artists as constituting a homogeneous occupational group. And third, the employment status of most artists fluctuates constantly, which raises both legal and practical obstacles to their protection."

Similar difficulties are encountered with regard to craftspeople. First the "specialness" of their work; their own different approaches to their work and the cultural rather than material significance of their products for society set them apart from "ordinary" workers and ordinary employment. This has allowed outsiders - and many craftspeople themselves - to overlook those basic standards of working conditions and pay that other occupational groups take for granted. Secondly, although, as comments elsewhere in this report have indicated, there is a danger in seeing all craftspeople as basically the same, there are equal dangers in ignoring the factors, the insecurities, as well as strengths, that they have in common. If one sees only divisions and differences, the possibility of analysing the common circumstances of a social group and acting to improve those circumstances becomes almost impossible. Finally, the employment status of craftspeople is insecure. Their status cannot be seen as fluctuating as much as that of artists - craftspeople seldom enter into short-term employer/employee relationships or even move rapidly from one major commission to another. But their status as self-employed people, occasionally working on commission, occasionally without any work, but most often producing for an uncertain market, as their own judgement dictates, is nevertheless highly insecure. Not only are they not guaranteed a steady income, but their self-employed status and generally low incomes deprive them of the possibility of work-related superannuation, sick pay and the like.

4.4 Women in Craftwork

Throughout the research systematic differences between the sexes were apparent. It is appropriate at this point that these differences should be reviewed.
In Maori crafts an extreme differentiation of the crafts by sex exists. Women are generally traditionally permitted to practice only the fibre crafts. In Pakeha crafts too, women predominate in fabric and fibre crafts; only in pottery does a rough equality of the sexes exist.

Systematic differences also exist in craft incomes. While the fibre crafts are extremely poor income-earners - their practitioners being unable to secure prices that reflect the labour involved in their production - women also earn less than men in other crafts. Low of hours of work (women tend to work fewer hours per week than men on their craft) are taken into consideration, women earn less than men.

In seeking to explain why this should be so, it would be relatively easy to label many women as hobbyists - as being not seriously involved in craftwork as a vocation. Not only do they tend to work fewer hours per week on craftwork (at least, among those surveyed), but they are also much more likely than men to live in a household in which the bulk of income is provided by a spouse. But to label them hobbyists on this basis would be facile indeed. Their family commitments are almost always likely to be greater than those of men (an important factor when most craftwork is home-based and there is little possibility of physical escape from those responsibilities), and their access to resources less.

Although, among the craftspersons surveyed, women felt less confident than men about being involved in training others in the future, their current involvement was just as great, and their commitment to improving their own skills greater. Furthermore, although a lesser percentage of women than men indicated a desire to increase production and sales, the majority of this category. And in considering the position of those who did not state that they wanted to increase their production or sales, the additional obstacles faced by female craftspersons should also be borne in mind.

The suggestion made here, therefore, is that while (as was argued earlier) an awareness should be maintained of the differences in involvement that are expressed by groups of craftspersons, the bulk of female craftspersons covered in this research, far from being dismissed as hobbyists, could just as validly be regarded as systematically disadvantaged vocational craftspersons. That being so, the challenge for craftspersons themselves, and for those making decisions affecting the crafts, will be to consider why that is so and what can be done about it.

4.5 Craft Production

It has been noted in earlier sections of this report that there are strong cultural values in the Maori culture which conflict with trends toward mass consumption. Although stemming from less deep-seated causes, values and beliefs opposing commercialisation are also held by some people working in the Pakeha tradition of craftwork. In both traditions there are also people who may be unwilling or unable to commit themselves to increasing their production and/or sales as a result of personal or family commitments or as a result of inadequate equipment or negative market forces.

Having stated this, however, it must also be stressed that a large number of craftspersons do want to increase the production and/or sales. The majority of those included in the craftsperson survey said that they desired to increase the production and sales of their goods.

The obstacles to such increases, however, were manifold.

For people working in the crafts, insufficient work-time and the pressure of other commitments, inadequate equipment and workspace and other problems - compounded by low incomes, and by the lack of capital available for improvements that such incomes suggest - all combine to hinder attempts to achieve expansion.

A long list of "ideal solutions" could be suggested: a freeing-up of time from other commitments; more efficient equipment and workspace; additional money for improved workshops; improved pricing, allowing a better return on existing production levels. The problem with these solutions, however, is that they are indeed "ideal". The lack of resources available to craftspersons, and to a lesser extent their own attitudes to craftwork, make significant change in these areas difficult.

Craftspersons themselves frequently talk of the need to re-educate the public to appreciate the worth (both aesthetically and in terms of labour costs) of their products. But this process - even were people to agree on exactly how it could be done - would be a drawn-out one and hardly suggests itself as a realistic short-term solution to production and sales problems. As an alternative, infrequently discussed by craftspersons, would be some change in the types of goods craftspersons produce - to cater to existing taste and demand. This, however, would be objectionable to those craftspersons whose conception of the role of the crafts is rooted in its differentness, and is set in opposition to the outlook and practices of the industrial producer.

The conclusion that could be drawn about many craftspersons, then, is that they are caught in a cycle of low incomes, a lack of money to improve workshops and equipment, a need to engage in other work or to assume other responsibilities, and a frustrated desire to increase production and sales. Their relative inability to break out of this cycle might also be viewed as exacerbated by some attitudes which, while valid in themselves, function to discourage change.
It is possible that imaginative and co-operative effort by craftspeople themselves might work to change some of their disadvantageous circumstances, but assistance from "outside" could also be necessary if they are to be able to break the links of the cycle described above. This assistance could be provided by, among others, local and central government, and could be granted through the removal or modification of current disincentives to craft activity, or through a positive approach to the financing of set-up and improvement plans. Other assistance could be given in the form of advice on possible means of reorganisation and restructuring on a number of levels.

With regard to this issue it may be relevant at this point to again draw attention to a view expressed by craftspeople in the discussion meetings. If they were to be expected to "perform" as an industry, then it seemed reasonable to those craftspeople that they be assisted in finding the means to do so.

4.6 Aspects of Marketing

4.6.1 Distribution

Both producers and retailers experience difficulties and frustrations in respectively, selling and buying craft goods.

The sales tax exemption regulations force craftspeople and retailers to locate and deal with each other on an individual basis. All groups covered in the research programme complained about the difficulty of finding reliable "partners" with whom to deal. The time and money (expended in locating partners and freighting individual lots of craft goods) absorbed by this activity are considerable, thus lowering the efficiency of producers and increasing the costs of retailers. Some retailers dealt with 50 craftspeople-suppliers on an individual basis.

Aside from these practical and financial difficulties, other factors also disrupt the relations between producers and retailers. On both sides there is a considerable degree of mistrust and disapproval. A sizeable proportion of craftspeople expressed dissatisfaction with mark-ups and commissions charged by retailers and dealers. They also sometimes felt that they were being expected to cease to be craftspeople and become industrial producers to satisfy the retailers. Retailers in return, sometimes showed a lack of awareness of the motivation of craftspeople in being craftspeople, and complained of uneven quality, disrupted supply and an inability to rely on the promises of producers. This presupposed certain commercial orientations that may not exist among some groups - for example, those pursuing craftsmanship as an alternative lifestyle, or those having a traditional approach to the production of Maori crafts.

While almost insurmountable philosophical differences thus exist between some craftspeople and exporters, there nevertheless remains great scope for increased consultation and co-operation between the two groups. A degree of ignorance currently exists on each side regarding the circumstances, needs and priorities of the other. At a practical level, consultation and co-operation could lead to a smoother, less costly exchange of orders and supplies.

4.6.2 A Split Retail System

At present a division exists within the craft retail system. This exists between the older souvenir shop network, selling carving, jade, some textiles, and focussing strongly on Maori craft items, and the younger craft shop network, selling pottery and other Pakeha craft items, and very seldom dealing in the traditional Maori crafts. Although legitimate in some ways, this seems unhealthy in others. The souvenir market is oriented to machine-made goods and to "curiosity-value"; the almost exclusive association of Maori crafts with this market has had, it could be argued, a demeaning effect on that craft tradition. At the same time consumers have been educated to assume that these goods are for tourists only, and that conversely, the types of craft items sold in craft shops would be of little or no interest to tourists.

4.6.3 Export of Crafts

With regard to the export of crafts, different levels of activity and attitudes were apparent among craftspeople and craft retailers.

