

**WARP & WEFT: THE FUTURE OF THE
PUBLICATION PROGRAM AT THE CRAFTS
ASSOCIATION OF BRITISH COLUMBIA**

by

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Abstract

This report examines the production of the newsletter for the Crafts Association of BC. It provides an overview/analysis of the genre of fine craft and craft newsletters, looks at competition through what other guilds/associations/councils are doing, and offers a redesign of the *Craft Contacts* newsletter for use at the CABC to act as a bridge between what the current newsletter provides and what the future newsletter will be. This report is an evaluation of the CABC newsletter as a function of the Association's current communications strategy, how it will continue to function (or not function) within the organization, and will provide a variety of ways of developing it alongside the future needs of the CABC of which, in particular, is attracting new members.

Keywords

British Columbia; fine craft; association; membership; newsletter publication; production; design

Subject terms

Craftspersons – British Columbia; Crafts Association of British Columbia – periodicals; newsletters – publishing, newsletters – design

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1 Introduction

I was first invited into the Crafts Association of British Columbia by a fellow artist and craftsperson, Bettina Matzkhun, three years ago in 2004. She knew that I intended to apply to the Master of Publishing Program at SFU and felt that I would make a good candidate to sit on the Communications Committee, a committee that meets every two months to (among other things) organize and publish the quarterly newsletter *Craft Contacts* for the CABC. She talked about the desire to perhaps make the newsletter into a regional magazine. At my first committee meeting the idea of a bolder approach to the newsletter – i.e. a magazine format – was put forth only to be quashed immediately by the Editor. There simply were no resources to make a magazine possible. It is as true now as it was then.

The CABC has three full-time and several part-time staff members, the rest being made up of volunteers from the craft community. And being a non-profit organization, the CABC has made good use of government funding, community foundations, and corporate sponsorship and donations. Needless to say, even if they had a little extra “pocket money” it would not be enough to staff and print a magazine format publication. But, that being said, improvement of the dissemination of CABC information is also critically important when it comes to attracting new membership.

In this report, I will examine the role the CABC’s newsletter *Craft Contacts* plays in the overall publication program at the Association and determine a course for the future of the publication. The publication program is discussed annually at a Strategic Planning session held by the staff and board of the CABC whereupon resolutions and

goals are set for the coming year. *Craft Contacts* is the central publication for the CABC's membership; it is a benefit of becoming a member. The majority of the members of the CABC are mid-career artists who work on their craft part-time. It is those members that I am thinking of as I craft this report; what are their needs and expectations and how can the CABC deliver those to them. I must also consider potential new members and what the Association must do to attract them and keep them.

The information in this document is derived from interviews with the CABC staff, members, Communications Committee discussions, and email inquiries sent to other craft guilds and organizations across the province. I will examine the relationship of the membership to *Craft Contacts* and in turn its impact on the publication of the newsletter. I will do this by detailing first, the importance of fine craft, then, why the CABC does what it does, followed by a close look at the publication *Craft Contacts*, and finally, by offering a recommendation for the redesign of *Craft Contacts* for the CABC to go forward with in the immediate future.

1.1 What's in A Name? (Fine Crafts vs. Crafting)

The 'high' arts of painting, sculpture, and architecture, which had been part of the artistic hierarchy since the Renaissance, were still in place when the Arts and Crafts movement¹ began in the mid-nineteenth century and the hierarchy is still something that continues well into today's modern artistic practice. Artists who work with metal, wood, clay, glass, or fibre often find their work classified in the category of the 'minor' arts by critics and artists alike. Because those craftspersons are creating

¹ Although craft practices started much earlier than the mid-nineteenth century, the example here is used to convey the notion of "form" coexisting on the same level as "function" as part of a style that can be seen well into today's contemporary craft practices.

something not just decorative but utilitarian their work often doesn't command the same regard as say painting or sculpture does. It's a kind of snobbery to be sure and very well ingrained in society and the world of art.

The Arts and Craft movement began in part as a reaction against the Industrial Revolution and machine-made production. Importance was placed on materials and 'craftsmanship' – taking time, care, and deliberation in the work of creating and by showing the work that went into creating. But what was most important was making objects that could and would be used as everyday items in an everyday household – products for the working classes. While perhaps this wasn't entirely successful as the products themselves, made from good quality materials and with a longer production cycle because they were made by hand, were often out of the price range of the 'lower' working classes and so it was the 'middle' and 'upper' classes who could afford to furnish their homes with the toils of the craftspeople,² it was still the endeavour of the period to combine form and function.

As much as the Arts and Craft movement was a rebellion against machine-made objects it also provided the structure for the way in which today's craftspeople and artisans continue the tradition of their art. There is an ebb and flow, wax and wane, or perhaps a warp and weft to the way these traditions are imprinted upon the time periods and societies in which they exist. Like any fashion, what is popular today often falls off the map tomorrow, so too does the craftspeople toil in times of feast as well as famine. Unlike the patronage of artists (painters, sculptors, etc.) in earlier times who were supported by nobles or the church, for example, craftspeople have always been on the edges of society –whether it be the society of artists or the society

² Blakesley, *The Arts and Crafts Movement*, x.

of consumer consumption – and as a result seek the community of other craftspeople to create their own society.

The CABC is one of the articulations of the fine craft community that help to extend it into society in both artistic and commercial means – they speak for and serve the craftspeople through their mandates, projects, and publications. Participating on the Committee allows me to be part of the continuation of community through one such means, the publication *Craft Contacts*. Sitting down at the Communications Committee meeting table, I look around at my fellow volunteers, sincerely gratified that such an Association exists for the promotion of an often-undervalued artistic practice.

1.2 What is a Newsletter & What Do They Do for Crafts Organizations?

When I first joined the CABC's Communications Committee in the fall of 2004, I was quite excited at the prospect of putting together a newsletter as part of our duties as I had just finished an undergrad class in design for print production at SFU. One of the assignments was a newsletter redesign and I chose the CABC newsletter for the exercise. It was not an easy task, and this is where my enthusiasm waned, because I was challenged with making a newsletter visually dynamic while retaining the staid things that make it “read” newsletter. It wasn't impossible, but required some careful thought and consideration.

The CABC publishes a hard copy newsletter (22”x 17” folded to tabloid size: 8pp for winter issues and 12pp for summer issues) that goes out to every member each quarter, with a PDF of the newsletter made available immediately to the public on the website. The high costs of staff hours devoted to the print newsletter makes a

compelling argument to focus on one delivery system only; ceasing publication of the print product and going completely online. As an executive averred from another association in a Folio magazine article, their publication “w[asn’t] connecting with the right audience” and with their low subscriber base (7,000) felt that it was too much work for little reward going after advertising dollars³. With the CABC’s subscriber base at a low 500, it only reinforces the need to streamline information and to offer it in a way that is easy to access, flexible and timely and in formats (i.e. online) that are used by craftspeople the CABC are seeking as new members.

According to the Newsletter Publishers Association, a non-profit trade association of newsletter publishers founded in 1977, “...a newsletter is a specialized information publication that is supported by subscription sales and does not contain advertising”.⁴ The Canadian Oxford Paperback Dictionary describes a newsletter as an “informal printed report issued periodically by a society, business, organization, etc.”⁵ The CABC newsletter is both of these things and neither of these things. The physical properties of *Craft Contacts* – printed on newsprint, tabloid size, folded in half to letter size – is an indication to its audience that it is indeed a newsletter. Bigger than a flyer, handbill, or leaflet and smaller than a magazine, the CABC newsletter delivers fine craft related information to its membership in a timely manner.⁶ The newsletter acts as a communication system between the Association and their membership who live not only in the Lower Mainland but who are also spread out across British Columbia with additional members throughout Canada.

³ Matt Kinsman. “How One Association Publisher Went Web-Only”. *Folio Magazine*. 11 Nov. 2008. 3 Mar. 2009. <http://www.foliomag.com/2008/how-one-association-publisher-found-new-life-web>

⁴ Goss, *Success in Newsletter Publishing*, 1.

⁵ *The Canadian Oxford Paperback Dictionary*, s.v. “Newsletter.”

⁶ One could dispute that because it is only published quarterly that it’s not entirely timely for certain items, i.e. short-term calls for entry for galleries or fine craft shows.

Today, with more ways of disseminating information, i.e. email, websites, etc., it is easier and quicker for the CABC to communicate with and access the membership. The Communications Committee, as part of the overall CABC Strategic Planning program goals, was instrumental in the redesign of the CABC website (finished in 2007). The committee is now considering adding an email broadcast in the form of an “e-news” monthly email that is sent to members and friends of craft (a membership category) who upon receipt of the initial email must sign-up to receive further broadcasts. With information being made available in a timely manner for such things as upcoming calls for entry, job postings, details on information sessions and current exhibitions, the “e-news” would become an online forum for awareness and notifications thus nullifying some of the aspects of *Craft Contacts*. By publishing news in both a paper (*Craft Contacts* print publication) and paperless form (“e-news” and the PDF of *Craft Contacts* currently available on the website) the CABC has multiple methods of communication at its disposal but it calls into question issues of usefulness and redundancy. Based on the above definitions of what a newsletter is, the CABC is perhaps moving away from the more traditional newsletter and instead going toward a hybrid approach to their publishing program.

Craft associations/guilds/councils in Canada are non-profit organizations and so have struggled with finding the money, time, and commitment to put out a newsletter on a regular basis. But, for most of these organizations, the time-honored tradition of publishing a newsletter is the primary way to get information and news out to both their membership and the crafting community in general. Right now, because *Craft Contacts* is a membership-driven newsletter, the biggest competition is from craftspeople joining other organizations over the CABC. Some of the other crafts (clay, fibre, glass, wood, and metal) organizations in BC are: the Pacific Woodworkers Guild (pacificwoodworkersguild.com), the Potters Guild of BC (www.bcpotters.com),

the BC Glass Arts Association (www.bcgaa.org), Island Artisans Association (www.islandartisans.ca), and the Metal Arts Guild of Canada – no BC chapter (www.metalartsguild.ca). Many fine crafts organizations in BC also have regional chapters and offshoots, for example the Burnaby Potters Guild or the Greater Vancouver Woodturners Guild.

