



Handbook

» *for North Carolina Folk and Traditional Artists*

North Carolina Folklife Institute
1st edition, 2016

A Note on this Edition

North Carolina artists depend on the tools of their trades, and keep them in fine working order for their best performances. These tools can include the voice of a square dance caller, the hand planer of a furniture maker, dancer's shoes, and potter's hands. Tools need to be well cared for and honed to perform to their highest level, and most would never think of letting their tools fall into disrepair. Their tools—along with the generations of knowledge they've accumulated through observation and practice—are central to artistic success.

The *Handbook for North Carolina Folk and Traditional Artists* is another valuable tool. As an artist, if you have questions about business, promotion, or opportunities for making money, this is a helpful guide to keep close at hand. These pages hold simple instructions for writing an artist statement, compiling a resume, creating a website, fairly pricing your artwork, producing a CD, and more. If you have questions about the business of being an artist, this book can help.

The New York Folklore Society created a similar printed guide nearly 40 years ago. The guide's impact caused other states to adopt the model as technical assistance for tradition bearers. Patricia Atkinson and Robert Cogswell of the Tennessee Arts Commission created a version in 1989 that is the basis for this handbook and others across the country. Technology changes quickly; therefore, this searchable PDF file version allows for more frequent updates, without the expense of printing. While the data is specific to North Carolina, the skills it teaches and the insight it offers are universal. Through all of its changes, the handbook remains a simple tool that helps make challenging tasks a bit more approachable.

Evan Hatch
Director of Programming

Handbook for North Carolina Folk and Traditional Arts
1st Edition, North Carolina Folklife Institute
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ORIGINAL AUTHOR’S NOTE

handbook for north carolina folk artists

The traditional arts are alive and well in the 21st century. Public presentations of folk culture, including community heritage days, celebrations of ethnic pride, exhibitions of regional arts, and festivals of all sizes, continue to grow. They are also found on television and on the Internet as podcasts, video clips, and documentary specials.

Many communities look to their unique cultures and heritages as economic engines to drive new local initiatives in cultural and heritage tourism. The marketing of traditional art forms—including dance, music, foodways, and folk crafts—is increasingly more about economics than education or preservation. Therefore, it is critical that traditional artists and performers have the knowledge, information, and skills that will help them make informed choices regarding where, when, how, and for what compensation they will demonstrate, perform, and sell their art.

The materials included in this handbook are specifically designed to aid traditional artists in taking control of the public presentation of their traditions and to receive their fair share of any forthcoming profits.

Providing information, training, and resources to folk and ethnic traditional artists has been my vocation for more than 20 years. I have many people to thank for taking this journey with me—folklorists and traditional artists from all parts of the U.S.A. who have been my partners, mentors, teachers, and friends.

Patricia A. Atkinson
Folklife Program Coordinator
Nevada Arts Council, Carson City
2016



NOTES ON THE FOLKLIFE HANDBOOK'S EVOLUTION

The first *Handbook for Tennessee Folk Artists* came out in late 1989, and requests for the publication from artists of all kinds, and from people all over the country, quickly proved that it was a good idea. In less than a year, we had no more copies available. A revised second edition was produced in 1997, and the demand for copies continued well beyond the point at which its content deserved an updating.

There is clearly a need for the kind of basic information in plain language that the *Handbook* contains. Because few people are equally gifted with both artistic and business talents, most artists stand to benefit from practical, promotional, and legal advice. Sometimes, however, they do not realize how they could benefit from it, are reluctant to seek it, or the advice is simply not accessible to them. For artists outside the cultural mainstream—to whom the *Handbook* was originally targeted—these obstacles, and their very need for technical assistance, may loom especially large. As we have assessed new advice and information to add to the *Handbook* for this edition—brought on by changing realities like Internet use and digital technology—the need for a basic source of guidance to grassroots artists seems more important than ever.

Since the appearance of the first *Handbook*, other folk arts programs have also begun to provide technical assistance to individual artists. Such services are certainly in keeping with the current concern for making the arts self-sustaining in the marketplace. For folk arts programs, they also reflect a growing commitment to empowering constituents so they can better compete in mainstream arts scenes and determine their own cultural directions.

With this edition of the *Handbook for North Carolina Folk and Traditional Artists*, the North Carolina Folklife Institute hopes first to provide a useful source of professional assistance to many individuals. By making it available, they also want to continue raising awareness of how the issues it covers so often affect matters of artistic independence, opportunity, acceptance, and success. Assuring access to information, professional know-how, and solutions for recurrent problems is one of the steps necessary for creating a more even playing field for all participants in the arts, regardless of their cultural background.

Robert Cogswell
Director, Folklife Programming
Tennessee Arts Council



TABLE OF CONTENTS

handbook for north carolina folk artists

Creating Promotional Materials 7

- The Artist's Statement
- The Resume
- Photographs
- The Brochure
- The Portfolio
- The Press Kit
- Online Promotions – Using the Internet

Events 23

- Overview of Fairs and Festivals
- Performing for New Audiences
- Festivals
- Crafts Fairs

Business and Finance 33

- Starting Your Own Business
- Types of Businesses
- Keeping Records
- Pricing Your Work
- Accepting Credit Card Payments
- Consignment
- Commissioned Work
- Taxes
- Social Benefits Programs
- Insurance

Expanding Your Activities	50
Grant Opportunities for Individuals	
Sound & Video Recordings	
Copyright	
Performance Rights Organizations	
Teaching Your Traditions	
Resources and Contacts	60
Getting Professional Help	
Small Business Assistance	
Service Corps of Retired Executives Chapters (SCORE)	
Health Insurance	
Legal Aid	
Crafts Organizations	
Performers' Organizations	
North Carolina Fairs and Festivals	
Select Bibliography	75
Sample Documents	79
Resume	
Contract	
Performance Agreement	
Crafts Fair Entry Form	
Photo Credits	110



Cherokee potter Amanda Swimmer, photo by Cedric N. Chatterley

Creating Promotional Materials	9
The Artist's Statement	9
The Resume	10
Photographs	11
The Brochure	12
The Portfolio	14
The Press Kit	16
Online Promotion	17



Jarai musician Dock Rmah, photo by Bill Bamberger

Creating Promotional Materials

Although it might feel awkward and time consuming, “putting yourself on paper” in an organized way can save you time and effort, and can really help you sell yourself and your work! Potential customers care about what you do and why it’s important; they want to know your story.

Here are a few ways for you to talk and write about yourself and your work. It is not necessary to do all of them; some require more work than others, but all will help you promote yourself. They are:

- ◆ an artist’s statement;
- ◆ a resume;
- ◆ photographs (hard copy and digital);
- ◆ a brochure;
- ◆ a portfolio;
- ◆ CD, DVD, or MP3 samplers;
- ◆ a press kit (which may contain several of the elements above);
- ◆ a promotional package (a set of materials to send to booking agents, venues, fairs and festivals, schools, etc.); and
- ◆ a website.