Only 5% of the retailers were currently involved in exporting, while a further 4% had stopped, due to cost, paperwork and other factors. The retailers were not specifically asked their opinions of the future prospects for exporting, but their general comments, given in response to marketing and other questions, suggested a low level of enthusiasm.

Among the craftspeople surveyed, 21% were currently exporting some of their craft products (most of them using channels other than local retailers or agents), and a rather massive three-quarters felt there was scope for increased exporting in the future. These figures were supported by the findings of other research (Internal Affairs, 1980; Dashper, 1981) indicating a high level of interest among craftspeople in future exporting.

No figures are available for the level of Maori craft exports, but there are some indications of similar levels of enthusiasm as to the future prospects for exports, at least among administrators and marketing consultants (Business Research Associates, n.d.; unpublished report, 1981; Maori Affairs Department).
It was remarked in the Craftsperson Survey Report that it was unclear, either from the survey results or from the group discussion phase, how firmly the optimistic outlook of craftspersons was rooted in a solid knowledge of export methods and markets. Glen Wiggs, in "The Export of Craft" (1982) has taken a pessimistic view of the current situation. His conclusion includes the following remarks (1982, 62).

"The channels for export are non-existent and the producer has little concept of how retailers operate overseas.

"Nothing can be said about promotion, because it does not exist.

"I conclude that while existing conditions and structures continue the failures of the past will be succeeded by the failures of the future ..."

He adds that it would be unwise to encourage craftspersons to attempt to expand their exports until fundamental changes in the nature of craft production and marketing have been accomplished. (Although he is also optimistic that these changes could, with effort, be accomplished.)

The picture is thus a confused one. While there may be room for some optimism about the future of craft exporting, it is also clear that a great deal of work would have to be done to prepare the way for any large-scale export drive. In the short term individual craftspersons may "strike it lucky", but without a great deal of preliminary work being done, there is no evidence that exporting offers an immediate, profitable return for the mass of craftspersons.

4.7 Craftspersons' Own Training Needs

4.7.1 Craft Skills Training

The data from the survey of craftspersons showed that the sources from which training had been obtained were very diverse. Many people had drawn on several sources of training, and a sizeable minority included among their training a degree, diploma or other formal training. At the other extreme, however, were a sizeable group - about a quarter of the total - who had drawn all their skills from self-teaching and/or informal contact with other craftspersons. While these forms of learning were recognised as being valid and valuable, they nevertheless suggested a certain level of unmet past training needs. This impression was reinforced by data concerning current training needs. A large percentage of craftspersons - 65% - currently desired further training, and only a tiny proportion of this 65% felt they were able to obtain all this training in their own region. There was thus a large measure of unmet need among craftspersons, vis-à-vis craft skills training.

In view of the wide availability of hobby classes (sometimes provided by the craftsperson's own organisations) many craftspersons felt that more advanced training in all crafts was neglected. While they did not wish to see a diminution of training and education for other groups or other purposes - be they hobby or therapeutic - and in one case (that of schools) even advocated an increase in training, they felt strongly that the time had now come for serious, advanced craftspersons to receive more attention and more resources. This was felt to be particularly true of the smaller craft groups, which were less able than others to provide their own training and which tended to be neglected in existing institutional training.

The craftspersons concerned were for the most part already in possession of the basic skills relevant to their crafts and were moreover committed to earning a living from their craftwork. The most suitable forms of further training were therefore usually relatively short-term intensive courses, workshops or seminars at which new specialised techniques could be learned, experimentation take place and an exchange of ideas with other craftspersons occur. (This latter aspect was one of those most highly valued by many craftspersons.)

Longer term training, and activities such as study-trips, would need to be accompanied by financial compensation; few craftspersons could afford to set income-generating production time aside without incurring hardship.

4.7.2 Business Skills Training

Business and marketing training was far less frequently desired by craftspersons than craft skills training. Although they frequently admitted to shortcomings in these areas - and were criticised by many retailers on those grounds - they were rather seldom interested in undertaking courses or classes. Many craftspersons expressed instead a desire for a better advisory service, preferring to be able to obtain an expert opinion when or if a problem arose. While many people appeared to have had contact with the Small Business Agency, none did not know of its existence or its services.

Overall, there seemed some scope for the extension of training in these subjects, as well as scope for the extension, or publicising, of advisory services pitched at the level of the craftsperson's own activities.

4.8 Industry Training Committee

Their answers to the survey questionnaire revealed that a majority of craftspersons felt that the idea of an industry training committee for the crafts warranted further investigation. At the conclusion of the discussion meetings much the same view prevailed. Although the structure and functions of a committee had been discussed in the meetings, many people still felt
interested but cautious. The exact form a committee would take, and the nature of what it would do, were still sufficiently unclear to cause most people to wish to take this issue one step at a time, checking the usefulness and appropriacy of developments as they went along. There was a strong feeling that craftspeople should retain control over their own destinies and that waste, or intrusion by bureaucrats, should be avoided.

4.9 Training Others

Some of the means by which potential craftspeople might be trained have already been discussed. Here, however, attention will be turned to the involvement of established craftspeople in that training.

Among people learning the traditional Maori crafts, training is in most cases personal, non-institutional and if not exactly "on-the-job", then at least approaching that form of training in its essential characteristics. In the Pakeha crafts a far greater component of classroom based training is available. While this is seen as having value by many craftspeople, it is seldom viewed asmeans of learning that can stand alone. "Academic" courses were frequently criticised by craftspeople at the discussion meetings.

"Real life" experience of craftwork was seen as essential, and on-the-job training a corollary of that.

About 18% of the total sample of craftspeople were currently involved in giving on-the-job training, but many more - 39% - expressed interest in being involved in the future, should a suitable trainee scheme be available. This percentage seemed very high in view of the limited space and facilities available in many workshops, and in view of the solitary character of many people of the workshops. It was also interesting to note that women were as interested as high income earners in being involved. Not surprisingly, better equipment, more space, and financial assistance or compensation were very commonly mentioned as being necessary conditions for craftspeople's involvement, as was the requirement that craftspeople not be bound to proceed with unsatisfactory trainer-trainee relationships.

The indications are, then, that such a scheme would require careful regulation and the provision of (possibly substantial) resources. In addition, alterations in sales tax regulations would be necessary. Other changes, in district planning, for example, would also be desirable.

While these changes may seem formidable, a number of positive gains could result. The opportunities for, and hopefully the quality of, training would be improved. Aspiring craftspeople would be provided with a channel for a smooth entry into self-supporting craftwork. The character of craftwork would become more co-operative, providing environments in which mutual social and physical support would be available, and in which ideas and stimulation would flow back to the craftsman-teacher, and also involve others present in the workshop. Finally, the support provided for any up-grading of equipment and facilities could also provide important improvements in the capacity of the craftsman both to develop creativity and to produce. This then could be an indirect way by which outside agencies could help craftspeople to break out of the poor facilities - poor sales - poor income "cycle" referred to earlier in this conclusion, while at the same time promoting training.

Many craftspeople were also interested in becoming involved in other forms of training. However, these "other forms" referred essentially to forms of training that already existed (classes, workshops etc). The changes that would be necessary to allow greater involvement to occur are thus centred primarily on the availability of more money for payment for teaching time.

The majority of craftspeople who favoured the development of on-the-job training also favoured its integration with other forms of training. It was seen as desirable that traineeships either follow or be inter-mixed with training of a more formal or classroom type. This presupposed the establishment of more advanced, vocationally-oriented courses in institutions around the country and/or the development of other facilities for the imparting of knowledge about design, business management/marketing and a host of other subjects which the on-the-job craftsman-teacher would be less well equipped to provide.

Some people at the discussion-meetings clearly favoured a highly formal structure for such courses or classes. However, this was a minority view. While not being particularly specific about their requirements, the majority of craftspeople emphasised the importance of practical aspects of such training. Whether this led to a diploma or not was a secondary consideration for most people, while some would have openly opposed it.

Finally, group training possibilities must be mentioned. Among Pakeha craftspeople, Labour Department youth training schemes were roundly criticised. This criticism was made on the grounds of the unsuitability of many of the participants for craftwork, difficulties of supervision and the short-term character of schemes (ie they did not allow time for the acquisition of significant skills and did not lead to other, more advanced training opportunities).