Some craft societies, like the Potters Guild of BC, have been able to find alternative means to the print publication of their newsletter and have taken it online through a “members only” login page on their website with approximately 6.5% of their membership still receiving a hard copy through the mail. The Pacific Woodworkers Guild is similar to the Potter Guild of BC in distribution methods; though their membership is smaller, more than two thirds receive their newsletter by PDF while the rest is sent out in the mail. And although the BC Glass Arts Association hasn’t produced a newsletter since February 2006, their membership (responses gathered from a poll) responded that it is one of the benefits they particularly value, preferring to receive a printed version rather than receiving it by email and reading it online⁷.

On closer examination, these crafts associations have in many cases chosen hybrid models to fulfil their publishing mandates, let’s look at each in turn:

The Potters Guild of BC⁸ publishes its electronic newsletter monthly and on each publication date an email is sent out to the membership that includes a password-protected web link to the online PDF. Of the approximately 400 members who get the newsletter, 26 hardcopies of the newsletter are photocopied at Staples and then sent by mail at a cost of \$1.15 per copy plus regular mail costs. A few extra hard

⁷ Lloyd, Susanne. “Re: Interview questions.” Email to the author. 15 Sept. 2008.

⁸ Hallam, Melany. “Re: Interview Questions.” Email to author, 6 Aug. 2008.

copies are made available at the Gallery of BC Ceramics located on Granville Island. The current advertising revenue from their print newsletter does not carry the costs of paying the Editor nor of the printing fees if the Potters Guild were to distribute hard copies of their newsletter to the entirety of their membership. As it is, the Editor is paid for only approximately thirty percent of her time with the rest being donated in volunteer hours. The online PDF is normally made available to the public on the Guild's website a couple of months after it's been emailed directly to the membership, but that is also dependent on how often their webmaster (also a volunteer) has time to do this.

The Pacific Woodworkers Guild of BC⁹ publishes their newsletter (*Dimensions*) 10 times a year, excluding July and August. Out of a membership of 40 craftspersons, only 15 receive a hard copy of the newsletter with the others receiving it by email in PDF form. *Dimensions* is available for public consumption on their website two years after distribution to the membership – the Editor states that this is something that should be changed to be made immediately viewable with no lag time on back issues. The print run for the Guild's newsletter is 20 copies, the extra 5 going to affiliates around the province. They print their newsletter in house, and with the combined cost of postage and envelopes the price is approximately \$1.00 per unit for a total of \$20.00 per issue. They do not have any advertising in their newsletter and do not actively seek out new membership by placing their own ads in other publications.

The BC Glass Arts Association¹⁰ ceased publication of their quarterly newsletter after their last issue in February 2006. As the membership of the Association has moved out across the province, there have been fewer volunteer members in the Lower

⁹ Urquell, Steve. "Re: Interview questions." Email to the author. 13 Sept. 2008.

¹⁰ Lloyd, Susanne. "Re: Interview questions." Email to the author. 15 Sept. 2008.

Mainland to carry the workload of producing a newsletter as no one has been willing to take on the Editorship. As stated earlier, the membership does miss this aspect of the Association and hope to see its return. That said, communication among the membership has largely switched to the web in the last five years as the members have gained computer skills either through mass emailings or through the existing Yahoo group that keeps the community communicating with each other. And while computer use has improved, both emailing and the group list serve haven't developed in the direction of newsletter content, rather they tend to carry time-sensitive announcements instead like calls for entry, upcoming exhibits, and seminar dates. When the BC Glass Arts Association *was* publishing a newsletter they printed approximately 20-30 extra copies over the print run of 90-100. Today the print run would be 150 with no copies available for sale. The newsletter consisted 8 pages per issue and was digitally printed in black and white. It also contained on occasion inserts with information about calls for show entries or scholarship applications. According to a survey the BC Glass Arts Association had done, the newsletter was a viable, physical benefit that gave the membership information about the Association and the activities of some of the members. As members are increasingly scattered all over the province, the newsletter provided a sense of connection among the community. There are no current plans to begin publishing their newsletter again.

Although the CABC outnumbers the aforementioned guilds and associations in terms of membership numbers, they are still in direct competition for member dollars. Many craftspeople must determine if it's more beneficial for them to put their dollars toward a regional, medium-specific membership (i.e. if they work in ceramics they might consider joining the Potter's Guild) or toward a larger, provincial body like the CABC which covers five disciplines of fine crafts. Because the art of crafting isn't a full-time job for most artists, they often don't have the resources to join more than

one organization and so, like most consumers, want the highest returns in exchange for their membership fees.

The above-mentioned guilds and associations are all struggling with similar issues of funding, resources, and time. Solutions of their publishing practices are tied to these issues and directly impact how they're able to disseminate information. As technology continues to change, the way people access information also changes leading to a hybrid approach to the publishing mix. These needs must be addressed in order for fine crafts associations/guilds/councils to stay relevant in today's economy and this is no different from how the CABC has to strategize to be thought of as a standard in the fine-crafting community.

2. The CABC: Who They Are & What They Do

Aside from the assistance the CABC receives from the Province of British Columbia through the BC Arts Council and gaming revenue, the City of Vancouver and the Canadian Mortgage and Housing Corporation, and Granville Island, other revenue sources for the Association are garnered from annual membership fees, special event fundraising activities such as Timeraiser (an event where people bid for volunteer hours), newsletter advertising, sales of guides (like the annual *Craft Shows Guide: Where to Buy and Sell in British Columbia and Beyond*), and through the retail shop Crafhouse.¹¹ The CABC also benefits from in-kind donations and thousands of hours donated annually from dedicated volunteers from the crafts community.

The CABC is a voluntary membership-driven organization, comprising of craftspeople, craft guilds, associations and supporters of fine arts throughout the province of BC. There are three full-time staff members for the CABC: Calvin Taplay, the Communications Coordinator, Executive Director Yvonne Chui, and Crafhouse Gallery staff Manager, Jo Darts. Also at Crafhouse there is one part-time Assistant Manager and two part-time Assistants. Currently there is a designer for *Craft Contacts*

¹¹ Opened in May 1986, Crafhouse is a gallery and shop for fine contemporary craft housed in the same building as the CABC's administrative office, boardroom, and resource centre at 1386 Cartwright Street on Granville Island. Crafhouse is a program of the CABC and an integral part of creating awareness of BC crafts as well as opportunities for BC craftspersons to display and sell their work. Because Crafhouse is so closely associated with the CABC, one of the mandates of the newsletter *Craft Contacts* is to promote the new and ongoing exhibits at Crafhouse. Two pages of *Craft Contacts* on average per issue are devoted to the promotion of Crafhouse: one called "Crafhouse Shop" written by the Crafhouse manager Jo Darts, and the other "Gallery Exhibits" written by Calvin Taplay, the Communications Coordinator of the CABC. The Crafhouse has an average attendance of 68,000 visitors per year (excluding special events and or special programming) and so plays a key role in promoting both the CABC and its members.

on staff through Young Canada Works (a federal grant program not specific to the arts). The designer, Maggie Chou, is funded through this grant for a period of four months with the possibility of an extension for another four-month period. If the grant is not extended by the government then the CABC will have a call for designers and contract the work out.

The Communications Committee is comprised of the CABC's Communications Coordinator and four volunteer members of the CABC. One of the volunteer members also sits on the Board of Directors to act as a liaison between the Committee and the Board. At the bi-monthly meeting, the Communications Committee determines the structure and direction for both the newsletter and the website and makes decisions as to how to move forward the communications strategy outlined in the CABC's Strategic Planning¹² by the Executive Board. In more specific terms decisions are made on what articles need to be written; who will write the "Member Profile" and which artist will be featured; and brainstorming for the "Workbench Question" (a question such as "What experiences have you had selling work online?" that goes out to the membership who comment and give feedback on for the next issue). There has also been discussion centred on the redesign of the CABC logo resulting in one of the volunteers choosing to take this on. One other volunteer on the Committee is particularly well versed in website design and so was able to kick-start the action for the new website and guided the Committee in the steps toward taking on the challenge of rebranding their online presence.

The Board of Directors for the CABC is the governing body for the Association and focuses mostly on policy issues; the Board sets strategic planning. Because a newsletter redesign and restructuring is something that the Board of Directors had set

¹² Chui, Yvonne. CABC Strategic Planning 2008/09. Vancouver: CABC, 2007.

in place as part of their ongoing strategic planning, the Executive Director does not need to get tacit approval on every step of the process. Only if the redesign and restructuring had been a total departure from the CABC's mandate and vision, would the Executive Director need to seek approval to move forward with it from the Board. This structure allows the Communications Committee to continue to work forward without losing time in having each task approved by the Board, a fact alone that is useful in the development of new ways to communicate with the membership.

Recently the Communications Committee has been discussing the possibility of creating a bi-monthly electronic news bulletin to go out to the membership by email. What hasn't been determined is if the "e-news" will be in addition to sending out *Craft Contacts* or if it is a step toward replacing the print newsletter altogether. The conversation around the implementation of the "e-news" will begin with the Communications Committee but will likely end with taking a recommendation to the Board regarding the future of *Craft Contacts*.

2.1 *Craft Contacts*: What's In It?

Craft Contacts issues follow a three-to-one ratio of editorial to advertising. To borrow nomenclature from magazine publishing, the front-of-the-book, of *Craft Contacts*, has always consisted of the "Member Profile" on the front page of the newsletter. The featured craftsperson is almost always the person who is exhibiting currently in the Crafhouse Gallery during the months the issue of *Craft Contacts* covers. Below is the front page of the June/July/August 2007 issue of *Craft Contacts*.