These are pieces that you may work on over time, refining and modifying them as your needs for promotional materials change and as you build your business. Plan your promotional information and materials carefully. All of them should fit together! Statements you write for press releases can also be used in your brochure and/or portfolio, or on your website. Photographs from your portfolio should also reproduce well for publication in print or on the web.

The Artist’s Statement

An artist’s statement should contain three sections: a brief biography, a personal statement, and a description of your work. A short biographical statement is handy for interviews, articles, brochures, catalogs, festival programs, and blogs. This differs from a resume. It is not a list or a chronology, but a few paragraphs about you, your life, and what you feel is important for people to know about you so that they can better appreciate your work. For example:

“I am a third generation Lumbee Pine Needle basket maker. I learned to weave baskets from my grandparents and my two aunts who grew up in the Clinton area.”



A personal statement is a short statement about how and why you became an artist, craftsperson, or performer—basically, why you do the kind of work that you do. Make it short and honest. The purpose is to explain what your work means to you, and how it is a part of your life and the traditions of your family, community, region, and so forth. This statement can be used in a variety of promotional pieces such as brochures, hangtags, and press releases, or as part of an exhibition or booth display. For example:

“I learned to play the balalaika from my great uncle. He knew all the old songs and played for dances in community where he lived in the old country. I enjoy making music for and with my community. Teaching these traditions to the next generation makes me feel part of the past and the future at the same time.”

To write a description of your work, pick out the most important elements of your work and state them simply and directly. This description can be used in your brochure, on cards, and as a short statement in a catalog or festival brochure. The “personal statement” is about yourself and what you do; the “description of work” is about what you create, for marketing purposes:

Traditional cooking and food lore of north India.

For examples of short written pieces that blend the biography, personal statement, and description of work, see:

- <http://www.nwbasketweavers.org/profiles/marylouslaughter.html>
- <http://www.nwbasketweavers.org/profiles/Georgehart.html>

The Resume

A resume is a formal summary of your education, work experience, and skills. Organize your resume in the following order:

- ◆ basic personal data (may include birthplace; family information; where you live and have lived; and general work experience);
- ◆ formal credentials (education, including any degrees; exhibitions, shows, or performances; festivals; workshops, master classes, or apprenticeships; and grants and awards); and
- ◆ personal/informal credentials (life experiences, special interests, and experiences, people, and personal activities that have influenced your work).

For most purposes, try to keep your resume to a single page. If you have a lot of experience and credentials, you may want to keep an updated, longer version to share with people who want to know more about you and your career. But as an introductory tool, it is best to keep the resume short, as in the “Resume Sample” provided for a fictional North Carolina artist on page 82.

A career summary is a shorter document, a paragraph or two, that highlights a few of your major credentials.

Photographs

Photographs of you and your work are essential marketing tools, but taking and using them does not need to be expensive or difficult. Digital photographs are now standard for publication and



submission for grants, awards, juried shows, exhibitions, etc. Consider going digital for your portfolio and other marketing materials as well. If digital photography is new to you, keep it simple and use what you have—a digital point-and-shoot camera, or even the camera in your phone. Focus on learning about three major topics: how to take good pictures; getting photos from your camera or phone to your computer and the world; and saving pictures for print, web, etc. with the best photo resolution (“dpi” or dots per inch). (See digital photo links for resources.)

Digital photos can be kept on a computer, flash drive, memory card, or CD. Keep a copy in more than one place so you don’t lose your photos! (Back up your hard drive, burn a CD, etc.) Be sure to label your photo files and include dates of the photographs. With good digital photos on file, you will be able to print them from your home computer or have your local photo provider or copy shop make prints when you need them. Printing them on photo-quality paper will yield the most professional results.

Photographs of you at work (or performing), as well as good high contrast shots of individual art or craft works, will be the most useful to you. If you are entering a “juried” (competitive) show, you will be asked to submit three (3) to five (5) images of your work with your show application. Most shows and fairs are now accepting digital images on CD and/or online applications via the Internet.



Digital photographs of your work may be sent in e-mail attachments. If you wish to have your CD returned to you, be sure to include a postpaid self-addressed envelope and a written request that the images be returned to you after the jury process.

(NC Folk offers workshops on photography! Contact staff@ncfolk.org for information and rates.)

Here are some helpful—and necessary—links for understanding digital photography:

- ◆ Digital photography For Dummies: <http://www.dummies.com/how-to/photography-video/digital-photography.html>
- ◆ What is DPI? An explanation: <http://www.rideau-info.com/photos/whatisdpi.html>.
- ◆ How to take well-lighted photos of products (guide is for eBay but is widely applicable): <https://www.youtube.com/watch?v=gCaz7GNVLP0>.
- ◆ iPhone tutorials: Basic composition: <http://sites.duke.edu/training/2015/07/17/composing-photos-iphone/>. Editing and sharing: <http://sites.duke.edu/training/2015/06/18/iphone-more-texting/>

The Brochure

A brochure is helpful, but it is not an essential marketing tool. It may be any size, and is printed either on one side of a single sheet or card, or on two sides and folded in panels.

Before designing your brochure, you must decide what you want it to do and how you are going to use it:

- ◆ Will it be your catalog?
- ◆ Will it explain your traditional art form?
- ◆ Will it be used in conjunction with a performance, tour, demonstration, or exhibit?
- ◆ Is it an educational tool?
- ◆ Will it interest people in visiting your studio/workshop?
- ◆ Will it sell your products?
- ◆ How will it be distributed?
- ◆ How many will you need to print at a time?
- ◆ How often will you need to update the information?
- ◆ Will you use the same core information on your website or other online profile?

Once you have decided what you want your brochure to accomplish, you can begin to think about what it will look like. Keep your brochure simple. Desktop publishing means that you do not have to order a substantial quantity to make a printed brochure affordable. If you are working with a graphic artist, be sure to get a copy of your brochure on CD as a PDF (computer file) so that you can either print it on your home computer [requires Adobe Acrobat software] or have it printed at a local print/copy shop.

A good brochure will include the following:

- ◆ your name (or business name), location, and contact information including telephone number, e-mail address, and website, if you have one;
- ◆ at least one photograph of you and/or an example of your work (should be in sharp focus, showing the entire composition against a simple background, square with the camera, and not slanted or at odd angles; a good, simple line drawing can also be effective);
- ◆ a short description of your work (artistic statement);
- ◆ hours open and simple directions to your shop/studio or locations where your work can be viewed and purchased;
- ◆ for performers, a link to a calendar with your performance schedule is helpful (if you do not have a website or on-line listing, consider leaving a blank area on the brochure where you can insert information on up-coming performances—this can be printed on stickers or labels to fit the space); and
- ◆ additional photograph(s) of craftsperson or performer at work; a map giving location of your studio/workshop; and an insert providing product description, prices, and an order form (this is optional).