In the Maori crafts report similar criticisms of such schemes were made. However, there was also some acceptance of some schemes being used in a more-flexible-than-normal way to overcome the problems of time and skills-development apparent in the schemes described by Pakeha craftspeople.
Leaving aside the question of the origin and precise characteristics of such schemes, there seemed to be other reasons for craftspeople viewing group instruction as appropriate or not. Different cultural values undoubtedly play a part in determining whether individual or group-oriented instruction is favoured. Pakeha craftspeople almost invariably emphasised the value of one-to-one instruction and often seemed uneasy with the idea of group learning. The teaching of Maori crafts is comparatively less individualistic.

In addition to cultural differences, the economic viability of particular crafts and the (related) character of workshops is also relevant to the form of instruction favoured - and possible. Employment in the more commercially viable crafts makes possible the development of individual workshops in which one-to-one training can occur. In the less viable crafts - particularly the fibre crafts - this is less possible. In the case of Maori fibre crafts it is almost out of the question.

Thus, when discussing the development of traineeships as a solution to craft training problems, it is important to realise not only that cultural differences may make one-to-one, own-workshop-based training more or less desirable, but also that differences in the present economic viability of particular crafts may make such a form of training impossible (even were it desired). The importance of co-operative, group-oriented learning must therefore not be overlooked, and must be considered as an equally valid alternative to the traineeships discussed earlier.

4.10 Conclusion

The world of craft encompasses a diversity of attitudes and approaches. It is at once a field of work, and of recreational, cultural and therapeutic activity. Among craftspeople, strong opinions against the commercialisation of crafts exist alongside equally strong views that favour such a trend. Many craftspeople feel an ambivalence in their own views, desiring to make a living from the proceeds of their craft activity, but fearful of that activity becoming "just another" job, and fearful that the life-style and creativity that are associated with the crafts will disappear.

Craftspeople feel that public attitudes are generally unsympathetic; there is a reluctance to accept craftspeople as serious workers or to fully reimburse them for the labour expended on the production of craft goods. The market value of craft items is also affected by a tendency to compare them to "similar" industrially mass-produced items. Craftspeople feel a need for the public to be re-educated to appreciate the special individual and creative qualities of craftwork.

With regard to Maori craft items, public attitudes tending to stereotype them as "souvenir material" pose a special challenge.

The work conditions and incomes of craftspeople are often poor. While some features of this could be viewed as intrinsic to an alternative work and lifestyle, there is every indication that most people have little choice in the matter and would prefer an upgrading of both their work conditions and incomes.

There are good grounds for seeing a cycle of self-perpetuating inadequacy in the circumstances of many craftspeople. Poor workshops and inadequate equipment tend to restrict the development of the craftsman's skills and the quality of his/her products. Of more immediate financial concern, they restrict the quantity of production. Resulting low incomes mean that insufficient capital is generated to allow workshop and equipment improvement.

It seems clear that female craftspeople suffer many disadvantages similar to those experienced by women in other sectors of the workforce. This is reflected in, among other things, lower incomes than men and greater constraints upon their work activity. The fact that most craftwork is carried out at home appears, in one sense, as of advantage to some women. However, it is also evident that women are much more constrained than men in this work environment. Expectations and demands associated with their role in the household and family affect them and place limits upon the development of their work activities.

The means used by craftspeople for marketing their goods, either direct to the consumer or to retailers, are extremely limited. Craftspeople do not have excess cash for advertising or publicity purposes and, given their low incomes, their time too must be seen as a valuable commodity. However, in the present system of distribution craftspeople commonly must engage in time-consuming individual marketing activity.

Because the Sales Tax Exemption Regulations inhibit the use of "go-between" (wholesaling is prohibited), both craftspeople and retailers must seek out and deal with each other on an individual basis. As this diminishes the income-earning time available to the craftsman, this can be seen as a further factor in the cycle of under-development in which he/she is often caught. Selling direct to the public is an alternative marketing strategy, but this opportunity is not available to all craftspeople (an isolated location or planning regulations may prevent it) and time and money are consumed here too.

Selling through a co-operatively owned outlet is a further alternative means of marketing.
Retailers as well as craftspeople are affected by the present system of distribution. One result may be that the product-stereotyping of outlets is encouraged. Rarely are the more commercially-minded souvenir shop owners, for example, interested in dealing with a multitude of individual producers or craftspeople. The export of crafts is equally dependent upon the time and money of enterprising individuals. No structure exists for the promotion and development of export activity.

Overall, then, there seems scope for the exploration of alternative, particularly collective, marketing methods.

In the difficulties discussed so far, inadequate resources, limited time, government regulations and organisational factors are all implicated. The availability, and utilisation, of training and advice are also important factors which must be taken into account.

Craftspeople often have an inadequate grasp of business management and/or marketing methods. The poor costing methods commonly used, for example, must be viewed as playing at least some role in the inadequate market prices received for some goods, as well as affecting the general running of their businesses. While advice is available through public agencies (e.g., the Small Business Agencies) as well as private channels (accountancy firms, for example), there is evidence that some craftspeople do not utilise, or are not able to utilise, these sources of help as efficiently as they might.

The present level of craft skills training is widely perceived as inadequate by craftspeople, administrators and teachers. The comments of retailers, regarding difficulties they experience in obtaining the quality of goods they desire, could be seen as lending support to this view.

Many craftspeople have received no systematic education or training in the crafts they practice. They have instead depended quite heavily on self-teaching or the knowledge derived from inferiors unless with other craftspeople. Others have had some formal training in the basic aspects of their craft or in subjects relevant to their craft. Members of both groups, however, suffer from inadequate access to more advanced skills training. This is true both of skills peculiar to individual crafts (and here the smaller and/or newer crafts are more disadvantaged than others) and to skills relevant to all craft groups (design training, for example).

Thus, training in advanced craft skills is one area of widely acknowledged need. A second lies at a more initial level of development.

Training for those people committed to becoming serious self-supporting craftspeople continues to be inadequate in the eyes of most craftspeople. An integrated system of training which would help fledgling craftspeople to progress from a basic level through to a point where they could begin to practice their craft vocationally is needed.

Craftspeople are very conscious of the need to retain a close connection between the theoretical and practical aspects of learning, and the training schemes they favour reflects this. A traineeship scheme is one such method which is commonly approved of by craftspeople. Moreover, most craftspeople view the on-the-job trainer-trainee relationship as being mutually beneficial. Introducing a system of traineeships could also have various other benefits, for example by cutting down isolation, providing mutual stimulation of ideas and promoting the better utilisation of facilities.

Few people favoured a trainee scheme which stood alone. Most advocated an integration of on-the-job training and well-planned, relevant classroom education.

Craftspeople are already extensively involved in the passing on of skills to others. Many regard themselves as inadequately compensated for the time and resources they put into this, although a great deal of such teaching/training is not done in the expectation that a financial gain be made. Further involvement (in traineeships, for example) would probably not be possible unless with some form of financial compensation was provided, and/or limitations currently inhibiting such involvement (e.g., sales tax, planning regulations) were modified or removed.

Additional training, including classroom training supplementary to on-the-job traineeships, would also require encouragement and support.

There is clearly a need to investigate how supplementary support could be provided for these developments.

As an overall structure within which training developments both for existing and potential craftspeople might occur, the concept of an industry training committee aroused sufficient interest to warrant further exploration of the ways in which such a committee might assist in the development of craft training.

Thus, when discussing the development of traineeships as a solution to craft training problems, it is important to realise not only that cultural differences may make one-to-one, owner-workshop-based training more or less desirable, but also that differences in the present economic viability of particular crafts may make such a form of training impossible (even were it desired). The importance of co-operative, group-oriented learning must therefore not be overlooked, and must be considered as an equally valid alternative to the traineeships discussed earlier.
Textnotes

1. A fuller listing of types of training currently available can be found in the appendices to these reports.

2. The full research proposal is obtainable from the Vocational Training Council. The material following constitutes a summary of the full document.

3. Which is not to say that subjective means of definition are therefore unimportant. On the contrary, qualities or concepts such as artistry, creativity, "specialness" and craftsmanship are very real in the minds of craftspeople and their clients and undoubtedly figure in a whole range of issues relevant to this inquiry. To ignore this would be to fail to appreciate important differences in the motives different people have for entering craftwork, their understanding of the role of craftspeople and their products, and their attitudes to, among other things, training. The mechanical "objective" definition used here to decide who is, or is not, a craftsman, should thus not be allowed to obscure these important differences.