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www.cabc.net

Member Profile




Ron Bazar

By Laura Bucci

"It's a very sweet thing," says Ron Bazar of the driver that waxes at you driving down the road. A pleasure experienced only in small places. Nestled in the Northern Gulf Islands, lies his house at Three Bay, on the south east coast of Cortes Island, island population 500, set on a mossy covered bluff, he has a view of the ocean and islands of the Decolation Sound, with majestic Mount Denman in the background. To reach one of his closest neighbours, he walks on a trail up a bluff for a quarter mile. Sounds travel easily in this quiet part of the world. A neighbour chatting outside or chopping wood are some of the sounds indicating human presence.

Bazar's communally-owned forest backland (20 acres) provides the starting point for his craft – a culinary and kitchen collection of silky smooth, gently contoured kitchen utensils, from butter knives to salad sets. The forest is abundant with arbutus trees, Bazar's favourite and sole material. In keeping with his sensitivity to the environment, Bazar doesn't cut down live trees. He manually collects forest fall down or dead branches all year round, slowly creating piles that he moves closer and closer to the road side that he then takes to this workshop.

Bazar stores the wood outside his compact eight by ten foot shop. Arbutus is hardly ever used in furniture as it is a difficult wood to work with. It is very dense and cracks, twists, and bends as it dries, but to slow down this process, Bazar seals the ends with leg seal.

Two tools are employed in producing these culinary and kitchen utensils. After careful scrutiny to determine quality and artistic potential, Bazar works with a chainsaw to cut down branches to one to two feet long. Next, he trims the wood to flat, rectangular pieces with a bandsaw. This is also where the utensils begin to take shape. He then spends a lot of time sanding during which he removes half of the wood to finalize the shapes and contours of the utensils. "As I'm sanding, I'm deciding what grade this particular product is," says Bazar. Unique wood grain and rare colouring qualify a piece into the Supreme Selection, the top of five quality grades. Finally, he uses a variety of natural finishes to further enhance the beauty of the pieces. More sanding might ensue, followed by more finishing.

Bazar is truly in love with the arbutus tree so he openly declares on his website, "my favourite tree in the whole wide world". Arbutus, also known as madrona, is a truly rugged tree. It twists and turns in search of sunlight and can often be seen clinging to rocky bluffs overlooking the ocean. It generally offers tones of creamy white, berries, pinks to reddish browns, but purple and deep dark red can also be found.

How did Bazar come to woodworking? Of his background in mainly in business as his Bachelor of Commerce and MBA will attest.) He doesn't remember clearly, but says his interest perhaps started in high school in his native Montreal. He was really interested in the father, so to buy one, he saved up his money from shovelling snow and selling Pepsi and chocolate covered snacks.

Years later, he is still very proud of his first turning project – a walnut and birch lamp.

But his first utensil type project, a letter opener for his mother, was created back in 2000. It all came about as he was pre-shaping a piece of wood for a turning project. The excess pieces that were going into the kindling box, actually looked quite gorgeous.

Encouraged by his mom's reaction, he began to work on a batch of letter openers and butter knives. Nine months later, he got into his kayak with his stack and paddled an hour and a half to Rofing Cove, a supply stop for boaters. The owner of the gift store there bought a \$500 order and the rest is history.

Since then Bazar has refined his technique. Previously, he used an axe to shape the wood, but a bloody accident led a friend to introduce him to the bandsaw. This not only gave him more control over the contours he was trying to achieve but also increased his productivity. An improvement that appealed to Bazar's business sense.

He admits he likes the way things are now: simple and streamlined. He could make spoons, but that would mean getting more equipment. Sanding is a lot of work and the repetitive action is tiresome. He could hire someone to help him produce the utensils but that would mean getting Worker's Compensation at the very least. "Things are working well now," he says.

"Woodworking keeps me busy on a part-time to full-time basis."

Woodworking is only one part of Ron Bazar's life. His education and background in business allow him to offer consulting services, and he is also developing an online world-wide business directory. His love and commitment to the land have gotten him involved in a 150 acre eco-forestry land project on Cortes Island. And thanks to his business knowledge he is quite comfortable running his craft endowment.

The key to his success seems to lie in simplicity. Simplicity in the range of product offered, simplicity in its production, and the ability to do it all in a tranquil and starting setting overlooking Decolation Sound.

Upcoming Craft House Gallery Exhibitions at a Glance

Opening take place 6 - 8 pm on the first day of exhibition. Contact 604-687-2770 for further information.

10/11 June 5, 2007: Ivan Kowalski, "Random Pattern". In this body of work based on heart Coast imagery, the notion of random pattern is investigated. Random patterns in both the local, natural and travel in hand and stamped glass.

10/12 July 1, 2007: Susan Hodgson, "Whimsical Spruce". Opening Reception: Thursday June 28, 4 - 6 pm. Involves experimentation in the local, natural and travel in hand and stamped glass.

10/13 July 5, 2007: Jill Allen, "Clear Cut". Opening Reception: Thursday July 5, 5 - 8 pm. Thick glass bowls with fine, steep, intricate patterns, possessing a spray of colour and light.

10/14 August 2, September 2, 2007: Kristina Jack, "Cross". Opening Reception: August 3, 6 - 8 pm. A group of people one might consider "otherworldly" – some artists, some friends, some lovers, mingled in a crowd and personal world.

10/15 September 6 - 30, 2007: Dominique Beuchat, "The Road". Opening Reception: Thursday September 6, 6 - 8 pm. Jewellery. An exploration on the theme of "The Road", based on a recent personal journey – an 800 km motor walk to Santiago, Spain following the Camino Francés.

10/16 October 4 - 26, 2007: Nancy Hall, "The Clock". Opening Reception: Thursday October 4, 6 - 8 pm. Eaching celebrates an artist's women's shift from non-writing to recognition. Hall's own struggle as a road tripper artist to achieve new heights and to take craft up the steep incline to fine art.

10/17 November 1 - December 2, 2007: Sherry Ryan, "Book Ends". Opening Reception: November 1, 6 - 8 pm. Glass, children's bedtime stories come alive, in this exhibition of ceramic bookends, featuring graphic illustrations written back from the pages.

10/18 March 1 - April 1, 2008: Eliza Au, "Encounters". Opening Reception: Thursday March 1, 6 - 8 pm. An exploration in a series of ceramic vessels that investigate the use of the smooth as a visual object for life and death.

3 Goblet Grab Challenge
5 Grace Cameron Rogers Award Winner
7 Gallery Report
10 Craft Calendar



Figure 1. Front page of the June/July/August 2007 issue of *Craft Contacts*

The second facing page and the beginning of the feature well¹³ is often varied as it will sometimes include advertisements, calls for entry, upcoming programs and courses, a second member profile, a list of donors and sponsors, or the welcoming of new members and a thanking of renewing ones. It is, for lack of better words, the garage or basement of the newsletter. It's a catch-all for the bits and pieces of news-related stories that don't quite fit in any other section but are worthy of mention.

¹³ Another term borrowed from magazine nomenclature to describe the bulk of the editorial features in a publication.

The centre section of the newsletter, the well proper, features two columns (one on each page): the first called the “Crafthouse Report” written by Crafthouse Gallery Manager Jo Darts, and the other called “Gallery Report” written by Calvin Taplay the Communications Coordinator for the CABC. The “Crafthouse Report” section is in transition as the Communications Coordinator and the Executive Director feel that it should focus more on the commercial or retail aspect of the shop as publicity for the featured artists’ work. There may also be a re-naming of this section so it reads as more of a “spotlight” on the new craftspeople accepted by the shop for that particular quarter.

Crafthouse Report

Crafthouse Manager



Jo Darts

Crafthouse Gallery, Philip received the 2007 Award of Commendation for Achievement. The program includes recognition for artistic design and construction, finishing and installation. He has operated a woodworking studio in Victoria, producing custom items to client specifications as well as small production runs of furniture and pendant boxes. Over the years, his work has been recognized with a number of awards for both design and craftsmanship, and he has become known for his innovative use of B.C. woods. In 2006, he was named as the “People’s Choice” as the top voted wood products competitor in 2006, sponsored by James Burnett of British Columbia – the leading wood award show in the Home Products category in Philip’s product line of both regional and provincial levels. His items have been commissioned as presentation pieces by the Government of British Columbia for various occasions such as the B.C. Centennial (November 2001) and the installation of the Nisga’a Treaty (July 2006) for the 20th anniversary of the woodworking program by the Vancouver Island Woodworkers’ Guild, a tradition designed by Philip and built from the British Columbia woodworkers’ “Two Faces” award. The piece was also used



Philip Smith, Bellevue, Idaho

ed to Vancouver in 2006. He is now working on new designs for his furniture pieces. Philip is a member of the Crafthouse Association of B.C., the Vancouver Island Woodworkers’ Guild, and the Furniture Society. Some of Philip’s work will be displayed in an exhibition at the University of Victoria in June. Crafthouse has received two of Philip’s wall art pieces: “The Redwood and the Chebanook”.

We also welcome new artist, Bill Boyd. Bill had an extensive one-artist gallery exhibition in March and the shop is delighted to be promoting his work in an ongoing line. Bill has been working on his art for 20 years and has had several exhibitions in Victoria. As well, we are very happy to have more of Charles O’Neil’s work on display. Charles’ work is known for his intricate figures and story-telling. With a background in drawing and painting, about six years ago he was introduced to wire and began creating custom wire art and wire using only recycled materials. He has also

Gallery Report

Communications Coordinator



Calvin Taplay

Tanya Hudjovic
“Wooden Spirit”
October 2007 - July 1
October 2006 - July 1
October 2005 - July 1



Tanya Hudjovic, Glen Siskiwic

“Wooden Spirit” is an ongoing exploration of found glass work, drawing on the influences of love, ethnic culture and the divine. I work to express joy, vulnerability, grief and spirit through my art.

The beauty, colours and shapes in our First Coast forest and mountains, and in nature in general, have a great source of inspiration for me. All creatures are essential in the fragile web of life. I make this point by including, even the insect of them in my art.