Plan a budget based on your needs and the amount you have to spend. Consult local printers and/or copy shops for estimates and advice on paper, ink, and type styles. Your costs may include typesetting; layout and/or design work; paper and ink; number of pieces you will have printed; and mailing or other distribution costs. You may find that you have to scale down your design plans to meet your budget. The paper stock, quantity you wanted printed, and number of ink colors and photographs are all factors in the price of printing.

You may find a graphic artist, friend, or family member who can create your brochure and other promotional materials on computer. They should provide electronic files (on CD, for example) that you can take to a quick-print operation or copy shop and print only the number pieces you need. This is significantly less expensive than having them printed commercially, although the quality may not be as high.



Remember, your goal with a brochure is to have something simple, attractive, easy to read, and that provides the information you want people to know about you, your business, and/or your craft/art form. Do not try to be too fancy. Proofread your brochure for errors, misspellings, etc. before it is printed. And make sure that you have provided accurate contact information.

Postcards

Postcards are an inexpensive way to announce exhibits, fairs, festivals, and other venues where you will be performing, demonstrating, or selling your work. You can have a photograph or group of photographs on the front and you should include your contact information; the date, time, and place of the event; and any related activities or events. Old postcards can be used like business cards and as part of your portfolio.

You may check with a local printing shop to see if they print postcards, or try one of the following online postcard printing sites:

- <http://www.modernpostcard.com>
- <http://www.printingforless.com>
- <http://www.postcards.com>

The Portfolio

A *portfolio* is a group of materials, papers, photographs, drawings, etc. that represent your work. It is helpful to have a portfolio to show to new and prospective clients. It is a summation of your career (to date) and helps you to look professional.

Use a large loose-leaf binder with a plain cover, such as a plain scrapbook or photograph album. The pages should be covered with acetate film to protect and preserve the materials underneath.

Reviews, articles, and photographs look neater if you clip them, arrange them on 8 1/2 x 11 paper, and photocopy them so that they do not “dog-ear” or yellow. Update your portfolio at least once a year. Keep information and photographs current. You can keep older and out-of-date pieces in a separate file. Do not keep mementos, souvenirs, or snapshots in your portfolio. Remember, this is not a scrapbook, but a professional tool.

Your portfolio should include the following:

- ◆ promotional materials (your resume, brochure, card, etc.);
- ◆ invitations or catalogues from shows, fairs, or festivals in which you have participated, particularly those that include your name and/or photographs of you and/or your work;
- ◆ reviews of your work, shows, and/or festivals in which you have participated;
- ◆ feature articles from newspapers or magazines, including the name of the publication and the date the article appeared;
- ◆ photographs of you (this should include a “head shot” from the shoulders up and one of you performing or demonstrating your traditional art—if you normally perform or demonstrate in a native costume, include a photo of yourself in this attire);
- ◆ photographs of your work;
- ◆ CD of your music or storytelling, or DVD of your music, dance, storytelling or craft demonstration (for instructions on how to create your own CD, see page 54); and
- ◆ press kit.

For samples of folk and traditional artists’ online (*virtual*) portfolios, see:

- ◆ <http://www.southernartistry.org> (select “Artist by Discipline,” then “Folk/Traditional”). Example of artist Delmer Holland and the Blue Creek Ramblers Portfolio includes photo, genre, location, 4 audio clips, services provided (i.e. workshops/retreats, school programs, festival/trade shows, private lessons), individual artist websites, and awards.



The Press Kit

The press kit is an abbreviated version of your portfolio containing only current or the most recent promotional pieces. It should include photographs, your resume or brochure, announcements of upcoming performances, demonstrations, exhibits, and a recent review or performance evaluation. If you are a performer, including a work sample on CD or DVD is helpful. Be sure to highlight your contact information and your website, if you have one.

For examples of press kits and additional ideas of what to include, see:

- ◆ About.Com: Creating Press Kits
<http://advertising.about.com/od/publicrelationsresources/a/presskitstools.html>
- ◆ Constructing a Press Kit (for Dummies)
<http://www.dummies.com/how-to/content/constructing-a-press-kit.html>
- ◆ eHow: How to Create a Press Kit
http://www.ehow.com/how_8794_create-press-kit.html
- ◆ Get Signed: How to Make a Press Kit
<http://www.getsigned.com/presskits.html>

Online Promotion – Using the Internet

There are a number of ways to have your work seen and heard via the Internet. If your work has been documented by NC Folk or one of our partners, you may request to be included in our online traditional artists directory. Email staff@ncfolk.org for more information. A website can introduce you and your work to people from all over the world. You may include photographs, video clips and sound files, a calendar of events or performances, your price list or rate sheet, contact information, ordering information—anything that you might include in a portfolio or a press kit can be put on your website. Like all of your promotional materials, the website must be kept up-to-date and include the most important information such as how to get in touch with you and where to see your performances or purchase your work. A website may be set up to accept orders online either through a third-party provider such as PayPal or via credit/debit cards and your own merchant account. Alternately, the website may simply provide an order form for customers to print out, fill in, and submit to you by mail.

Just as we recommend that you seek professional help for the layout and design of any printed promotional materials, it is suggested that you work with an experienced website designer who can help set up your site to include all the materials you want while making it attractive and easy to navigate. If you are comfortable using a computer and the Internet (and have design experience) you may want to create your own website.

For examples of traditional artists' online portfolios and websites, see:

- ◆ Sheila Kay Adams (singer): <http://www.sheilakayadams.com/>.
- ◆ Sid Luck (potter): <http://www.lucksware.com/>.
- ◆ Mexico Vivo Dance Company: <http://www.angelfire.com/folk/mexicovivodc/>.

The single most important thing to remember about any online promotion tool is that whatever you do must be accurate and updated! It is better to have one simple web page with contact information than to start a more complicated web site or social media account and let it become out of date. Think realistically about what tools you are comfortable using and will update frequently. It is fine only to have a Facebook page, for example (just make sure you add your contact information to the “About” section of your page).

Even if you are not ready to create your own online presence, seek out potential programmers, mentors, audience members and customers online. By following people and organizations on Facebook, Twitter, etc., and by signing up for resource organization email newsletters, you can find out about opportunities and start to build relationships.

NC Folk offers workshops on promotion topics such as using Facebook effectively and setting up a store on eBay. Contact us for more information and rates at staff@ncfolk.org.