5. Other aspects of the exemption regulations which do not relate to the method of work, but which nevertheless have a limiting effect on that work are the requirements that a turnover annually of $50,000 must not be exceeded and that no labour be employed.

6. These and other instructions were printed on the front page of the questionnaires. The "made in New Zealand" qualification meant that retailers' answers were to be concerned only with local, never imported, stock.

7. As indicated in the preceding section of the report, "significant income purposes" was defined as earnings of $2,000 or more per year.

8. It was originally intended that a special study of Pacific Island craftwork should also be carried out. However, in investigating this possibility it was found that craftwork of this kind was carried out only sporadically among people of Pacific Island origin living in New Zealand. Among other factors, the inadequate supply, or unavailability, of the necessary raw materials has militated against the development of these crafts in New Zealand. It was finally concluded that, because of the limited time and resources available to complete the research, this project should be set to one side and a special study be made of Maori crafts only.

9. With respect to the latter aspect, the selling of craft items, especially for cash, is still regarded with disapproval in many quarters. On the other hand, others point to craftwork as a potential source of employment.

10. No lower limit was placed on the percentage of outlet turnover accounted for by craft sales.

11. The relationship of the 600 people who filled out the questionnaire to the total population of craftspeople earning $2,000 or more is discussed in Chapter 3. It is estimated that these 600 represent at best three-quarters or more of the population, at worst about a half. In either case, the sampling method was sufficiently rigorous, and the sample size sufficiently large to allow considerable confidence to be placed in the survey findings.

12. It will be appreciated that these are ideal types: in reality features of such types are mixed both within individuals and situations, although one feature may predominate.

13. In the report on the craftsperson survey, the physical and social difficulties faced by many craftspeople in their work situations have been discussed in some detail. That discussion will not be repeated here. One feature of those difficulties merits further exposure, however. The relative individualisation of work apparent among Pakeha craftspeople contrasts markedly with the work arrangements of most Maori craftspeople. By maintaining individual workshops, usually in their own homes, Pakeha craftspeople duplicate facilities and spread what could be collective resources very thinly indeed. It is appreciated that planning, taxation and other regulations function to encourage this individualisation, but it is also apparent that this practice reflects, to some extent, the values of Pakeha craftspeople themselves. If greater collectivisation of resources and facilities were viewed as desirable for training, production or any other purposes, change would therefore have to come both from outside and within the crafts.

14. The reasons for this -- other than a natural equality of interest -- were not immediately apparent. It may have been that some of these low-income earners were not dependent on their craft earnings and thus felt they had time to engage in this training. Others may have viewed the compensatory aspects of such a scheme as equalising their ability to provide training (through assistance to acquire better equipment etc). Certainly, it should be borne in mind that a large number of the people covered in the craftsperson survey did already earn at least some money from teaching activities. Although the exact monetary importance to them of this work was not measured, it would seem reasonable to assume that teaching is an economically significant "side activity" for many advanced craftspeople.
Appendix 4

Queen Elizabeth the Second Arts Council of New Zealand Act 1974 067
Commenced: 1 Apr 1975

I: The Queen Elizabeth the Second Arts Council of New Zealand Functions and Powers

9 Functions of Queen Elizabeth Arts Council

Functions and Powers
9. Functions of Queen Elizabeth Arts Council---The Queen Elizabeth Arts Council shall have the following functions:
(a) To encourage, promote, and support the development of professional standards in the arts in New Zealand;
(b) To encourage, promote, and develop the practice and appreciation of the arts in New Zealand, including Maori and [South Pacific] arts;
(c) To make accessible to every person in New Zealand, as far as may be practicable, all forms of artistic activity;
(d) To encourage, promote, and support public interest in the arts in New Zealand;
(e) To encourage, promote, and support artistic links with other countries by way of cultural exchanges, and to foster appreciation of the arts as practised in other countries;
(f) To co-operate with educational bodies so as to develop the practice and appreciation of the arts as integral aspects of education in New Zealand;
(g) To co-operate with broadcasting organisations and services in any activities that may facilitate the carrying out of the functions of the Council;
(h) To give advice to the Minister on any matter relating to or affecting the functions of the Council;
(i) To establish and maintain regional offices so as to facilitate the activities of the Regional Arts Councils established under section 27 of this Act.
Cf. 1963, No. 54, s. 12
In para. (b) the words "South Pacific" were substituted for the words "Pacific Island" by s. 6 of the Queen Elizabeth the Second Arts Council of New Zealand Amendment Act 1978

10 Powers of Queen Elizabeth Arts Council

10. Powers of Queen Elizabeth Arts Council---(1) The Queen Elizabeth Arts Council shall have all the powers that are reasonably necessary or expedient to enable it to carry out its functions under this Act.
(2) In particular, but without limiting the generality of subsection (1) of this section, the Council may from time to time do all or any of the following things:
(a) Formulate and carry out policies to further and assist the arts generally;
(b) Make grants, on such conditions as it thinks fit, to any persons to assist them to undertake studies, assignments, or commissions, or to make investigations, or to gain further experience, in respect of matters approved by the Council, whether within or beyond New Zealand;
(c) Make grants or pay subsidies, on such conditions as it thinks fit, to the Council for Maori and South Pacific Arts, to Regional and Community Arts Councils, to local authorities, and to organisations engaged in the execution, creation, publication, or presentation of any of the arts or in the preservation and display of articles and things relating to the arts;
(d) Make awards to persons for outstanding accomplishment in the arts, whether within or beyond New Zealand;
(e) Commission the creation or execution of any artistic works, whether within or beyond New Zealand;
(f) Acquire or accept, by purchase, exchange, gift, or bailment, or by any other means, either permanently or temporarily, any artistic work and, if so desired, deliver it for safe custody and control to any local authority, museum, art gallery, library, association, society, or body, on such conditions as the Council

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thinks fit:
(g) Arrange for or undertake any artistic exhibition or performance, whether
within or beyond New Zealand:
(h) Advise and assist any bodies or organisations that are engaged in artistic
activities, including bodies or organisations that are financed partly or wholly
from public funds:
(i) Enter into agreements with any local authority, corporation, society, firm,
body, or person for the management and maintenance of any land, buildings, or
thing for the purposes of this Act:
(j) Acquire by purchase, exchange, lease, bailment, or gift, or by any other means,
for the purposes of this Act, any land, buildings, or other real or personal
property:
(k) Dispose of by sale, exchange, lease, or bailment, or by any other means, any
of its real or personal property:
(l) Charge such fees as it thinks fit for admission to land or buildings vested in
it or under its control, or in respect of any exhibition or performance arranged
or undertaken by it;
(m) Collect, examine, disseminate, or publish any information relating
to the arts or to any particular form of art; (n) Subject to the provisions of
this or any other Act, generally do
whatever it considers necessary in order to stimulate artistic
activity. Cf. 1963, No. 54, s. 13
In subs. (2) (c) the words in square brackets were inserted by s. 7 of the Queen
Elizabeth the Second Arts Council of New Zealand Amendment Act 1978.

Appendix 5

National Association of Woodworkers NZ Inc.

Northland Woodworkers & Woodturners Club, Whangarei
North Shore Woodturners Guild, Glenfield
West Auckland Woodturners Guild, Waitakere
South Auckland Woodturners Guild, Papatoetoe
Franklin Woodturners Club, Waiuku
Hauraki Woodturners Club, Paeroa
Thames Hauraki Woodturners Club, Thames
Cambridge Woodturners Club, Cambridge
Waikato Guild of Woodworkers, Hamilton
Geyserland Woodworkers Guild, Rotorua
Lake Taupo Woodturners Guild, Taupo
Tauranga Woodcrafters Club, Tauranga
Whakatane Woodcraft Club, Whakatane: turning and carving
Dannevirke Woodturners Club, Dannevirke
Gisborne Woodturners Group, Gisborne
Hawkes Bay Woodturners Guild, Napier
Manawatu Woodworkers Guild, Palmerston North
Stratford Woodturners Association, Stratford
Taranaki Woodworkers Guild, New Plymouth
Wanganui Turners and Woodcraft Group, Wanganui
Wairarapa Woodworkers Guild, Masterton
Kapiti Woodworkers Guild, Raumati: turning, carving, toymaking
Guild of Woodworkers Wellington, Lower Hutt: subgroups – turners, carvers, green woodworkers
Nelson Districts Woodturning Club, Nelson
Marlborough Guild of Woodworkers Inc, Blenheim: furniture, toymaking
Christchurch Woodturners Association
North Canterbury Woodcraft Club, Rangiora
Ashburton Woodworkers, Ashburton
Timaru Woodturners Club, Timaru
Taieri Woodworkers Club, Mosgiel
Otago Woodturners Guild, Dunedin
East Otago Woodturners, Palmerston
South Otago Woodcraft Club, Balclutha
Upper Clutha Woodcraft Guild, Wanaka
Waitaki Woodturners Guild, Oamaru
Wakatipu Woodcraft Guild, Queenstown
Gore Woodworkers Club, Gore
Southland Woodworkers Guild, Invercargill
South Westland Woodturners and Woodworkers Guild, Harihari

The NAW does not reference non-member woodworking clubs (Website).
Of 39 clubs listed, 17 (44%) identify themselves as woodturning groups.
Appendix 6
Appendix 7

FURNITURE EXHIBITIONS
This listing of furniture exhibitions was gleaned from publications and maker CVs. In addition I was able to
access the Index of New Zealand Artists, Craftsmen and Designers created by the Auckland Museum in 1989.
This card file was a manual record of instances of a maker’s name’s appearance in periodicals, newspapers and
exhibition catalogues.