Everything is sacred.

My glasswork has also been influenced by my travels. The vibrant use of colour and ornamentation by traditional cultures from Central to Northern India finds its way into my bowls, vases, and pendants, reflecting peace and divinity. I’ve now begun to fuse sacred images from my work as a result of visits to Buddhist and Hindu countries.

My glasswork is not ground on the bottom to sit flat and uniform. It rolls around and rocks back and forth, and while this is not a desired concept I believe that this subtle but significant characteristic attracts the items and certainly the function. Almost all of my glasswork undergoes surface treatment. I think glass is most beautiful when it is translucent. I use equipment such as a diamond grinding table, a sand blaster and a ball miller to achieve this effect. I use a sand blaster and a ball miller to make a cut and polished top. I enjoy the sharpness of lines and the contrast between the soft and the textured. I hope that both their aesthetic and their functional qualities will be appreciated by those who interact with my art work.

Experiences in nature and culture are other key elements of my work. Shapes and colours are inspired by nature and in the urban setting, things on the water made by cities. The shadows of the line emerge across the street, a strand of hair, tree trunks, an unfolding flower, and always inspire me.

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Figure 2. Centre spread of the June/July/August 2007 issue of *Craft Contacts*

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In the larger summer issue a further two pages of editorial will appear and contains such items as: a book review, some advertisements, and an article about an important craft event. This is also the section where any “technical” articles are placed, articles like “Submitting Images for Publication” and “Photographing Your Artwork Workshop” that can be used as reference pieces by the members.

The last section or, the “back-of-the-book”, is a two page section covering the inside back page and the back page. Often the back page is a continuation of the “Craft Calendar” peppered with some advertisements, or in the case of one issue a year – the Annual Report. There is also a “Membership Application Form” that can be cut out and mailed or faxed to the CABC offices.

Deadline February 1, ongoing. The Handweavers Guild of America - HGA, 1205 Baked Highway, Sunnyside, CA 94064. 678-730-0100. www.handweavers.org

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Q A S

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Here's what one of your fellow members, Louise M. Jackson, had to say:

"I got in touch with Quantum Accounting as a result of their advertisement in Craft Contacts - and found them extremely helpful vis-a-vis doing taxes for a new business. The last accountant I saw (2002 tax year) was unable to say the least regarding the initial/produal development phase. He couldn't understand why I wasn't making money immediately and left me utterly humiliated. I gave exactly the same information to Marianne Scott at Quantum. Everything made perfect sense to her. From my perspective, CABC membership was worth it just for Quantum's help and finding a handy accountant who not only understands small art/craft oriented businesses but was willing to spend time helping me streamline my bookkeeping!"

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Membership Fee (Includes GST):
3 Regular Fee \$61.49

benefits of membership:

- Sales opportunities, CraftFaire shop
- Exhibition opportunities, CraftFaire gallery
- Craft Contacts quarterly newsletter
- Craft Shows publication
- Workshops & Seminars
- Scholarship & award opportunities
- www.cabc.ca website
- Regular brochures/emails
- CABC Resource Centre
- Committees & networks
- Maintenance & Visit merchant discounts
- Business insurance program
- Life insurance program
- 10% discount in CraftFaire shop
- Access to CABC's provincial & national network

3 Senior Fee \$40.28
(Proof of being 50 years of age or older required. Provide a photograph of your Gold Card or both required)

3 Student Fee \$29.49
(Proof of full-time student attendance required. Provide a photograph of your student ID.)

3 Friends of CABC Fee \$79.90

3 Affiliate \$104.00
(Covers respective organizations, and associations including public, art, music, etc. public galleries and museums)

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Figure 3. Back page of the June/July/August 2007 issue of *Craft Contacts*

Editing of the newsletter happens through one person – the Editor, Calvin Taplay (also the Communications Coordinator), and he is responsible for all aspects of *Craft Contacts* from generating story ideas, to soliciting advertisers, to liaising with printers, to scheduling volunteers, to distributing the newsletter to drop-off locations.

From the list above it is obvious that, in addition to being the Editor, Taplay takes on the roles of Publisher, Art Director, Controller, Production Manager, Sales Manager, Distributor, and Volunteer Coordinator. It is the goal of the Communication Committee to share in some of the responsibilities, offer solutions to problems, and to make the creative process as streamlined as possible so that the production of *Craft Contacts* (and all that entails) is as easy and manageable as it can be.

2.2 Why the CABC Publishes a Newsletter: Goals, Importance, Opportunity

One of the chief reasons that the CABC continues to publish *Craft Contacts* is to create community for the craftspeople of BC as outlined in the Association’s mission statement:

“...to raise the profile of fine craft in the visual arts, recognize and honour the diversity of BC artisans and their contribution to culture and community economic development and build lasting bridges between diverse arts and cultural organizations, business, government and the community at large throughout BC and across Canada”¹⁴.

¹⁴ Chui, *CABC Factsheet*, 1.

It's part of the responsibility of the Communications Committee to ensure that this mandate continues to be followed regardless of what publishing methods are chosen to communicate these ideas.

Every year the CABC Board meets to discuss and plan the upcoming goals to implement for the coming year. The goals, or set of deliverables, pertaining to the communications section of the CABC are then taken up by the Communications Committee to put into action. The following points are excerpted from the CABC's Strategic Planning Program Assessment for 2008¹⁵ concerning the newsletter and the website:

- Redesign newsletter layout.
- Review this report; assess options presented and implement one that is the best fit with our overall strategic goals.
- Add some full colour pages to *Craft Contacts*.
- Develop an online version of *Craft Contacts*.
- Explore option of implementing an electronic newsletter in conjunction with one or two issues in print.
- New design and layout of website to be carried over to the quarterly newsletter, press releases and other marketing collateral to improve branding and image consistency and to drive more visitors to the site.

¹⁵ Chui, Yvonne. CABC Strategic Planning 2008/09. Vancouver: CABC, 2007.

- Recruit volunteers with professional web design skills and marketing skills.
- Continue to drive artists and the public to make use of the website for information and resources.
- Make photos of exhibits and events available on the website and through programs such as Flickr.
- Move overflow content from newsletter to website.
- Develop first commercial about craft and load on the CABC website, YouTube, and City of Vancouver's video screen on Robson Street.

The Program Assessment is a mash-up of ideas on how to take the CABC's publishing program forward, lacking both a central focus and/or ways to implement the ideas to fruition. Besides having to rely on volunteer time to fulfil all these points on the list, the Committee as a whole meets only six times a year to organize and distribute duties. The Program Assessment can be broken down into two categories: print and web. On the print side of the list some attention is given to ameliorating the existing print newsletter with such points as "redesign layout" and "add some colour" – superficial ways to attempt to make the newsletter more attractive. The rest of the bulleted list focuses on the website and the inclusion of social networking tools on the website. It is still yet unclear to the Communications Committee how the relationship between the newsletter and the website will resolve but there is a desire to move content online where the membership and the public can have ready access.

The only point where print and web connect is under the bullet to “explore option of implementing an electronic newsletter in conjunction with one or two issues in print” but offers no way of assessing this “goal” either in terms of how the Communications Committee should implement it or when it should be put into effect. The Program Assessment is cloudy regarding the direction the CABC should take in terms of its communication and publishing mandates. Should effort be put toward making the print newsletter “better” and more attractive? How does the CABC acquire new members through the website? What social networking applications should be used to send out CABC information? The questions, like their answers, are part of the bigger picture on resolving the problem of effectively disseminating information to the membership in a timely manner and in formats that are used by the current membership and, considerate of recruiting potential new members.

2.3 Making Sense: Some Real Options for *Craft Contacts*

Currently *Craft Contacts* is mailed out to a membership of approximately 450 craft artists who receive the newsletter as part of their membership. It has a specific audience for the most part but the Executive would like to see it reach a public beyond its membership. I met with Yvonne Chui, the Executive Director of the CABC, and Calvin Taplay, the Communications Coordinator for the CABC in June 2007 to discuss the CABC’s needs and future development of *Craft Contacts*. We decided that there were three options that I would explore in greater detail:¹⁶

- a) “Partnering” with *Galleries West* magazine as an ongoing promotion and awareness campaign of the CABC across Canada. Instead of the CABC producing a newsletter, they would buy four pages in *Galleries West* and use

¹⁶ Yvonne Chui and Calvin Taplay. Personal interview. 11 June 2007.

two for editorial (pushing the audience toward the website) and two for advertising to help pay for the cost of being in the magazine.

- b) Electronic-only newsletter to advance the timely dissemination of CABC information. Publishing the newsletter electronically would eliminate the cost of printing but runs the risk of alienating those who are not yet part of the online craft community.
- c) Hybrid publishing model. This option would see the reduction of pages from the current 8 or 12 to one double-sided, full-colour, tabloid size page. It would be less expensive to produce but the content would shrink. It would also include driving the audience toward the website for time-sensitive information like calls for entry, exhibition openings, etc.