For instructions on **how to create your own website**, see:

- <http://www.bluevoda.com/>.
“Build your own website in 30 minutes and have it on the Internet by tomorrow morning.” Described as “very easy to use.” Instructions in audio movie format, and includes design templates; free logos; and free online tutorial.
- <http://www.homestead.com/>.
Includes 2000 + design templates and easy-to-use tools. Award-winning site described as “A website-building tool for the technically unsavvy.” Free website design software is clearly explained. Includes sections on “How It Works”; “Choose Design”; “Customize It”; and “Show the World.” Also shows how to sell online.
- <http://www.squarespace.com/>.
One of the easiest website tools that includes e-commerce (online store) features. Prices start at \$12 per month.
- <http://www.zhibit.org/overview/>.
Zhibit.org is the leading online community for artists who wish to harness the power of the Internet to exhibit and market their work online. Zhibit.org provides artists with simple do-it-yourself tools to build unique personal websites, sell their artwork online, and participate in various art competitions and community events.
- <http://www.wordpress.com/>.
Wordpress is a free platform for, “creating blogs, creative portfolios, or business sites.” Wordpress also offers more advanced pay options.

In addition to instructional websites, there are other tools available on the Internet to help you promote your products and performances. These include:

- **Social networking** sites such as Facebook (<http://www.facebook.com>), Twitter (<http://www.twitter.com>), and Instagram (<http://www.instagram.com>) allow you to post comments and digital photographs, and to connect with people who might be interested in your work;
- **Blogs** (Web logs) including Tumblr (<http://www.tumblr.com>), Blogger (<http://www.blogger.com>), and Word Press (<http://www.wordpress.com>) are free, informal spaces for you to write about yourself and your work as well as share photos, videos, and more;
- **YouTube** is an Internet site designed to make sharing videos as easy as possible (for complete instructions on the site and how to make a video and post it online see: http://www.youtube.com/t/howto_makevideo); and
- **Online stores** such as eBay (<http://www.ebay.com/>) and Etsy (<http://www.etsy.com/>) allow you to post items for sale with photos. They charge a percentage of the sales price (you can also use these sites to do research on pricing and availability of similar craft items).

For general information on ways to promote yourself and your business, including website creation, online portfolio, and marketing, see <http://www.selfpromotiononline.com>.

For general professional development, see: <http://www.artisthelpnetwork.com>, which aims “to help artists take control of their careers.” Includes information about health insurance, pension plans, retirement, legal advice, guidance, and resources on exhibitions, commissions, sales, money, and presentation tools.



Fancy bustle, Sampson County, photo by Evan Hatch

Overview of Fairs & Festivals	23
Performing for New Audiences	23
Festivals	25
Product Sales	28
Craft Fairs	29



Adell Coley's 16-layer cake, photo by Evan Hatch



Fairs and Festivals

For purposes of this handbook, the term *festival* will refer to events that are centered on performances and/or demonstrations (for example, folk festivals or folklife festivals), while the term *fair* will be used for events that focus on the sale of objects (such as crafts fairs).

Becoming knowledgeable about different types of fairs and festivals—and deciding which kind(s) best suits both your personality and the nature of your product—will

help make marketing your work at fairs and festivals both pleasant and profitable.

To gather information about a festival or fair, one of the best resources is someone who has recently participated in the event. If you do not know anyone who has been active in the fair or festival in which you are interested, ask the director or promoter for the names, addresses, and telephone numbers of two or three other traditional artists who have participated recently.



The checklists on the following pages outline important things to keep in mind in selecting and preparing for fairs and festivals.

Performing for New Audiences

Most traditional performers feel at home when performing for members of, or at events in, their own communities. For example, playing music at family or church gatherings, swapping stories on the front porch on summer evenings, or playing for the regular Saturday night community dances are familiar pastimes for many traditional musicians who know their audience(s) intimately.

More and more, traditional musicians are moving outside their communities to perform. At folk festivals, you may be performing in front of audiences who are not familiar with your type of music or performance traditions.

If you are invited to perform at a festival, do not hesitate to ask questions and clearly communicate any concerns you have with the event organizers as you consider the invitation and/or plan for your performance. Organizers will appreciate your making sure that details are worked out and that you know what to expect of each other.



Try to think ahead about the festival setting and the performance space. Is it suitable for what you do? If you are a musician or storyteller, are the acoustics appropriate? Is the stage a reasonable size for your group? If you dance, does the space have an adequate surface? If you are performing outdoors, what provisions have been made for sun and/or rain protection? For musicians (especially groups), many festival or concert organizers will request that you provide them with a diagram or “stage set” of how you want things to be arranged for your performance, detailing where different performers will be positioned; the number, kind, and placement of microphones; and other needs such as chairs. If you do not have a stage set to submit, make sure you talk through these issues thoroughly with the festival staff before it is time for your performance.

Most reputable festivals will have a presenter or host who will see to your needs as an artist and help to acquaint the audience with you, your traditions, your craft, or your performance style. The presenter’s job is to introduce you and your music to a new, and usually diverse, audience. A good presenter will talk with you beforehand and ask what you would like people to know about yourself and your performance tradition. If you have questions about whether or not to perform particular songs or numbers, you may wish to ask your presenter if they will be appropriate for the particular audience.

Depending on how the event is staffed, the presenter, stage manager, or a sound technician will make sure that you know when, where, and how long you will be performing. If you are not accustomed to performing with a microphone, it is the responsibility of the event staff to adjust it for you and to help you to use it comfortably. Do not hesitate to ask for help. Also, try to give clear answers when they ask you questions such as, “Is the sound from the monitor too loud?” during setup or sound-check for your performance. Good communication helps ensure that performances go smoothly.

Good festivals will provide you in advance with adequate information on:

- ◆ the performance place, time, and duration;
- ◆ how to get there; and
- ◆ where and to whom you should report when you arrive and, if there is to be a “sound check” (setting up microphones and amplifiers), when and with whom that will take place.

Be sure that you know when and where to report, and who to look for. For bookings other than festivals (clubs, dances, schools, community arts councils, concerts, and the like), make sure that you have a contract that clearly states the following:

- ◆ where you will be performing;
- ◆ when you will perform;
- ◆ how long your performance is to last;
- ◆ what fee you will be paid;
- ◆ what arrangements will be made for travel and lodging if you must travel some distance to the performance site; and
- ◆ who will provide the sound system, if one is needed.

Festivals

What you should know beforehand:

- **Who** is putting on the festival (i.e. civic group, private promoter, nonprofit organization, etc.)?
- **Purpose:** What is the intended purpose of the festival (to raise funds for worthy causes, make money, provide education and/or entertainment, etc.)?
- **References:** names and contact information of individuals who have worked with this festival before.
- **Fees or honoraria:** Will you be paid for your participation? How much, how (cash/check), and when?
- **Staging:** What is the size and nature of the performance area? Is it adequate for what you do? If the performance is at night, will adequate lighting and lighting technicians be provided? If you have a dance group, is the surface of the stage area appropriate for dancing?
- **Sound system:** Will the festival organizers provide and handle any necessary microphones and amplifiers?
- **Transportation:** Are you required to make your own arrangements to get to the festival site? Is transportation cost borne by the festival organization? Does the sponsor make the arrangements and pay? Will you be expected to make the arrangements, pay, and then submit receipts for reimbursement?