1977
Christchurch. Canterbury Society of Arts (CSA) Gallery: Beyond Craft including Carin Wilson

1978
Christchurch. CSA Gallery: Beyond Craft including Wilson

1979
Christchurch. Arts Centre: Canterbury Guild, impromptu exhibit,
Christchurch. CSA Gallery: Beyond Craft including Wilson

1980
Christchurch. CSA Gallery: Boxes, March; Canterbury Guild of Woodworkers, Oct. 9; Beyond Craft
including Wilson
Nelson. Suter Art Gallery: John Shaw

1981
Christchurch. CSA Gallery: Canterbury Guild of Woodworkers; Beyond Craft including Wilson
Nelson. Suter Art Gallery. Crafts including Jimu Grimmett
Timaru. Aigantighe Gallery: Wilson
Wellington. The Walking Stick, Exhibit of furniture & wood products, 11-25 Nov
Wellington. Antipodes Gallery: David Bryant

1982
Auckland. Peter Webb Gallery: Survival Furniture (Michael Glock)
Auckland. Twelve Potters: Form vs Function, including Wilson
Christchurch. CSA Gallery: Canterbury Guild of Woodworkers

1983
Auckland. Compendium. Invitational Exhibit of Woodwork including Humphrey Ikin, Feb.
Auckland. Old Customhouse: Auckland Guild of Woodworkers, first exhibit, July 8-23
Auckland. Nathan Homestead Gallery: From the outside in, including Wilson
Auckland. City Art Gallery: Commissioned Friends of the City Art Gallery, including Wilson
Christchurch. Canterbury Horticultural Hall: Solid Wood: the Alternative (First Alternative Furniture
Show), May
Christchurch. CSA Gallery: Canterbury Crafts Council Exhibit, Aug-Sep; Canterbury Guild of
Woodworkers, 4th Annual exhibit (4th), Nov. 10-20
Nelson. Suter Art Gallery. Crafts including Jimu Grimmett
Wellington. NZ Craft Centre: On the terrace & in the garden, 22 Feb.; Autumn Inspirations, 12 Apr.;
Inside/Outside, CCNZ
Wellington. Antipodes Gallery: David Hollidge, Sept. 5-16

1984
Auckland. Compendium: Fine Furniture Competition, Feb. 26-Mar. 10 (Judge Alan Peters); Auckland
Guild exhibit, Dec. 10-21
Christchurch. Canterbury Horticultural Hall: Alternative Furniture Show (2nd), May 23-25
Christchurch. West Coast Crafts Cooperative, July
Christchurch. CSA Gallery: Canterbury Guild of Woodworkers, Nov. 1 – 11
Christchurch. CCNZ Conference, Lincoln, impromptu exhibit
Hastings. Hastings Centenary Exhibit, including Grimmett
Wellington. Maungaraki Community Centre: Woodcraft Fair (Wellington Guild), 18-20 May
Wellington. City Art Gallery: Great NZ Box Show (CCNZ), June 8-July 8
Wellington. Lower Hutt Town Hall: Wellington Guild exhibit, Nov.

1986
Auckland. Auckland Museum: Craft & Architecture Exhibit, Mar 23-Apr 14
Auckland. The Potters Arms: Shop-Window featuring Ikin, May-June
Auckland. Compendium: David Kelly, June 16-29; Invitational Exhibit of Wood, July 14-27
Auckland. Words & Pictures Gallery: Group furniture exhibit, Nov.
Auckland. Auckland Guild exhibit
Christchurch. CSA Gallery: Canterbury Guild of Woodworkers
Christchurch. Horticultural Hall: Alternative Furniture Show (3rd), June 4-8
Wellington. CCNZ Gallery: Woodware, June 4-21; Showcase II (The Terrace inaugural exhibit), 20-30 Nov
Wellington. Lower Hutt Town Hall: Woodcraft 85 (Wellington Guild), Sept.
Wellington. City Art Gallery: Winstone Ties that Bind

1987
Auckland. Queen St warehouse: Artiture (1st)
Auckland. Auckland Guild exhibit
Auckland. Designex (Wilson participated)
Christchurch. Horticultural Hall: Alternative Furniture Show (5th), June 5-8
Christchurch. Woodcraft Gallery: exhibit
Christchurch. CSA Gallery: Canterbury Guild of Woodworkers
Nelson. Suter Art Gallery: Nelson Crafts (Haig)
Wellington. Clayshapes. Derek Melser, 20 Jun-3 Jul
Wellington. CCNZ Gallery: Design for Living (first furniture show at the Terrace), Aug. 4-29; Showcase IV
Wellington. Janne Land Gallery: Humphrey Ikin
1988
Auckland. Trees: Cam Wilson, May 9
Auckland. Auckland Guild exhibit
Auckland. Lopdell House: Interiors 88 (Cam Wilson, Brian Groudin, Ikin)
Auckland. Designex 88
Christchurch. Christchurch Town Hall: Southern Style, Alternative Furniture Show (6th), May 20-22
Nelson. Marlborough Art Society, Annual Combined Exhibit, Oct. 2-9 – Grimmett guest
Wellington. CCNZ Gallery: Finest NZ Craft, Apr.; Direct Design, Aug 2-27; Contemporary Classics; Showcase V, Oct. 4-29
Wellington. Lower Hutt Horticultural Hall: Woodcraft 88 (Wellington Guild), Oct. 28-30

1989
Auckland. City Art Gallery. Setting a Table (Gavin Chilcott/David White), 15 Dec.-14 Feb.
Auckland. Artiture III
Auckland. Designex (Trubridge participated)
Christchurch. Town Hall: Southern Style (7th Alternative Furniture Show)
Christchurch. Cave Rock Gallery: Sitting Pretty, June 2-15
Christchurch. CSA Gallery. Festival of Wood (Canterbury Guild unjuried), Apr.
South Island. About Wood – travelled to every Community Arts Council in South Island (sponsor Southern Regional Arts Council), Upper Clutha late Oct, Queenstown mid Nov, Cromwell early Dec; continues until Jul ’91
Wellington. Michael Fowler Centre: Quality by Design (Alternative Furniture Show), July 6-8
Wellington. CCNZ Gallery: David Trubridge + Malcolm Harrison, 4-29 Sept.
Wellington. Lower Hutt Town Hall: Woodcraft 89, 24-26 Nov.