All three of the following options are possible for the CABC to implement presently as they each comply with the CABC's mandate and offer alternative ways of branding the newsletter, and are cost effective. The real concern is whether or not they would be acceptable options for the membership as well and what sort of benefit they would receive from these alternatives. Let's look at each in turn:

Option (a): "Partnering" with Galleries West

This option would be used rather as a marketing tool whereby the CABC would have an arena to express their mandate, advertise for craft exhibitions, and direct readers to their website. The CABC would buy four full-colour pages at \$2090.00¹⁷ per page; two pages would be used for editorial and two pages for advertising, with the advertising

¹⁷ The current cost of printing 1000 copies of the newsletter by offset printer is \$500 for an 8 page issue and \$650 for a 12 page issue.

space to be sold by the CABC staff. The CABC's four pages would be viewed literally as an insert and would be clearly separate from *Galleries West* pages to differentiate in the reader's mind where the information is coming from. As per Tom Tait¹⁸ (Publisher of *Galleries West*), *Galleries West* would be mailed to the CABC's membership – Tait would increase his circulation numbers and the CABC would save postage dollars. Tait also offered some initiatives to go with this option:

- The CABC's currently produced and printed newsletter could be bundled together (poly-bagged) with the *Galleries West* magazine and sent out to the membership. Note: this option would be in addition to the CABC's purchase of four *Galleries West* pages.
- A break of 10% after the first page purchased would be given to the CABC so that instead of paying \$8000.00 for the year, the price would be \$7200.00 as incentive to purchase multiple pages.
- Because Tait would want the four CABC pages, on the one hand, to be considered separate matter from *Galleries West* (and clearly not advertorial), but on the other hand, have a similar design aesthetic and quality as *Galleries West*, he would accommodate the making of a template (by their designer) for the CABC's four pages the cost of which would be included within the page rate.
- In *Galleries West* there is advertising space at the back of the book in the Listings section. The ad rate for this section is \$100.00 (3x rate). The CABC

¹⁸ Tait, Tom. Personal telephone interview. 12 Mar. 2008.

would receive credit for advertisements sold for this section to go toward the price of the four pages.

Benefit to the Membership

They would receive a copy of *Galleries West* along with *Craft Contacts*. By receiving *Galleries West* it would expose the membership to more exhibiting options/calls for entry/etc. of which they otherwise may not have known about. Also, whichever artist is exhibiting in the Crafthouse Gallery (and so named and written about in the CABC pages of *Galleries West*) will be exposed to a greater audience via the *Galleries West* subscription list.

Benefit to the CABC

Bundling *Craft Contacts* with *Galleries West* would allow the CABC to reach a larger fine craft audience (*Galleries West* publishes 25,000 copies of each issue) and be able to promote their events in a much larger distribution area. And, if the CABC bought pages within *Galleries West* they would save staff time and dollars by not having to contend with the design, lay-out, and typesetting of the pages or pay for mailing costs.

Summary

Although this option increases awareness of the CABC in Canada, it doesn't solve the issue of timeliness of service to the membership. Members will only be receiving information three times a year through *Galleries West*, one less issue than even the current distribution of *Craft Contacts*. It would also require dedicated staff and/or volunteer time to sell two pages of advertising space for each period of publication.

Option (b): Electronic only newsletter

At the beginning of 2007 the Association's website was redesigned by a student volunteer with contributions from the Communications Committee and other volunteers. The website took a year to redesign and now the site is a clean, clear, and concise depiction of the CABC and its resources and affiliates.

In an electronic only option, the CABC would cease print production of *Craft Contacts* and the content previously available in print would then be available only online. The CABC would begin using bi-weekly emails to keep the membership apprised of any current news and information. Members would have to sign up to receive the "e-news" bulletins otherwise if they do not opt to receive the emails they will have to access the website on their own incentive periodically for their news.

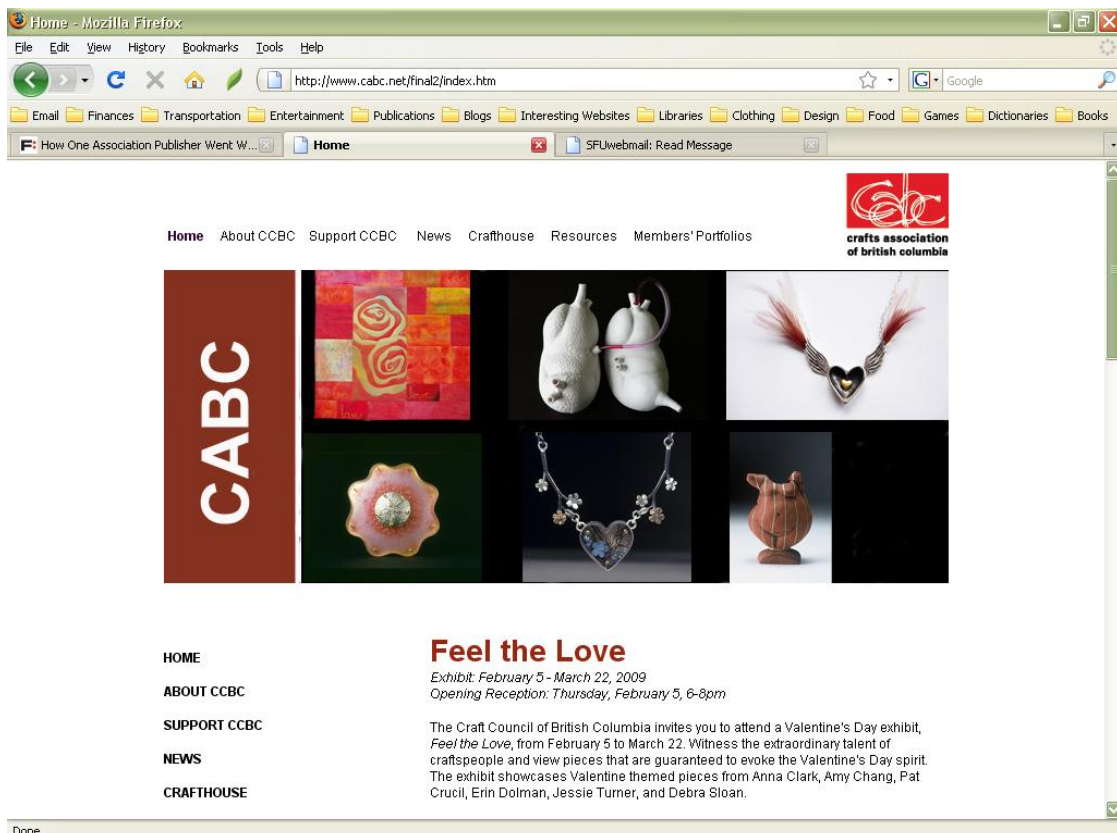


Figure 4. CABC website home page

The website also contains archives of the past year's issues of *Craft Contacts* in PDF format available to print out on 8.5" x 11" paper automatically reducing the size of type to only five points making it difficult to read. The newsletter goes out to the membership by mail concurrently with the release of the PDF online.

Benefit to the Membership

Timely updates and membership driven content through blogs and postings are only a few benefits that the members could take advantage of were the newsletter to discontinue and the website be promoted as the place for the craft community to flourish.

Benefit to the CABC

The elimination of all production costs related to the printed newsletter would save the CABC time and money. Distribution would happen through one source: the website. The CABC would be able to explore podcasts, blogs, and any other interactive feature that would benefit and bring new viewers to the website. And with the Communications Committee in the process of discussing "e-news" broadcasts, the membership would be kept apprised of all new and current fine craft related information.

Summary

Transferring all of the *Craft Contacts* content onto the website does indeed reduce the material costs associated with production a print version of the newsletter (such as printing and distribution) and increases timeliness of delivery of information. But with those same positive points it also risks alienating the long standing members

who appreciate and are used to being able to hold and read an artefact. It also relies on the membership themselves to remember to check the website for new content. Not to mention it would require more staff and/or volunteer time dedicated solely to the maintenance of the website on a more frequent basis.

Option (c): Hybrid publishing model

The hybrid publishing model would see the reduction of the number of pages to a single tabloid, double-sided sheet, as the CABC would be able to produce this in-house on a leased colour printer as an alternative to offset printing. This is a cost-effective scenario (as it is an option for the most inexpensive digital printing available for the size of page) that would see the physical reduction of content in the print form but there would be an increase in the physical quality of the newsletter through paper stock and visual impact with the use of full-colour. It also meets two of the goals set out in the Strategic Planning: “add some full colour” and “redesign newsletter layout”. This option would see the move of most of the listings information to the website with the implementation of bi-weekly updates going out to the membership in the form of “e-news” bulletins.

I pursued quotes from two independent digital print shops for a print run of 500 – issues for the membership with a few left over for archival purposes. The quotes received (\$693.79 and \$595.00 respectively) are comparable to what it costs now to print 500 issues of *Craft Contacts* at an offset printer. Printing the newsletter in-house on a leased, digital colour copier comes in at a third of the price at only \$190 for 500 copies not including the monthly fee for leasing the copier. If printed in-house, staff or volunteers would have to spend time folding the newsletter whereas this service is included in the quotes from the out-of-house digital printers.

Benefit to the Membership

It would reduce the material cost of publishing the newsletter and so the monies saved could be put toward other Association membership projects. Because the time-sensitive information would be available immediately on the CABC's website, the membership would not have to wait to receive their quarterly newsletter to stay informed of upcoming and recent craft events or calls for entry.

Benefit to the CABC

The cost would be reduced significantly both in terms of printing and mailing costs. Fewer pages means that the layout could remain a constant template into which the Editor may simply drop items into and a volunteer could spend minimal time finishing. The website is volunteer run for the most part and so costs are nominal for up-keep (i.e posting items). Staff costs associated with the website, like recruiting, training and scheduling volunteers is something that already takes place within the organization and would continue.

Summary

The hybrid publishing approach addresses issues of timeliness of service to the membership as well as releases staff to spend their time elsewhere. This option satisfies the current membership by maintaining a form of the print publication, and satisfies internet-savvy members (and potential new members) by offering information online.

In this chapter and its subsections, I have detailed what kind of organization the CABC is, looked at their current newsletter, shown why the CABC continues to publish their newsletter, and given them three main options to move their

publication program forward. The CABC stands as an important source for craft information and exists as a place of community for its members and so it must continue to do so in a way that is both feasible and proactive.

Each of the three options explored above offers a viable approach for the CABC to continue to provide the information currently found in their newsletter in some form. As well, in each option, I have outlined the benefits for both the CABC and its membership showing the strengths and weaknesses in each case by summarizing key features. These key features either help to move the CABC's publication program forward or are possible hindrances for the organization and/or its members.