- **Lodging:** If the festival lasts more than one day, or if it is some distance from your home, you will need housing accommodations. Who will make these arrangements, and who will pay for the housing?
- **Travel companions** and family members: If you need or want to have someone accompany you to the festival, how will their transportation and housing be handled?
- **Meals:** What meals will be provided? Let staff know ahead of time if you have any special dietary needs.
- **Travel Policies:** Will you be compensated for meals purchased during travel and for mileage if you drive your own vehicle to the festival?

When you have been selected to participate in a festival, you should receive a formal letter of invitation, which includes the following:

- ◆ festival location, dates, and fees;
- ◆ confirmation of any oral arrangements and commitments;
- ◆ a list of other festival participants; and
- ◆ information about the nature and intent of the festival.

Once you have responded to the invitation, indicating your willingness to participate in the festival, you should receive a contract, signed by the festival director or other festival organization officer, that outlines all of the terms and conditions agreed upon by you and the festival organizers. These should be the same conditions and/or arrangements outlined in your letter of invitation unless you have requested some change. All contracts are negotiable prior to being signed by both parties. If something in the contract is not acceptable to you, do not sign it! Tell the festival staff what you need/want, and ask that a revised contract be sent to you.

If the contract is in order and you agree to its terms, sign it, retain a reference copy for your personal records, and return a signed copy to the festival organizers. Note that a contract only becomes binding when both parties have signed.

When your signed contract has been received, the festival organizer should send you a packet containing:

- ◆ information on check in, housing, food, security, and any audio/video recording planned;
- ◆ a release form allowing festival staff to photograph and/or record you, if this has not been stipulated in your contract;
- ◆ a performance and/or participation schedule;
- ◆ map(s) of festival and housing sites; and
- ◆ parking information, should you drive to the site.

Product Sales at Festivals



Performers' Recordings

If you wish to sell records, tapes, CDs, and/or videos of your own performances at a festival, arrange this in advance with the festival organizer. Some festivals may require you to ship materials in advance, and will sell them for you out of a sponsor's booth or at a special "Recordings" booth. Some take a commission (a percentage of the sales price) for this service.

Be sure that, prior to the festival, you establish the selling price and agree in writing—preferably as part of your contract—by whom and where recordings are to be sold. (*Reminder: all items sold may be subject to sales tax. See special section on taxes.*)

Sales for Artists and Craftspeople

If you are invited as a participant to demonstrate your art or craft, you may not be allowed to sell your wares in the demonstration area (or at all). If you wish to sell items in addition to demonstrating how they are made, find out what provisions have been made for this.

Some festivals will have a special booth or tent for selling crafts, which they will staff and wherein they may charge a commission on any items sold. Other festivals may allow you to set up your own booth, which you must staff, usually somewhere away from the demonstration site.

If you have been invited to demonstrate and wish to sell the items you make, establish in writing who will sell them, where they are to be sold, and whether a commission (what percentage of sales price) will be charged to you for this service. You need not draw up the agreement. You can do your negotiating face-to-face, on the telephone, or through a spokesperson—have the festival organization draw up an agreement for both parties to sign. Ideally, this can be made a part of your contract.



Crafts Fairs

What to consider when deciding where to sell:

- Who is sponsoring the fair, and for what purpose (i.e. civic groups, for educational purposes, to foster community feeling, etc.)?
- What is the application procedure? Is it a “juried” show? This means that invitations to participate are issued only after a panel of “experts” approves your work for quality of workmanship, design, appropriateness of the materials to the form and/or function of the piece, and general aesthetics of the work.
- If it is a juried show, will you be accepted (or rejected) on the basis of digital photographs of your work? Good images for juried shows are full close-ups with plain backgrounds, focused on an individual piece of work in each slide (not on people or action), well lit by an indirect, bright light source, and clean and clear.
- What fees are involved? Is there a non-refundable application fee in addition to a booth fee? (Essentially, is this going to cost you money regardless of whether you are accepted to show at this fair?) How much are the booth fees and when must they be paid? Will the fair organizer require you to pay a commission on your sales? If so, how much and when will it be collected?
- Who else is participating in the fair? Where are the other exhibitors from? Is the fair local, statewide, national, or international in scope? A wider range of participants may mean competition for buyers, but, in general, will attract a larger audience and better buying crowd for all.
- Booth space: How much space will you have? What size of booth is given to each exhibitor (length by width), and how many exhibitors will there be?
- Does the festival provide tables, chairs, electric, etc.?
- What is the estimated attendance per day?
- How will the event be promoted? Will local newspapers and TV crews cover the event?



Preparation Before the Fair

- Plan your booth display and set it up at least once before you take it to the fair. You may have to protect your work from sun, wind, rain, clumsy shoppers, and small children. Your display and stock must fit into the vehicle you plan to use. Your display must be strong and sturdy, yet easy for you to put up and take down yourself.
- Keep your display neat, clean, and uncluttered. Have a place under or behind your display area to keep the bulk of your stock and other supplies.
- Consider having business cards, brochures, or postcards printed for distribution during the event, as many sales actually happen after the fair.
- Many exhibitors like to include portfolio materials, such as statements of personal philosophy and large high-quality photographs of them working, in their booth display. This lends a personal and professional air to your booth.
- Check on any state sales tax and/or licensing requirements for the state(s) where you will be selling.
- Have plenty of duplicate receipts (one copy for customer, one copy for your records) to record your sales. Record each sale, no matter how small. NCR (carbonless duplication paper) forms and receipt books are available in most large office supply stores.
- Cash box: have a closed container where you can keep change, sales receipts, and payments.

*For information on accepting Credit Card Payments – see “Business and Finance” section, page 41.

Onsite**At the Fair:**

- Be friendly and attentive to shoppers.
- Be ready to talk about, and possibly demonstrate, your work.
- Have enough stock on hand and try to make the stock representative of your entire line. If you sell out of some kinds of work, be prepared to take orders, with proper forms and a realistic estimate of when you can deliver ordered pieces.
- Set your prices and stand behind them. Do not haggle, argue with customers, or discount your work. Sell only high quality items and be ready to explain the time and attention your work takes. Do not hesitate to (politely) remind the customer that you have material costs and business overhead!
- Display your prices clearly, preferably on each piece.
- Keep cash on hand to make change. It is good to have up to \$200 in small bills.
- Start a mailing list of potential clients. Use the list after the fair to let people know when and where you will be selling next.
- Take time to look around the fair at other booths and talk to other exhibitors. You will gain a wealth of ideas for your next show!