1990
Auckland. Handmade in Wood 90 (part of Downtown Countdown)
Auckland. Artex 1990, July
Auckland. Textures Gallery (Takapuna): Fine Art of Wood (12 Northland woodworkers), July
Auckland. Aberhart North Gallery: Mark Perry
Christchurch. Town Hall: Alternative Furniture Show, June 22-24
Christchurch. J. Ballantyne & Co.: Canterbury Guild exhibit, Aug. 20-Sept. 1
Christchurch. L’Etaq exhibits: City Council & Trust Bank, May; Town Hall, Aug.; City Council & Building Centre, Oct; Town Hall, Nov.
Dunedin. Dunedin Crafts Council, Otago Museum: Real Craft
New Plymouth. Govett-Brewster: New Zealand Pieces (Gay Hawkes)
Northland. Ludbrook House (Kaikohe): Trubridge
Rotorua. Bath House: New Zealand Pieces (Gay Hawkes)
Tauranga: Avenue One: Trubridge
Wanganui. Sarjeant Art Gallery: After Woods, Mar. 31-May 6; New Zealand Pieces (Gay Hawkes)
Wellington. CCNZ Gallery: Trubridge
Wellington. Lower Hutt Town Hall: *Woodcrafts 90*

1991
Auckland. RKS Art: Ikin solo show
Auckland. Auckland Home Show: Craft Court
Auckland. *Artex*, 4-7 July
Christchurch. CSA Gallery: *Chairs*, June
Christchurch. Cave Rock Gallery: *Canterbury Craft 91* (Crafts Council members show), 3-23 June;
   Canterbury Guild exhibit
Christchurch. *Artex*, 30 May–3 June
Christchurch. Botanic Gardens: *Canterbury Blossoms Through the Woods* (Remi Couriard & L’Etacq
   students) 2-23 Sept.
Dunedin. Otago Museum: *Real Craft* ’91, Oct. 4-20
Invercargill. Polytechnic Craft Students Southland, 16 Nov.–1 Dec.
Masterton. Wairarapa Arts Centre: Wairarapa Arts Review (Bloomfield)
Nelson. Suter Art Gallery: 11th Nelson crafts exhibit; Nelson Woodworkers Guild, 16-28 Jul; *Crossing
   the Rubicon* (Nelson Polytechnic graduating students)
Hastings. Hawkes Bay Exhibition Centre: *Patterns* (Trubridge & Ingrid Dubbelt), 20 Sept.–3 Nov.; *Out
   of the Wilderness* (Trubridge)
Wellington. Bowen Gallery: Bloomfield

1992
Auckland. Diana Firth (furniture made by Bryan Heighton)
Auckland. Princes Wharf Overseas Terminal: *Artext*, 23-26 July
Christchurch. *Alternative Furniture Show* (10th)
Christchurch. Addington Raceway: *Artext*, 28 May–1 June
Dunedin. *Alternative Furniture Show*, Mar. 20-22
Hastings. Exhibition Centre: Francois Ariès/Peter Maclean, Nov.
Napier. Hawkes Bay Museum: *Hawkes Bay Craft Review*
Nelson. Suter Art Gallery: *Who are Jack & Jill anyway?* (8 tutors, Nelson Polytechnic Craft Design
   Department, including Megan Huffadine)
Palmerston North. Manawatu Art Gallery: *Artiture* (6th), Sept. 18-Oct. 18
Rotorua. Bath House: *Pacific Connections*
Wellington. Levene’s (Lower Hutt): *Artiture* (6th), Oct. 27-Nov. 7
Wellington. Bowen Gallery: Greg Bloomfield
Wellington. Dowse Museum: *Just Furniture* (Bloomfield)
Japan. *Artiture 91* – selected pieces toured 6 galleries

1993
Auckland. Aotea Centre: *Artiture* (7th), 20 Sept.
Auckland. Masterworks: Bloomfield
Auckland. Compendium: Contemporary furniture
Auckland. The Vault: Todd Stevenson, 14 Nov.–10 Jan.
Christchurch. *Alternative Furniture Show*, Oct. 15-17
Dunedin. Otago Museum: *Real Craft*
Hastings. Hawkes Bay Exhibition Centre. François Aries & Peter Maclean
Napier. Napier Museum: *The Great NZ Windup*
Wellington. Bowen Gallery: *Vice and Fantasy* (Bloomfield)
Wellington. Vault Gallery: Ian Key
Artex

1994
Auckland. RKS Art: Ikin solo show
Auckland. Artis Gallery: 4 x 2 (Wilson, Firth, Nakagawa, Trubridge, Tindall, Stuart)
Auckland. Compendium: von Sturmer/Trubridge,
Dunedin: *Artiture*, Dec.
Napier. Hawkes Bay Museum: *Hawkes Bay Craft Review*
Wellington. Bowen Gallery: Bloomfield
Wellington. NZAFA: *30 Years of Craft*; Bloomfield

1995
Hastings. Hawkes Bay Exhibition Centre: Bloomfield
Palmerston North. Science Centre & Manawatu Museum: *House Lot* (Bloomfield), May 14
Wellington. NZAFA: Bloomfield

1996
Auckland. Artis Gallery: *Offerings* (Trubridge)
Auckland. Design Connection: Mike Puklowski, Sept.
Wairarapa. C/Art (Carterton): Bloomfield

1997
Auckland. Fisher Gallery: *New Zealand Works*
Wellington. Artex: *Alternative Furniture Show* makers including Bloomfield

1998
Auckland. Auckland Museum: *Facing North* (Ikin), 7 Mar.–10 May
Masterton. Wairarapa Arts Centre: *A Diet that works* (Bloomfield); Wairarapa Arts Review (Bloomfield)
Rotorua. Rotorua Museum of Art & History: *A Diet that works* (Bloomfield)

1999
Auckland. Eon: *Solid States*
Wairarapa (Greytown): *Sitting Pretty*, 18-19 Sept.

2000
Auckland. ASA Gallery: Lindsay Marks, May 1-6
Auckland. Eon Gallery: Simon James, 14 June-2 July; *Suite* (Katy Wallace)
Christchurch. *Uneasy Spaces* (Nakagawa), 5 May – 25 June
2001
Rotorua. Rotorua Museum of Art & History: Bloomfield: Clocks & lamps
Wellington. Te Papa: Simply Pacific: new New Zealand design

2002

2003
Auckland. Auckland Museum: Metaform, 6 June-7 Sept.
Hastings. Lilliput Centre: Cicada show (3rd)
Wellington. Dowse: Metaform, 13 Nov.

2004
Auckland. Objectspace: Engage: contemporary furniture installation (Tim Wigmore)

2007
Wellington. NZFA: Art to go (Bloomfield)

2008
Hastings. Hawke’s Bay Exhibition Centre: Room to Move
Wellington. NZFA: Bloomfield
Appendix 8

PRELIMINARY OUTLINE OF FURNITURE/CRAFT EVENTS 1978-2009

The listing of events was gleaned from publications. The timeline provides an indication of magnitude of activity over the years.

1978
Canterbury Guild of Woodworkers formed

1979
Canterbury Guild of woodworkers incorporated, Oct.

1980
Jeremy Reynolds opened Modern Bomb Shop, K Road, Auckland
CCNZ Conference (first), Hastings
Carin Wilson, Southern Regional Rep., CCNZ Executive Committee

1981
Crafts Convention (first), Nelson, 6-7 June
Hutt Valley Memorial Technical College – furniture making course
Carin Wilson, President CCNZ

1982
CCNZ conference, Hamilton Jan. 28-31 (Kevin Perkins guest)
Kevin Perkins lecture in New Plymouth, workshop at Christchurch Polytechnic
Putaruru Timber Museum opens, Mar.
Crafts Convention (2nd), Nelson, 12-13 June
Te Mata School, Havelock North, guest artist David Cole
Southland Community College – woodcraft course
Taranaki Guild of Woodworkers formed
New Zealand Craft launched
Lombard Crafts Exhibition (“where were our woodworkers?”)
John Finn on CCNZ Exec Committee, Treasurer/Secretary
Wilson – QEIAC Study grant

1983
Auckland Guild of Woodworkers (Inc) formed Mar. 15
James Krenov visit, July & Aug.: 3 workshops & public lectures Auckland 11-15 Jul; Wellington 22-26 July;
Christchurch 3-7 Aug.
Launch of Touch Wood
Nelson Guild formed
Dunkley New Zealand Craft Fairs started; QEII Arts Council grant for first year of Dunkley NZCF
QEIAC grants: Kevin Perkins (attendance at CCNZ conference); Howard Tuffery (Taranaki) 83 or 84
Educational courses in woodwork: Wanganui Boys’ College – a full year course of practical instruction in general woodwork & cabinetmaking; Queen Elizabeth College, Palm North – woodwork; Newlands College, Wgtn – Woodwork – Elementary, Intermediate, Advanced; Wgtn High School Comm Institute – Woodwork – Beginners, Inter, Advanced; Nelson College – woodwork; Collingwood Area School – woodwork; Aranui HS Comm Learning Centre, ChCh – woodwork; Ashburton College – woodwork; Papanui HS – woodwork; Timaru College – woodwork; Gore HS – woodwork; Southland Comm College, Invercargill – woodcraft; Takatimu Area School – woodwork; NZ Tech Correspondence Inst., L Hutt – cabinetmaking; Aorere College, Papatoetoe – woodwork; Edgewater College, Pakuranga – woodwork; Rutherford HS, Te Atatu Nth – woodwork; Wanganui Snr Tech Div – woodwork; Shirley Boys’ HS, ChCh – woodwork; Mairehau HS, ChCh – woodwork; Kaikorai Valley HS, Dunedin – woodwork; Eastern Southland, Winton - woodwork