The one option that speaks to both the CABC's publishing program as well as the membership's needs is outlined in "Option (c)", the hybrid publishing model. This option satisfies the Association in terms of their publication mandate and at the same time offers a speedier way of disseminating time-sensitive information to the membership. What makes "Option (c)" the superior option is that it neither eschews the website in favour of print publication as in "Option (a)", nor does it disregard print entirely as in "Option (b)" – it is able to offer a little of both to encourage members to acknowledge the value of each medium.

3. What Does *Craft Contacts* Need to Be and What Does It Need to Do?

Craft Contacts needs to be a relevant and timely service to the membership. In practical terms it must also pay for itself – the cost of production must not exceed its revenue. Revenue for *Craft Contacts* comes in the form of advertising dollars received for each issue. The primary audience for *Craft Contacts* is craftspersons who receive it as a benefit of membership. And so the advertisements found in the newsletter are almost always geared toward the craft community and so also act as information pieces, especially those advertising fine arts schools, fine arts supplies, and calls for entry for gallery exhibitions and craft shows. The editorial never strays into advertorial and the only section of the newsletter that targets products is the “Crafthouse Shop” page where items showcased are those offered for sale in Crafthouse.

The Editor actively seeks out potential advertisers by periodically sending out an email to their list of current advertisers informing them of recent *Craft Contacts* news. Most sales happen because of word-of-mouth in the community and by referrals from companies who advertise in the newsletter. Some advertisements have the result of sponsorships and other partnerships; for example, the paint company Benjamin Moore partnered with the CABC by providing paint for the Association in return for running a 4 ½” (w) by 7 ¼” (h) complimentary vertical ad in *Craft Contacts* for three issues at no cost to the paint company.

The total income from advertisements during the period from June 2007 to May 2008 was \$5,400.00, which covered the cost for the offset printing of the newsletter for the year at \$500.00 (8pp) and \$650.00 (12pp) per issue. Advertising is one way to offset the cost of printing the newsletter but the advertisers determine how many ads they book so no rule can be established or enforced when it comes to how many ads advertisers will place annually. Mostly, the advertisers who place ads for the entire year are larger companies and the ones who place ads sporadically are smaller companies.

Shifting the print advertisers to the website would offer them a wider ranging audience at a discount (rate for website ads is \$100.00 for three months) with the potential bonus of analysis were the CABC to track ad clicks using Google Analytics. The revenue from current website advertisements is sufficient to cover the costs of the printing of the proposed one-page, full-colour *Craft Contacts* redesign.

The newsletter in any manifestation needs to continue to serve the membership in terms of: creating a community for craftspeople, making available relevant information regarding exhibiting and educational opportunities, being a showcase for the members to promote their work, and existing as a vehicle where members can learn about fellow craftspeople in British Columbia. The newsletter needs to be able to fulfil these requirements in the most direct way possible in order to be, not only the best fine crafts information source, but to also be efficient for both the CABC and its membership.

3.1 Choosing the Hybrid Publishing Model

The proposed hybrid publishing model takes into consideration the current membership and at the same time makes a place for future members. It does this by acting as a bridge between the print edition of *Craft Contacts* and the more time-sensitive information available through the website.

Reducing the size of the newsletter is one way of reducing the cost of the offset printing each quarter. It would also mean that limited content would be available in print with the rest being made available on the website. The Communications Committee is in the process of adding an RSS feed to the website which would allow visitors to receive the newest content and to view it in a standardized way. There is also a plan in process for adding social networking features to the website through links to Twitter, Facebook, and Flickr, and having a blog, which would lend itself nicely to discussions that revolve around “Workbench” questions, and video content for such things as demonstrations of techniques. Having all of the timely and pertinent information on the website allows for a member, potential member, or visitor to find everything they are looking for in one space (allowing for some redesign of the current website to streamline information). With the anticipated introduction of the bi-weekly “e-news” broadcasts, the timeliness of information to the membership would only increase.

The four top elements of *Craft Contacts* that the CABC feel are the most important to members are (in descending order of importance): Craft Calendar, Listing of Upcoming Crafhouse Gallery Exhibits, Educational Programming Articles, and the Member Profile. With the exception of the Member Profile and Educational Programming articles, the other categories are time sensitive and would readily lend themselves to online viewing through the website. In the redesign of the newsletter

into a one-page, double-sided, tabloid-size document, the attempt is to keep the elements that the membership find most important. The redesigned newsletter carries short bursts of familiar matter with members being directed to the website for extra content through accompanying URLs for each section of the newsletter. Mainly, the content of this redesigned newsletter is no longer made up of listings; instead, it is more archival information found in articles and “newsworthy” pieces of writing. The website would now list all dates for submissions/calls for entry/etc., and details for gallery openings and upcoming shows. This would open up the opportunity for those entries with accompanying deadlines (calls for entry, etc.) to be posted regularly and available for viewing on the website and eventually sent out through the “e-news” broadcasts.

The front page of the redesigned *Craft Contacts* contains some familiar features, namely the Member Profile which takes up two thirds of the page. The remaining bottom third of the page contains the now compact Programs/Outreach section that highlights member achievements, spotlights any new CABC programs or initiatives like the new Crafhouse Shop at YVR, and makes mention of any national newsworthy craft event. URLs after each column indicate where the reader can find more articles on the same subject on the website.

Dec/Jan/Feb 2008

Craft Contacts

providing leadership in the fine craft community



A Profile of Hanna Haapasalo

City Forest
By Leslie McGuffin

From September 11th to October 19th, 2008 the Craithouse Gallery will be exhibiting "City Forest", tapestries woven by Hanna Haapasalo on a computerized Jacquard loom. Weaving is an ancient craft, perhaps the oldest craft of all. Hanna's work is a vision of weaving's potential extending far into the future.

Hanna was born in Finland in the mid-1950s and spent her childhood there. After graduating from university she lived, worked and raised her family of three children in both Finland and Norway. She and her husband first visited Canada in the early 90s in connection with a professional visit to UBC.

Fabric arts have always been a part of her life. Her grandmother taught textile arts and her mother made rugs on a loom in her home. In searching for training in ceramics that could possibly lead to another career, Hanna chanced upon a weaving school in Finland offering a two and a half year program covering enough of the art and design basics to be potentially useful no matter what medium she ultimately focused on. She enrolled, left her home in Norway and went to live by herself for the first time in her adult life. In Finland, on her own, Hanna learned not only the weaving arts but also about her own creative spirit and the energy with which she responds to creative tasks and challenges.

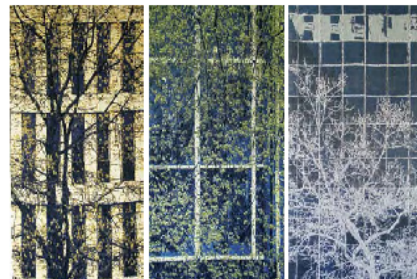
Born in 1752 in a small village near Lyon, Joseph Marie Jacquard developed the Jacquard machine in 1801. Jacquard went to work at age 10 as a drawboy with his father, a weaver by trade. As a drawboy he had the tedious job of maneuvering by hand the weighted cords that control the pattern in the weaving of silk fabrics. In 1790 Jacquard started inventing a mechanical device to replace the drawboys. Although interrupted by the French Revolution, he finally succeeded in presenting a new silk drawloom at the Paris Exhibition in 1801. In 1805, he completed an automated loom with wooden hole-punched cards controlling the weaving of very complicated patterns.

In a piece of cloth, woven threads run lengthwise – the warp – and crosswise – the weft or woof. In the loom, a hook connected to a rod can lift each thread of the warp. At each weaving step, a thread of the woof is carried crosswise. Lifting the warp threads, changing the choice of threads to lift from step to step, creates a pattern in the fabric. The choice, originally made by hand, is obtained by touching the tips of all the rods to a card in which holes have been previously punched according to a program. If a rod finds a hole, the thread is lifted. At the next step, the card is changed. The holes may or may not be in the same order as before and if they are not, the weaving pattern changes. Jacquard

butted the wooden cards one after the other in a very long loop mounted on a drum rotating in tempo with the advance of the fabric, so that the preprogrammed pattern, if necessary, could be repeated at every cycle of the loop.

Hanna weaves on a computerized Jacquard loom manufactured in Norway that she owns jointly with Kaija Rautainen, another CABC member. On the computerized Jacquard loom the warp threads are lifted by electronically controlled harnesses. Which warp thread is lifted and which thread is not separately programmed for each row. Pattern repetition is minimal, which is what Hanna finds particularly challenging, interesting and pleasing.

Having determined that weaving resonated with her intellect, aesthetic and cultural predisposition, the key question, becomes "how do you pick the images you weave?" Hanna's images are based on her digital photographs. Hanna and I talked about the ephemeral quality of photographs versus the weight and the timelessness that attaches when the photograph is translated into a woven tapestry. As Hanna put it, "I would like to weave a unique cloth, but still a cloth, then I would like to express some feelings or memories through the cloth. First come my thought and I have made some pieces based on these alone: good memories, walking on the beach alone in the winter – and then come feelings as, for example, about how the forest and the city in Vancouver coexist." This sets Hanna to thinking further about the complexity of her medium and how far she can push it. Colour. Pure colour. Weaving far into the future. (www.cabc.net/final2/MemberProfiles)



Details of work from exhibit "City Forest"

Programs / Outreach (www.cabc.net/final2/News)

MEMBER HIGHLIGHTS

Ceramist Laurie Rolland travels to Australia.

In March of 2008 Laurie Rolland of Sechelt BC travelled to Shepparton Australia. A piece of her ceramic work titled "Circinate #7" was selected for the Sidney Myer International Ceramic Exhibition 2008. The organizing committee then asked Laurie to speak and present a workshop at the related Symposium.

Laurie states, "It was extremely gratifying to see my work in the context of this international exhibition. The importance of the Australian landscape, which is harshly beautiful, is very evident in much of the local work. This underlined for me, the connection we all share to the earth and how we as makers are influenced by it."