After the Fair

- Do your bookkeeping! All fair/show expenses are tax deductible. Keep accurate records of telephone calls, travel, and living expenses during the fair. Total your receipts, including orders generated by exhibiting at the fair, to find out if this fair was “cost effective” (worth your time and money).
- Fill any outstanding orders.
- Follow up on any contacts made through your mailing list and/or other exhibitors.
- Pay any required sales tax from your sales. (see page 44).



Margarita Delgado making pupusas, photo by Evan Hatch

Starting Your Own Business	35
Types of Businesses	36
Keeping Records	37
Pricing Your Work	39
Accepting Credit Card Payments	41
Consignment	42
Commissioned Work	43
Taxes	44
Social Benefits Programs	47
Insurance	48



Banjo player Marsha Todd, photo by Cedric N. Chatterley



Starting Your Own Business

It is only natural that you may be unsure about starting your own arts business; you may have many questions and frustrations along the way. While the points below outline the process of setting up a business, you may want to seek specific advice on some things. To do so, see the section of the Handbook titled “Getting Professional Help,” on page 62.

Register your business name with the county clerk’s office. There may be a registration fee, but legal counsel (a lawyer) is not necessary. Do not use “Inc.,” “Ltd. or “Corp.” unless your business is one of those.

In North Carolina, laws and regulations for opening a business vary from county to county, and even from municipality to municipality. Fortunately, organizations like Business Link NC exist to help guide entrepreneurs through the process of opening a small business. We highly recommend starting here. They can assist you in addressing the place-specific requirements (i.e. your county may require a form that another does not, or have unique zoning laws) based on where you live, work, and decide to operate your business. You can begin that process by visiting their website at <https://edpnc.com/start-or-grow-a-business/>.

For online assistance with tax registration and other business startup help provided by the state of North Carolina, see the North Carolina Department of Revenue web site at <http://www.dornrc.com/> or the North Carolina Small Business Development Center at <http://sbtcd.org>.

Your county may require a license or permit, and you will be liable for both state and local sales taxes if you are going to be a retailer.

If you are setting up shop in your home, check zoning and parking restrictions with the city or county clerk.

Set up a filing system. Keep bank statements, bills, canceled checks, correspondence, copies of tax returns, and records of income. You can experiment with different ways of keeping your files organized, but you should at least keep these documents in one designated place.

Keep records of income and expenses. List these on a day-to-day basis. The difference is “the balance.” If you keep a running tally, you will know if you are in “the black” (ahead) or in “the red” (behind).

Your “assets” are everything you own. Fixed assets include buildings, property, major tools, and equipment. Liquid assets include inventory, money in the bank, and money people owe you.

“Liabilities” are what you owe—loans, mortgage payments, credit purchases, etc.

Types of Businesses

Businesses may take a number of organizational structures. The following are descriptions of some of the most common forms of business organizations for artists, craftspeople, and performers.

Sole Proprietorship

If you own and operate the business yourself, it is a sole proprietorship. To start a sole proprietorship, check with your city or county to see if you are required to hold an operating license.

If you plan to operate under a trade name (“dba” or “doing business as”), you will be required to register that name with your city or county for a fee. You may also be required to give public notice (via a newspaper ad) that you will be conducting business under that name.

In a sole proprietorship, you will take all the profits and assume all liabilities of the business. A sole proprietor is *personally liable* for all obligations of the business to the full extent of his/her personal, as well as business, assets. Insurance covering certain claims can be obtained. You will be taxed on all profits and may deduct expenses. *(This is the most common form of business organization for artists and craftspeople.)*

Partnership

A partnership is an association of two or more persons who share in the profits and are *personally liable* for all partnership obligations. This association may be informal or may require the drawing up of a formal partnership agreement and filing a certificate of partnership with the county or state.

Each partner has an equal voice in the management of the partnership, and in the event of a disagreement, the majority of partners in a partnership rules. Profits and losses are not taxed at the partnership level, but are passed through to the individual partners. *A separate partnership tax report must be filed with the IRS.*

Cooperative

A business owned, organized, and operated by the people it serves is called a cooperative. Artists and craftspeople generally form cooperatives either to gain access to materials (purchasing) or markets (selling products) that may be too costly or not available to them as individuals.

Cooperatives operate according to a constitution and by-laws drafted by its members. Participation is limited to members, each member is entitled to one vote, and profits and losses are shared by the group on an equal basis.

Limited Liability Company

This form of business entity combines elements of a corporation and a partnership. A limited liability company permits two or more people to join by agreement to carry on a business for profit.

Owners or “members” are *not personally liable* to the creditors of the company. Agreements must be carefully prepared to provide the most advantageous tax position (and avoid the “double taxation” of a corporation). A limited liability company is formed by filing a charter containing the information specified in the statute with the secretary of state.

Keeping Records

Keeping simple records will help you manage your business more effectively. Good, simple, usable records can help you in planning, budgeting, and pricing. They can help you assess your financial condition and determine where changes need to be made and how to make them.

As a business, you are required *by law* to keep records for tax purposes. Find a system that works for you, so that you can keep your records with minimal effort. A number of simple do-it-yourself bookkeeping systems are available commercially, and may be found in your local office supply store. If you need help setting up a system, call your local Small Business Development Center or SCORE chapter for assistance.

As a business, it is extremely important that you distinguish between personal and business transactions:

- Establish and maintain a business checking account. Deposit all monies received (cash or check) intact, making sure to account for their source, the date received, etc. Pay your business expenses by check, noting the date and to whom and for what the check is drawn.
- Set up a petty cash system, either by establishing an amount for a monthly fund and writing a business check to “Petty Cash,” or by paying miscellaneous expenses out of pocket (keeping receipts for all transactions) and repaying yourself for the monthly total with a business check.
- Keep accurate records of all sales, bills, deposits, purchase orders, consignments, business expenses, and travel (mileage, dates, and purposes of trip). Write down as much information as you can, so you can track down details if necessary.

Keep your records up to date! Record checks and deposits at the time of the transaction. Reconcile your checkbook with the bank's records each month. You should record cash receipts and deposits monthly. Divide your records into income and expense. Bookkeeping software (like QuickBooks) is available for digital record keeping as well. Each record should have the following information:

- ◆ the name of the payer (income) or vendor (expense);
- ◆ what the item is for (object from inventory, materials, lecture/demonstration, performance, etc.);
- ◆ date the income was received or the expenditure made;
- ◆ place the transaction occurred (if not apparent from the other information or if different from your usual place of sale); and
- ◆ the business purpose and/or project name or number for the income or expense.

Pay your taxes on time.

Keep duplicate records, or keep your books/records in a place where they will not be lost or damaged in case of theft, fire, flood, etc.

Use transaction forms, and set up a filing system for those you send out and those you receive from customers. Forms that you send out include:

- ◆ sales slips (record concluded transactions);
- ◆ invoices (bills given to customers for credit sales), those that itemize the purchases and the terms of payment (these are recorded as accounts receivable);
- ◆ statements sent out to customers monthly, until full payment has been received;
- ◆ purchase orders for materials, equipment, and/or supplies; and
- ◆ contracts, such as consignment, commission, or performance agreements.