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1984
Third CCNZ Conference, Lincoln, 26-29 Jan. (Peters as guest)
Alan Peters visit, Christchurch 1-4 Feb., Nelson 11-12 Feb., Wellington 18-19 Feb., Auckland 22-26 Feb.,
Whangarei 3-4 Mar.
Guild of Woodworkers, Wellington, formed 20 Mar.
Auckland Guild AGM Apr. 17
Nelson Guild AGM 1 May
NZ Institute of Foresters Conference, U of Canterbury, May
Slade, chairmaking workshop, Nelson Polytech, June
Jon Brooks visit, seminars in Christchurch, New Plymouth, Auckland – June
Wood Seminar, Nelson Polytech, Aug. 25-26 + Vic Matthews workshop
Shaw: College of the Redwoods, Sept. 84 – Jul 85; Fulbright Cultural Scholarship: QEIIAC grants:
Directory of Design Expertise (NZ Industrial Design Council) (paid entry)
Craft Habitat, Nelson opened
Colin Slade on CCNZ Executive Committee
Remi Couriard: courses at Risingholme Community Centre; course at Christchurch Polytech
Wilson: Department of External Affairs, Independence gift for Vanuatu
QEIIAC grants: Slade (workshop & teaching facility), Lee Elliott (machinery), Roland Seibertz (machinery)

1985
Marlborough Guild formed
Northern Woodturners & Woodworkers Club formed
Association of Designers & Furnituremakers (NZ) formed: ADAF
Second National Wood Conference, South Australia, 31 Aug. – 2 Sept. – Carin Wilson, Colin Slade, Noeline
Brooksmiths presenters
Woodtools workshops
Wood Institute formed, Auckland (creation of man-made forests)
Couriard course at Christchurch Polytech
QEIIAC grants: Couriard (overseas trip); Zuckerman

1986
Mar, Christchurch 16-18 Mar.
Furniture Group, national woodworking body formed, July
22 The Terrace, opening, 19 Nov.
First year of craft education at polytechnics
Vic Matthews workshop, Waikato Technical Institute Summer School
Dunedin CCNZ chapter gallery opens, Carnegie Centre, Moray Place
Woodcraft Gallery, Arts Centre, Christchurch opened
Punakaiki Craft shop opened (Christensen woodworker)
GST imposed
L’Etauq Studios opened
Seibertz & Wilson make furniture for QEIIAC premises
Colin Slade President
QEIIAC grants: David Haig (spend 2 months with Slade); Ikin (Compendium exhibit in 86); Wilson
(lamination exploration and re-equipping); Ian Lambert (workshop development)

1987
Matthews workshop, Waikato Technical Institute Summer School, Jan. 5-10
L’Etauq College opened; Summer School, 5-30 Jan.; part-time courses Feb.-June
Workshop, Southern Art School, Invercargill, 16-24 May
National Wood Conference, Canberra, 27 Nov.–6 Dec. – Trubridge attends
First CCNZ Index announced; second selected
Zuckerman workshop, Wanganui Summer School of Arts
Cave Rock Gallery, Christchurch opened (Noeline & David Brokenshire)
First graduation of Craft Design Certificate students
QEIIAC grants: Haig (subsidized workshop loan); Trubridge (Canberra conference)

1988
Tools, Skills, Logic, Nelson Polytechnic, Feb.-May once a week
Change of ownership for Touch Wood, becomes The New Zealand Woodworker, June
Weekend workshops in Canterbury, July 9,10 – Slade & Shaw
End of protection for NZ furniture industry, July
Putaruru wood crafters seminar, 15-17 Oct.
QEIIAC grant: Colin Slade; Matthews
Disbanding of Craft Education Advisory Committee
Second CCNZ Index
Matthews – chair for Australian Parliament

1989
Furniture Group Seminar/AGM, Wellington, 9 July
City Workshops, 175 Symonds St – opens Aug.
Gay Hawkes (Australia) – Waiairiki Poly, Rotorua, Dec.
Slade – Hokitika Craft Gallery – guest exhibitor
QEIIAC grants: Ikin (Fisher Gallery show); Trubridge (creative project grant); Gavin Chilcott/David White
artists in residence, Moca Museum of Modern Art, Brisbane
Chris McElhinney (Aust.), artist-in-residence, Nelson - workshop in chair design
CCNZ AGM Rotorua
Third CCNZ Index
Index of NZ Craftspersons, Designers & Manufacturers (Auckland Museum) announced
L’Etacq part-time workshop in techniques & design
National Certificate in Craft Teaching announced

1990
Wanganui Wood Symposium, Jan.
CCNZ Conference, Central Institute of Technology, Hutt Valley (to coincide with opening of Mau Mahara)
QEIIAC grant for Wood Symposium
National Radiata Award, winner announced: Trubridge
Auckland Guild suspended
Funding from 1990s Commission for Canterbury Guild Exhibit
Fourth CCNZ Index
Mau Mahara – National Art Gallery’s Shed 11, Wellington, 17.11.90 – 27.1.91

1991
Dunedin CC, opening new facility, June 7
Kawerau Woodskills Festival, 19-21 July; National Radiata Pine Award winner announced
Dunedin Crafts Council debate: “There is too much art in craft”, 1 Aug.
A Means to an End, Fisher Gallery, public debate on art/craft issues, Oct. 31
Dunedin Crafts Council craft quality seminar, 10 Nov
Nelson Polytech winter workshops
Review of Craft Sector report (Albert Stafford)
NZ/Japan Foundation: Design Exchange Programme announced
QEIIAC grants – Carin Wilson (assemble work of NZ furniture makers/designers for exhibit in Japan); Greg
Bloomfield (body of work); Ikin (exhibit of new work in Auckland & Wellington)
Trubridge: Artist in residence, Hawkes Bay Polytech
Mau Mahara – Auckland Museum 23.2.91 – 7.4.91; Robert McDougall Gallery 4.5.91 – 23.6.91; Otago Museum, Dunedin 20.7.91 – 1.9.91

1992
Craft theory conference Woollongong University, June/July
ProDesign launched
QEIIAC grant: Peter Maclean (furniture exhibit, Hastings)
Foundation Studies in Visual Arts begin
CCNZ closed

1993
Pine Symposium, Hawkes Bay Polytechnic, Jan. 25-Feb. 1
QEIIAC grant for Pine Symposium
John McQueen/Margo Mensing visit to Wanganui

1994
Turned Wood & Wooden Furniture Expo/NZ Working with Wood & Timber Show, Feb. 25-27
Tasman Forestry Radiata Pine Furniture Design Awards: Trubridge
Arts Marketing Board publication: icons of New Zealand
QEIIAC grant: Wilson (catalogue grant for Artis exhibit)

1997
Wilson: Artist in Residence, Nelson Polytechnic
Dowse Museum. Presentation by Tony Ford, Director of UK Crafts Council, 29 Nov.
Palmerston North. Universal College of Learning (UCOL) launches furniture making programme

1998
Korero a te Whatu: The Persuasive Object, UNITEC, Apr. 16-19, conference, workshops
Ikin listed as one of top 40 world designers by ID

2000
Nga Taonga a Hine-te-iwa-iwa: Treasury of New Zealand Craft Resources. Millennium Exhibition (virtual)

2003
Ikin, Arts Foundation of NZ Laureate

2004
Objectspace opens, July

2005
Centre for Fine Woodworking, Nelson, opens

2008
Gallery of NZ Design & Decorative Arts, Auckland Museum opens
Volume, Hawkes Bay Museum & Art Gallery

2009
Craft Now, COCA, Christchurch
Appendix 9
Woodworking, Clothing/Textiles and Computer Studies Instruction in New Zealand Secondary Schools
Alternate years beginning in 1965

<table>
<thead>
<tr>
<th>Year</th>
<th>woodworking Entrants</th>
<th>School Cert wood Passes</th>
<th>Total</th>
<th>clothing &amp; textiles Entrants</th>
<th>Total</th>
<th>clothing &amp; textiles Passes</th>
<th>Female % Schools</th>
<th>computer studies Entrants</th>
<th>Total</th>
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<th>Female % Schools</th>
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Source: Ministry of Education. *Education Statistics for New Zealand 1965 to 2005*
Appendix 10

Dear Dr Waite

I am writing to let you know that, at its recent meeting, the Ethics Committee considered your proposal entitled "Studio furniture down-under: Down and almost out".