Laurie also travelled to Ontario in May of 2008 to install her exhibition entitled "Homage", currently showing at the Burlington Art Centre until August 2008. She presented a talk at the Gardiner Museum of Ceramic Art in Toronto about the idea of development of her work. A bus tour was organized by the Gardiner to view "Homage" at the Burlington Art Centre the following day.

Laurie says, "The work at Burlington is a culmination of technique, intent and invention. It pays tribute to the archeologist Marija Gimbutas and the profound influence her work has had on so many."

COMING SOON

Craithouse at YVR Vancouver International Airport

Travellers to Vancouver International Airport will soon be able to take home original Canadian works from the new Craithouse at YVR. This is a partnership between the Hudson Group and CABC. The new store is scheduled to open September 2009 and will include a broad range of contemporary craft in clay, fibre, glass, metal, wood, and mixed media. The store will be operated by the Hudson Group and will be located near the domestic and transborder terminals.

A call for entry to submit work for Craithouse will take place in October. We will accept all Canadian made work, but works from British Columbia will be given priority for the initial launch. This partnership will help build strategic alliances at a prime location, increase customer awareness of craft as a visual art form, and the artists who create the works. We hope the success of this concept will allow an expansion in airports across Canada and the United States in the future.

As a social enterprise, Craithouse Shop, CABC's retail program serves to support the Association's mission and mandate by contributing to our sustainability. Phase I of this new endeavor to complete a detailed business plan has been made possible through a grant from Enterprising Non-Profits. Phase II will begin spring 2009 once additional grants are received.

CCF VISITS VANCOUVER

An update of national craft projects and issues with Maegen Black form the Canadian Crafts Federation.

Maegen Black, Administrative Director for the Canadian Crafts Federation (CCF), is making her first visit to British Columbia. She will present an informal talk about new trends and issues in the Canadian craft sector, and recent activities and national goals of the CCF. The CCF is the national arts service organization that represents provincial and territorial craft councils and the Canadian craft sector. It advances and promotes the vitality and excellence of Canadian craft nationally and internationally to the benefit of Canadian craftspeople and the community at large.

Date: Monday, September 29 at 5:00 - 6:30pm

Location: CABC office on Granville Island

1386 Cartwright St., Vancouver

Talk portion is 5:30 to 6:00pm.

Light refreshments provided.

Look for Gerilee McBride's article on Digital Camera Settings at: www.cabc.net/Final2/Articles

Figure 5. Craft Contacts front page redesign

The second page (also divided in thirds) highlights items sold in the Crafhhouse Shop in a “shopping page” layout that describes the fine craft items, details their prices and makes mention of the artisans who created them. Below that is the Gallery Exhibit section that contains reviews of the current exhibit in Crafhhouse and introduces the upcoming exhibit. The last third of the page is reserved for short articles like book reviews, tech articles and, for example, tax tips for craftspeople.

Craft Contacts

Dec/Jan/Feb 2008

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If you are a current CABC member and are not receiving the E-News please send us an email to confirm that we have a correct address on file. Opinions expressed in Craft Contacts are those of the authors, and do not necessarily represent those of the Crafts Association of British Columbia. Please send all comments and/or letters to the Editor, Calvin Taplay, info@cabc.net.

The CABC gratefully acknowledges the funding support from the Province of British Columbia, through the British Columbia Arts Council and gaming revenue, City of Vancouver and CMHC, Granville Is., members and sponsors.



Look for this month's Workbench Question at: www.cabc.net/final2/Workbench

Crafthouse Shop (www.cabc.net/final2/Shop)

New jeweller Naomi Levitin made these teardrop sterling silver and pearl earrings at \$75 for the pair. Naomi is a graduate of the Vancouver Community College's two-year jewellery program.



This lamp by Melanie Thompson is woven using basketry techniques out of corn, reeds and copper. The base is steel and the whole framework slips off to facilitate changing the bulb. \$275.



Ceramic nesting bowls and many other designs at \$14 and wreaths at \$48 by Darlene Kellett were some of our hottest sellers in 2007.



Slip cast raku vessels by Les Crimp of Nanose Bay sell for just \$45. Les has been a potter for many years and established the Arrowsmith Potters' Guild.

Gallery Exhibits (www.cabc.net/final2/Gallery)

City Forest: A Jacquard Loom Textiles Exhibition by Hanna Haapasalo

Exhibit: September 11 – October 19, 2008
Opening Reception: Thursday, September 11, 6-8pm

The well being of people is dependent on successful and harmonious relations between nature and the urban environment: in her works, Hanna Haapasalo examines the interaction between these elements. "In cities which create an optimal environment for people, structures have never fully replaced nature, the trees and forest have never left the city" says Hanna. The organic shapes of big trees and straight lines of buildings and other architectural structures make an interesting contrast for the eye and the mind.

Photography and Jacquard weaving are the tools Hanna uses to translate her vision into art. Photography has been her passion for more than twenty years. When she walks outside with her camera she looks for surfaces and wild patterns. Her tapestries are further interpretations of these structures.

Hanna has always excelled at complex weaving. This connection was strengthened when she studied weaving and textile arts from 2001 to 2003 in Finland, where she graduated as a textile artisan. The double weave technique, which she as used in her works, not only provides advanced technical possibilities to explore this topic, but also symbolizes the multilayered nature of this special environment – the City Forest.

"Then and Now: A Celebration of Fine Craft and British Columbia's 150th Anniversary"

Exhibit: October 23 – November 30, 2008
Opening Reception: Thursday, October 23, 6-8pm

"Then and Now" is an exhibit commemorating the 150th Anniversary of British Columbia, featuring craftspeople with strong ties to the formative years of CABC. The exhibit features artists Brian Baxter, Tam Irving, James Koester, Francis Lemieux, and Diana Sanderson.

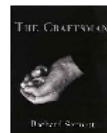
By exploring the development of some craftspeople associated with the CABC, we present some of the contributions craft production has made to British Columbia.



Image by Diana Sanderson. Work from exhibit "Then and Now"

Book Review (www.cabc.net/final2/BookReviews)

By Bettina Matzkahn



The Craftman
Richard Sennett
326 pp.
Yale University Press.
\$27.50.

Throughout this thoughtful and inquisitive book, Richard Sennett avoids the word "creativity" as he feels it privileges vague ideas of mystery and genius over the diligent, perceptive work embodied in craft. Yet creativity is bound in with every subject he examines, he simply analyzes and reflects on the process in more detail. Sennett is a sociologist, teaching in London and New York. This positions him to discuss craft as a very social practice at work in a variety of arenas.

Through the book, Sennett entitles chapters with terminology familiar to craftspeople: The Workshop, Machines, Material Consciousness, The Hand and Ability. Where he goes, in and around these categories, is remarkable. For example, he describes Linux computer code as a craft-like process that involves problem solving and problem finding in the context of a community of makers and users. He points out that the ancient Greeks thought of the terms

"craft" and "community" as synonymous. Within the medical community, he sees doctors, technicians and nurses as akin to craftspeople. They have specific, tacit, experiential knowledge that is not taken into account or respected by imposed procedures and a quantitative bottom line. He sees the ethics of craft – to do good work and to learn from ambiguity – threatened by demands for standardization and an emphasis on intellectual solutions. To understand something conceptually and to understand it physically are not the same.

Sennett describes the traditional craft workshop as a social place that harbours ritual, mentoring and shared advice. Art is often concerned with originality, which he finds does not lend itself to a transfer of knowledge. A great violin maker such as Stradivarius oversaw a workshop where he directed workers an apprentices, keeping an eye on every detail of making. Sennett likens him to the head of a scientific lab where the master has a grasp of and contribution to a process that intellectually cannot be broken down and analyzed.

Sometimes, Sennett touched on interesting connections that I felt he might have expanded. He described post-war Japanese industry as a craft-related system, where there were hierarchies of skill and experience, yet workers were encouraged to suggest changes or improvements. He criticizes communism for revolving around centralized, imposed power and capitalism for being too preoccupied with competition; neither of these systems stress cooperation. He hints at, but never quite fleshes out, a political system based on craft ethics: the impetus to do good work, to consider its social consequences and context, a sensitivity to material resources, to our environment and how we conduct ourselves.

Figure 6. Craft Contacts back page redesign

The newly redesigned version of *Craft Contacts* offers familiar content while directing readers to the website for news updates, listings, and archival information. Based on consideration of the current membership/audience and their high regard for the printed medium, the production of a print newsletter is still an important component of the overall benefits of membership in the CABC and will most likely stay that way for the foreseeable future. Producing the newsletter in this manner would save money for the Association and act as a bridge between the hard-copy of the current *Craft Contacts* and the information found only on the website. The bridge will act as the path for acclimatizing the membership to begin “reading” content in a different medium and will act as incentive for them to begin turning to the website more often for their current news and events.

4. Conclusion

Where would craft be in B.C. without associations like the CABC who insist fine craft is not marginal, that craft is important, that artisans are integral to a vibrant culture? Without these kinds of associations, craft wouldn't have validity or recognition as an art form.

Amidst the CABC's mandate sits their newsletter, the newsletter that needs to accede to change to benefit the membership. I have offered three options for the CABC to follow in anticipation that they will be useful guidelines for the Communications Committee to contemplate, accept or reject, or, most especially, follow through with. I have also described in detail the one option that I believe would benefit both the CABC and their membership the most – the hybrid option. This option eases the membership into finding more of their timely information online through the website without abandoning the print production of the newsletter entirely.

The physical format of the newsletter was the impetus for this report: aesthetically it does nothing to compete with other publications offering information about fine crafts, garnering hardly a glance in public spaces when displayed. In order to attract new members to the CABC there must first be some way to get their attention and the newsletter, with its limited distribution, isn't reaching new potential readers and/or members. Yes it has a captive audience in its membership but it must be considered that although they are members now it does not necessarily follow that they will be renewing their membership in the future. The newsletter is a benefit of membership so it must retain a source of value for the membership; for the

craftspeople to give it worth and also to feel confident that the CABC is the foremost authority in all things fine crafts related in BC. And for that to happen and continue happening, the newsletter must grow with the needs of the members (and potential new members!) as well as the needs of the Association.