Forms that you may receive from your customers or suppliers include:

- ◆ invoices for purchases you make (recorded as accounts payable);
- ◆ purchase orders from clients;
- ◆ receipts for purchases; and
- ◆ contracts.

You can also check out this great online guide for record keeping and file protection:

www.studioprotector.org/onlineguide/safeguarding/safekeepingyourbusinessandartisticrecords.aspx

Pricing Your Work

Deciding how much to charge for your products or services may be the most difficult aspect of being in business. Remember that “services” include performing, demonstrating, and/or teaching your art form. “Products” can include objects that you create, CDs and DVDs of your performances and demonstrations, materials you generate for teaching, and so forth.

Should you base your prices on what other people are charging for similar goods or services (*going rate*)?

Should you charge by size of the product or duration of the service (e.g. a certain amount per hour of performance or work time; or a certain amount per square foot of quilt)?

What factors should you consider when determining a price?

First, you must take into account what it costs you to produce something. These real costs include:

- materials;
- shop, studio, or practice space operation—rent or mortgage and utilities (water, electricity, etc.);
- supplies;
- insurance;
- equipment and tools (including musical instruments, costumes, etc.);
- vehicle;
- office maintenance;
- interest on any small business loans;
- time and labor (pay yourself for your work, including practice time!); and
- travel.

Additional factors to consider when pricing your work:

- demand for your type of product;
- originality or recognizable nature of your style;
- degree of production difficulty;
- extent of competition;
- scarcity of materials;
- personal reputation; and
- your profit!

Example: Small beaded willow basket

Materials	\$20.00
Labor	85.00
Overhead	5.00
Marketing	<u>2.00</u>
	\$112.00
	+40% <u>48.80</u>
Wholesale Price	\$156.80
Round down to \$155 or up to \$160	

Wholesale is the sale of goods in large quantities, for resale by a retailer. Retail is the sale of goods in small quantities to consumers. In North Carolina, you must add the sales tax to the retail price.

One common method of pricing is full-cost pricing. In full-cost pricing, you add all your costs (materials, labor, overhead and marketing) and then add a standard markup (profit) of 10% to 100% (40% is average) to determine the wholesale price.

You are obliged by federal law to have fair pricing—that is, your wholesale prices must be consistent (the same percentage below retail on all items). If you give discounts for cash payments or quantity purchases, they should be standard. Any special discounts, such as partial funding of a performance by the local or state arts council or block booking of performances (which decreases travel expenses), should be explained in your promotional materials.

Another method of pricing is to set a desired income goal and calculate an *hourly rate* that will allow you to achieve that goal. For example, suppose you intend to work full time at your craft and you want a yearly net income of \$24,000. If your yearly expenses are \$6,000, you will have to gross \$30,000 during the year to make the \$24,000 net. (Net income is the money left after all expenses have been paid; gross is the total amount earned, or net + expenses). To calculate an hourly rate, divide your net income goal by the average number of work hours per year, or 2,000 (40 hours x 50 weeks). To earn a net income of \$24,000, you must earn \$12.00 per hour for your time.

Now we have to factor in your expenses, which include fixed expenses (insurance, rent/mortgage, utilities, loan fees/bank charges, etc.), and controllable or variable expenses (travel, education, telephone, postage, repairs, maintenance, advertising, promotion, etc.). Take the total of your estimated yearly expenses and divide by work hours (2,000) to get an hourly rate. If, as in the example above, your expenses are \$6,000, you will need to add \$3.00 to your hourly rate to cover your overhead. Your hourly wage will be \$15.00 (net income hourly of \$12.00 + expense hourly of \$3.00 = \$15.00).

If you cannot sell your work at a price that fairly compensates you where you live, you may want to investigate ways to sell your products in other markets. Examples include traveling to craft fairs or festivals and partnering with larger regional gift shops to carry your work. There is more information for help with online sales in this handbook.

Pricing for Performing and Demonstrating Artists

Pricing is more problematic for performers, as it is difficult to charge by the piece (one song, one dance). However, the principles of figuring overhead and hourly wages still apply. Practice time, travel time, and expenses should be included.

One approach is to set fees per program or service. For example, a traditional artist providing a two-hour performance or demonstration at a single venue (a school, library, museum, community center, etc.) may charge \$150 to \$250 for a local performance (within 50 miles of home). If there are to be multiple performances at the same site, total performance time should be taken into account. Back-to-back short performances or demonstrations (45 minutes to one hour) with a break between would command the same fee as a two-hour program. Prices should be higher for additional performers (members of a band or dance group) and/or longer performances.

Teaching workshops or multi-day residencies should be priced according to preparation time, materials provided by the artist, the amount of time spent teaching, and the goals or final product(s) of the workshop or residency. Establish a daily rate for your time. Add the cost of materials to this.

You may be charging a flat fee to a venue or a fee per student, depending on the type of workshop or residency. Typically, school residences pay for your time, expertise, and any materials, not on a per-student basis. For adult workshops and master classes, you may wish to charge per student.

If participation in the program will require travel beyond 50 miles of home, travel expenses should be paid by the hosting venue. They may ask you to include these costs in your fee or they may have a separate form for travel expenses. The per diem (cost of food, lodging, and incidentals) should be negotiated and included in your contract. As of January 1, 2016, the federal government rate for mileage reimbursement is \$.54 per mile (when you use a personal automobile). Check online for current rates for other modes of transportation: <http://www.gsa.gov/portal/content/100715>

Accepting Credit Card Payments

If you want to accept credit cards as a method of payment for in-person transactions, you will need a merchant account. Through a merchant account, credit card payments can be directly deposited to your designated bank account. You can obtain a merchant account through most banks or through an independent merchant account provider, which can be found via the Internet. We recommend reading “How to Evaluate Credit Card Processing Companies for Small Business,” by Janet Attard, before beginning this process. <http://www.businessknowhow.com/money/tips5.htm>.

To open a merchant account, you will need to fill out an application and have it approved by the credit card processor. Be sure that you understand all the fees and charges when choosing a merchant account provider.

You may be charged an application fee (\$0 to \$250); a set-up fee (\$0 to \$150); fee per transaction (\$.25-\$.50); a retail discount rate (1.85% - 2.0%); and additional fees for a terminal, wireless device, and/or software. Statement and customer service fees range from \$10 to \$20 per month.

To process in-person credit card transactions through a merchant account, you will need a device of some kind—a credit card terminal, credit card processing software and an Internet payment gateway, or a wireless processing device. Some merchant account providers require that you purchase this device or software and a Web terminal (\$0-\$500) through them. Check at your local bank(s) for complete information and applications.