As a result of that consideration, the current status of your proposal is:- Approved

For your future reference, the Ethics Committee's reference code for this project is:- 09/056.
The comments and views expressed by the Ethics Committee concerning your proposal are as follows:-

While approving the application, the Committee would be grateful if you would respond to the following:

In the application it is mentioned that personal information will be published with the consent of the participants. However, this is not reflected in the Information Sheet and Consent Form. Please include a statement to this effect in the Information Sheet, and a clause in the Consent Form for participants to signal their authorisation.

Please include in the Information Sheet and Consent Form a statement about the general public having access to the data through the Otago Settlers Museum, and the oral history archive.

Please provide the Committee with updated copies of the Information Sheet and Consent Form.

Please note that the Committee is always willing to enter into dialogue with applicants over the points made. There may be information that has not been made available to the Committee, or aspects of the research may not have been fully understood.

Approval is for up to three years. If this project has not been completed within three years from
the date of this letter, re-approval must be requested. If the nature, consent, location, procedures or personnel of your approved application change, please advise me in writing.

Yours sincerely,

Mr G K (Gary) Witte  
Academic Committees, Academic Services  
Tel: 479-6256  
Email: gary.witte@stonebow.otago.ac.nz

c.c. Dr S J Wakes  Head  Department of Design Studies
Studio Furniture Down-Under: Down and Almost Out
CONSENT FORM FOR PARTICIPANTS

I have read the Information Sheet concerning this project and understand what it is about. All my questions have been answered to my satisfaction. I understand that I am free to request further information at any stage.

I know that:-

1. My participation in the project is entirely voluntary.

2. I am free to withdraw from the project at any time without any disadvantage.

3. Personal identifying information (audio tapes and their transcriptions) on which the results of the project depend will be retained in secure storage for five years, after which they will be lodged in an oral history archive to which the general public will have access.

4. I will be asked to fact-check the transcription of my interview. Personal information will only be published with my consent.

5. This project involves an open-questioning technique. The general line of questioning includes training, studio practice, longevity in the field, exhibitions, sales, future intentions, and opinions regarding the furniture-making community nationally and globally. The precise nature of the questions that will be asked has not been determined in advance, but will depend on the way in which the interview develops. In the event that the line of questioning develops in such a way that I feel hesitant or uncomfortable I may decline to answer any particular question(s) and/or may withdraw from the project without any disadvantage of any kind.

6. It is not anticipated that any discomfort or risks will result as a consequence of participation. The researcher will respect the interviewee’s right to exclude commercially sensitive information from the recorded data.

7. No remuneration will be provided for my participation. Data will not be used for commercial purposes.

8. The results of the project will be published and will be available in the University of Otago Library (Dunedin, New Zealand). Participants will be advised of all projected printed and presentation outcomes.
I agree to take part in this project.

(Signature of participant)     (Date)

This study has been approved by the University of Otago Human Ethics Committee. If you have any concerns about the ethical conduct of the research you may contact the Committee through the Human Ethics Committee Administrator (ph 03 479 8256). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.

THEMATICALLY DEVELOPED OPEN-ENDED QUESTIONS:

Biography
Early influences/awareness of furniture design
Education/training
Design practice, processes and materials
Career details e.g. length of time in the field, awards
Distribution of furniture e.g. exhibitions/sales/commissions, etc.
Involvement with professional bodies and government agencies
Future projects
National and international development and trends relevant to furniture-making

Studio Furniture Down-Under: Down and Almost Out
INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you of any kind and we appreciate your considering our request.

What is the aim of the project?
A PhD thesis to critically investigate the recent history of New Zealand studio furniture design, who is currently engaged in the practice, how they compete with cheaply-produced imports and the future for the artisans.
Definition of studio furniture
Studio furniture in the New Zealand context includes one-of-a-kind or limited edition pieces and small manufacturers of furniture that is designed and constructed in New Zealand, but excludes furniture with little or no professional design input. Studio furniture is produced by an artist/craftsperson, or under his/her direct supervision. The artist/craftsperson may be a graduate of an educational programme, be self-taught or learned through apprenticeship, and their output demonstrates an individual approach to design, materials and techniques. Studio furniture is sold through galleries and exhibitions, commissioned by patrons, purchased from the maker or through the maker’s dedicated retail outlets. The finished objects are primarily, but not exclusively, functional.

What type of participants are being sought?
Male and female studio furniture practitioners in all media (wood, metal, plastic, masonry) of furniture production. Every endeavour will be made to include makers from all cultural backgrounds in New Zealand. Exclusions will be made solely on the basis of the definition of studio furniture and the quality of the maker’s work.

What will participants be asked to do?
Should you agree to take part in this project, you will be interviewed and asked to provide publishable quality photographs of yourself and your work. Additional photography will be solely with the permission of the maker.

An interview will take place by prior arrangement, at the participant’s convenience. It will last one to two hours. Since the project will attempt to include approximately 20 makers, it is expected to take two to three years before the results are published. Participants will be updated every six months, by email where possible, of the status of the research.

Questions during the interview will concern training, studio practice, longevity in the field, exhibitions/sales, future intentions, and opinions re the furniture-making community nationally and globally.
No harm or discomfort to participants is anticipated. Potential benefit includes increased publicity, which may lead to commissions, sales, exhibitions, and apprenticeship queries.

Please be aware that you may decide not to take part in the project without any disadvantage to yourself of any kind.

Can a participant change their mind and withdraw from the project?
You may withdraw from participation in the project at any time by contacting the researcher. Such withdrawal will not disadvantage you in any way.

What data or information will be collected and what use will be made of it?
Data will be collected on audio tape, supplemented by written notes. Tapes will be transcribed and hard copies retained in secure storage in the Design Studies Department at the University of Otago for a period of five years. Subsequently tapes and transcriptions will be housed in the Otago Settlers Museum, which is a registered oral history archive. The general public will have access to the data through the Otago Settlers Museum’s oral history archive.

Interviewees will be asked to fact-check their transcripts prior to publication. Transcription contents will be edited and analysed for thesis publication. Personal information will only be published with the participant’s consent. Data will not be released for any purpose other than this project.

This project involves an open-questioning technique. Participants will be asked about training, studio practice, longevity in the field, exhibitions/sales, future intentions, and opinions regarding the furniture-making community nationally and globally. The precise nature of the questions that will be asked has not been determined in advance, but will depend on the way in which the interview develops. Consequently, although the University of Otago Human Ethics Committee is aware of the general areas to be explored in the interview, the Committee has not been able to review the precise questions to be used.

In the event that the line of questioning does develop in such a way that you feel hesitant or uncomfortable, you are reminded of your right to decline to answer any particular question(s). For instance, if you do not want commercially sensitive material published, or identify parts of the interview as "off the record", these wishes will be respected. You may withdraw from the project at any stage without any disadvantage to yourself of any kind.

Data is being collected for the purposes of identifying and determining the state of the studio furniture industry in New Zealand. Those having access to the data will be the researcher, her primary supervisor (identified below), co-supervisor and professional transcribers, if required.

The results of the project will be published and available in the University of Otago Library (Dunedin, New Zealand). Participants will be advised of printed outcomes, including interim journal articles and the final result. During any conference presentations, makers and their work will be identified.
Reasonable precautions will be taken to protect and destroy data gathered by email. However, the security of electronically transmitted information cannot be guaranteed. Caution is advised in the electronic transmission of sensitive material.

**What if participants have any questions?**
If you have any questions about our project, either now or in the future, please feel free to contact either:-

D Wood  
Department of Design Studies  
University of Otago  
P.O. Box 56  
DUNEDIN  
woodo672@design.otago.ac.nz

or

Dr Noel Waite  
Department of Design Studies  
University of Otago  
P.O. Box 56  
DUNEDIN  
noel@design.otago.ac.nz  
(03) 479-7511

This study has been approved by the University of Otago Human Ethics Committee. If you have any concerns about the ethical conduct of the research you may contact the Committee through the Human Ethics Committee Administrator (ph 03 479 8256). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.
## Appendix 11: Identified New Zealand Furniture Makers, 2011

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* furniture designer