Addressing the needs of the membership is how the Association has always driven their programming, so it should be no different here when my final recommendation is a complete overhaul of the physical format of *Craft Contacts*. The needs of the membership, in terms of the newsletter, are simple: deliver fine crafts related information in a valuable way. Value can be equated to many things: money, importance, worth (self-worth, intrinsic worth, market worth), investing, speculating, etc. To craftspeople, value could be said to be:

- knowledge of upcoming shows and gallery exhibitions happening in their community
- educational opportunities through programs, courses and classes
- promotion of their work and the furthering of their careers by submitting to calls for entry and Crafhouse display opportunities
- learning about other craftspeople and their practices


These values haven't changed throughout the history of the CABC and they will continue to influence the Association's mandate no matter how they are disseminated and will remain in one medium or another for the value of the membership.

As much as I would like to pack the entire world into a vacuum where time stands still until I write the final sentence of this paper, time marches on and on and on and, inevitably, change happens. Within the scope of this project report I have outlined the issues facing the production of the Craft Association of British Columbia's newsletter *Craft Contacts* and have subsequently listed some recommendations for improving the distribution, format, and the production of *Craft Contacts*. Because I am a member of the CABC's Communications Committee I have been updating my fellow members each meeting with the progress of my writings and changes have been happening as a result of those updates! For example, the Crafhouse Report page in CC has over gone a new design treatment where it now looks more like a typical "shopping" page that you would find in a consumer magazine. But not all changes are concerned with the newsletter – earlier in the year Yvonne Choi took a position with the City of Port Moody and has since resigned from her role as Executive Director of the CABC. We've also gone through a name change and the CABC is now the CCBC or Craft Council of BC. And finally, after some review, the Membership Committee has merged with the Communications Committee to become the Member Services Committee. This last item signals the beginning of a new way of looking at membership, current communication practices, and the synergy between the two.



As time charges on there is the expectation that there will be improvement and better understanding of what went before, what I hope is that with this report the CABC (or rather the CCBC) will be able to take from it what it needs and launch into the next phase of their growth in a way that enables them to have a record of a distinct moment in time: an archive, a resource, a witness – a crafting of things past.

Appendices


Appendix A : CABC Membership Brochure



The Crafts Association of British Columbia provides leadership in the craft community by building and promoting the development, appreciation and viability of Canadian Fine Craft.

Bill Boyd, "Ceramic urn with Crystalline Glaze"



Jill Allen, "Flying Carpet Bowl"

Public Programming



Since 1972, the CABC has been the coordinating body for all craft disciplines in BC. We are a non-profit, charitable arts service organization whose membership comprises craftspeople and craft supporters.

We connect craft professionals with resources to assist their professional development through a variety of programs and services.

We work with other organizations to ensure the best possible infrastructure to support the growth of the craft community in Canada and abroad.



1386 Carrwright St • Granville Island • Vancouver BC • Canada V6H 3R8
T 604.687.6111 F 604.687.6711 info@cabc.net cabc.net



Membership



Angelika Werth, "Ode to Marie Antoinette 1755-1793". Photo by Jeremy Addington.

Membership Benefits The price includes GST/ per year

- General \$ 60.90**
Individual practitioners, supporters and dabblers interested or working in craft who want to be connected to the broad community of craft, informed of current issues and events and to have access to promotion, sales, and business opportunities.
- Student \$ 29.40**
Full-time students (ID required) who want to participate in the craft community and connect with a professional association for career development.
- Senior \$ 39.90**
Anyone in his or her senior life (65 years and older).
- Friend of Craft \$ 77.90**
Supporters of the craft community who collect craft objects to enhance their homes and lives. Supports the organization for the love of craft. Friends are invited to special preview and meet the artist events.
- Tax receipt issued for \$ 17.00



Membership Summary at a Glance

	General	Student	Senior	Friend	Business	Affiliate
retail sales opportunities at the Crafthouse Shop	*		*			
exhibition opportunities for the gallery and other venues	*		*			
commissions and referrals			*			
business programs - merchant credit cards at low group rates and business insurance program	*		*		*	
web link on www.cabc.net	*		*		*	
discount in Crafthouse Shop						*
scholarship & award opportunities	*	*	*	*	*	*
quarterly newsletter and bi-monthly e-news bulletins	*	*	*	*	*	*
craft shows on-line guide preview	*	*	*	*	*	*
discount for educational programs	*	*	*	*	*	*
resource library	*	*	*	*	*	*
voting privileges at AGM	*	*	*	*	*	*
discount at partner suppliers	*	*	*	*	*	*

Full details available at www.cabc.net. See conditions under category description above.

- Business \$ 105.00**
Commercial businesses, galleries, suppliers and retailers who want to connect with issues and events happening in the craft community.
- Includes 5 coupons for a 10% discount on purchases through Crafthouse Shop. An advertising perk of one free broadcast ad valued at \$70.
- Affiliate \$ 105.00**
A group membership for guilds, public galleries, museums, and arts organizations to connect to the broader craft community.
- Includes 5 coupons for a 10% discount on purchases at Crafthouse Shop, distributed at Affiliate's discretion. Individual members of the Affiliate will receive a 10% discount on a general CABC membership.
- Note:** Affiliates must provide an updated electronic membership list annually to CABC upon renewal. The Affiliate Organization may apply to the Gallery for an exhibition as a group. The individual members of the Affiliate will receive the member's discount on Workshops and Professional Development programs.

JOIN TODAY New Renew

Name : _____
Company : _____
Address : _____
City : _____
Province/State : _____ Postal/Zip Code : _____
Tel (Home) : _____
Tel (Business) : _____
Tel (Cell) : _____ Fax : _____
Email : _____
(for e-News registration)

- Membership Fees 1 year (includes GST)**
- General \$60.90 Friend of Craft \$77.90
 Student \$29.40 Business \$105.00
 Senior \$39.90 Affiliate \$105.00

Donation to the CABC
My donation of \$ _____ is enclosed.
The Crafts Association of BC (CABC) is a nonprofit, and registered charity. Funds donated support public programs, services and initiatives for the craft sector and the community. A tax receipt is available for donated contributions. Thank you!
Questions - please contact us at 604.687.6511.

Methods of Payment

Cheque Visa
 MasterCard American Express

Card # _____
Exp. Date : Y/ _____ M/ _____
Signature : _____
Amount : \$ _____

(Amount should include membership cost plus any donation)
Please mail or fax this application back to us.



1386 Carrwright St • Granville Island • Vancouver BC • Canada V6H 3R8
T 604.687.6111 F 604.687.6711 info@cabc.net cabc.net

Appendix B: CABC Advertising Rate Card

cabc

CRAFTS ASSOCIATION OF BRITISH COLUMBIA

1366 Cartwright St. (Granville Island)
Vancouver BC, Canada V6H 3R8

tel: (604) 687-6511
fax: (604) 687-6711
web: www.cabc.net
email: cabc@telus.net

Craft Contacts has a circulation of 1000 copies. It is directed to a target audience of craftspeople working in glass, metal, fibre, wood and ceramics in British Columbia as well as supporters of craft. It is published quarterly. CABC is a network of crafts professionals dedicated to the development of excellence in crafts.

Craft Contacts Advertising Rates

2007 - 2008 Advertising Rates				
Display Ads:	Dimensions	1 issue	2 - 3 issues	4 issues
A	9 3/4" w x 7 1/4" h (horizontal)	215.00	185.00	175.00
B	4 1/2" w x 7 1/4" h (vertical)	110.00	95.00	90.00
C	4 1/2" w x 3 1/2" h (horizontal)	65.00	60.00	55.00
D	2" w x 3 1/2" h (vertical)	50.00	45.00	40.00
Classified Ads:	40 words maximum	35.00	30.00	25.00

Inserts	Rates
under 10 grams	\$105.00
10 - 20 grams	\$210.00
20 - 30 grams	\$315.00
30 - 40 grams	\$420.00

Ad Guidelines

- ◆ Measurements of ads *must* be exact in size. If ads have to be adjusted a minimum of \$20.00 will be charged to the advertiser. The preferred formats for display ads are TIF, PDF or BPS; these ads can be sent to CABC's email address: info@cabc.net or calvin.taplay@cabc.net
- ◆ Black and white ads can be printed on a Laser printer.
- ◆ If an ad has shading it must be printed on a Laser printer and should be printed at 85 lines per inch.
- ◆ Advertisers are billed and mailed invoices with the newsletter mail-out; New Advertisers are required to book with a credit card number or pre-pay for an advertisement.
- ◆ Rates are subject to change.
- ◆ The rate for display advertising on the CABC website (for 3 months), www.cabc.net, is \$100.00.
- ◆ Prices do not include gst. Multiple issues must be booked in advance for the discounts to apply.
- ◆ CABC must receive any changes to an existing ad prior to the artwork deadline as advertisements can not be pulled once this deadline has passed. In either case, following the space reservation deadline, the advertiser will be invoiced for the reserved ad space.

2007-2008 Advertising Deadlines		
Issue	Space must be reserved by:	Artwork must be received by:
March/April/May 2007	January 26, 2007	February 2, 2007
June/July/August 2007	April 27, 2007	May 4, 2007
September/October/November 2007	July 27, 2007	August 3, 2007
Dec. 2007/January/February 2008	October 26, 2007	November 2, 2007
March/April/May 2008	January 25, 2008	February 1, 2008
June/July/August 2008	April 25, 2008	May 2, 2008
September/October/November 2008	July 25, 2008	August 1, 2008
Dec. 2008/January/February 2009	October 24, 2008	November 7, 2008

If you would like to place an advertisement please contact Calvin Taplay, CABC Office, Monday to Friday (604) 687-6511 or toll-free (in BC) 1-888-687-6511, 10:00am – 5:00pm PDT / PST.

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