For online sales, you may use a merchant account or an account with a third party merchant—a company that will accept payments on your behalf for a standard fee and percentage. If you are unsure how much you will actually use the Internet for sales, this is a good way to begin, as the service provider does most of the set-up and transaction work for you. PayPal is one of the best-known and most secure third-party merchants. Their fees are based on the monthly amount of sales income that is processed through your site. For sales up to \$3,000 per month, the rate is 2.9% + \$.30 per transaction, or \$3.20 for a \$100 sale (for sales in U.S.). Check the website (<http://www.paypal.com>) for more information.

Consignment

Consignment means that you leave your items in a shop or gallery, and receive payment as items are actually sold. If you wish to sell your work in this way, you need to find a reputable shop or gallery that will serve as a good outlet or display point for your work.

Take a good look at the shop or gallery space and the type(s) of work they currently carry. Would your pieces show well in these surroundings? Would they be lost amid other works of a similar type, or would your work be featured? Is the shop or gallery clean, well-lit, and well staffed?

Get references from the manager or the owner. A list of other artists/craftspeople who currently have works there on consignment or others who have had works there in the past can prove helpful. Find out if they have been satisfied with the way in which their work was handled and with the financial arrangements.

Have a written consignment agreement with each outlet. Such an agreement should include:

- Price: What percent will you receive, and what percent will go to the shop (10% to 40% for the dealer is the standard range)?
- Duration: How long will pieces be for sale—30 to 60 days, or longer?
- Return policy: After the contract expires, how will unsold items be returned to you? Are they to be sold wholesale to the shop/gallery, or to be shipped to you?

- ◆ **Damage/Loss/Theft Policy:** While the items are in the shop or in transit to you, they should be the shopkeeper's responsibility. To insure your protection, you may write this into your consignment agreement as follows:

“Items not returned to craftsperson in their original and perfect condition and items not returned at all will remain the property of _____ (insert name of shop/gallery) and the craftsperson will be paid his/her full percentage of ____% at the expiration of this agreement.”

- ◆ In the event of bankruptcy of the shop/gallery, add a statement to your agreement:

“In case of bankruptcy, all consigned merchandise reverts to the craftsman and cannot be transferred.” This will protect your goods from the shop's creditors.

- ◆ Be sure that both you and the shop/gallery representative sign the consignment agreement form, and that both parties retain copies for their records. For examples of some online consignment forms, go to:

- Candle Business Corner: <http://www.candlebusinesscorner.com/forms/consignagree.htm>
- Five Crows: http://www.fivecrows.com/consignment_form.htm
- Freelancers' FAQ: http://www.aw-wrdsmt.com/FAQ/consignment_agreement.html

Other consignment forms may be found in a number of the books referenced in the bibliography, or one of the Small Business Development Centers can help you draw up a consignment agreement form at no cost.

Commissioned Works/Special Orders

If a customer/client asks you to make something that you do not usually make, or requests a piece made to their specifications, this is called a “commission.”

First, make sure that this is something you really *can* and *want* to do. Do you have—or can you obtain—the materials, and the technical expertise to execute the commission?

Make sure that all of the terms are clear to you and your client. Make an accurate estimate of the time and materials involved so that you will know how much to charge.

Before you begin any work:

- ◆ get partial payment and a written guarantee that the balance will be paid upon completion of the work;
- ◆ include in your written agreement that there will be grounds for withholding payment only if (a) the work is not reasonably close to the approved design or model, (b) the work is not completed on time, or (c) the work is not technically competent; and
- ◆ should the client not wish to take the commissioned work, there will be no repayment of the initial installment and the ownership of the piece(s) will revert to the craftsperson.

Taxes**Sales Tax**

If you are creating objects for sale—whether visual arts, crafts, or sound recordings and videos—you must deal with local and state taxes both when selling your work and when purchasing the materials and equipment used in its creation. Sales tax should be added to the selling price of your goods—not subtracted from your profits—as you are collecting the taxes for state and local governments every time you make a sale. The general sales tax rate in North Carolina at the time of this writing is 4.75%. However, city and county sales tax must be added as well. The total sales tax rate differs around the state and can change at any time. Use the link on page 45 to make sure you are charging the correct sales tax for the place where the object is sold.

You must register with the North Carolina Department of Taxation and pay your taxes, or you may be subject to fines, tax penalties, or imprisonment. There is no fee for registering your business. Applications for a Sales and Use Tax Certificate of Registration are available from the North Carolina Department of Taxation. There are offices in Asheville, Charlotte, Durham, Elizabeth City, Fayetteville, Greensboro, Greenville, Hickory, Raleigh, Wilmington, and Winston-Salem. For questions regarding sales & use tax, modified business tax, general tax questions, or information regarding establishing a new account, you may call toll free: (877) 252-3052. To register, file, or pay online, go to the North Carolina Department of Revenue website: <http://www.dornc.com/>

Unless you have a shop, your sales and use tax registration will indicate your home address as your business location. North Carolina uses a “destination based” sales tax system, which means that you charge the county and local sales tax for the “place where the purchaser or its delivery agent take delivery of items purchased.” If you sell an item from your house or store, your local sales tax rate applies. If you ship an item to a customer, you must charge and submit the sales tax applicable in the shipping location. If you sell at a festival, fair, or other location, you must use the rate of that location.

Sales and Use Tax Rates Effective April 1, 2015 listed below:

Alamance	6.75%	Clay	6.75%	Lincoln	6.75%
Avery	6.75%	Davidson	7.00%	Mecklenburg	7.25%
Beaufort	6.75%	Davie	6.75%	New Hanover	7.00%
Brunswick	6.75%	Durham	7.50%	Orange	7.5%
Burke	6.75%	Forsyth	6.75%	Randolph	7.00%
Cabarrus	7.00%	Franklin	6.75%	Robeson	7.00%
Catawba	7.00%	Guilford	6.75%	Rowan	7.00%
Chatham	6.75%	Hoke	6.75%	Union	6.75%
Cherokee	6.75%	Iredell	6.75%	Wilkes	7.00%

For a comprehensive list of all North Carolina county tax rates, please visit:

http://www.dor.state.nc.us/taxes/sales/salesrates_4-15.html

For more information on North Carolina's sales tax policy, see:

<http://www.dornc.com/practitioner/sales/bulletins/section48.pdf>

For information on charging sales tax when selling in or shipping to another state, see:

<http://blog.taxjar.com/charging-sales-tax-rates>

Federal Income Tax

A gross income over \$1,000 requires you to report your income and claim your deductions on an official Internal Revenue Service (IRS) tax form as a self-employed person.

For tax purposes, it is important for you to decide whether you would like your activities as a traditional artist/craftsperson or performer to be considered as a business or a hobby by the IRS.

A hobby, as defined by the IRS, is an activity pursued primarily for pleasure or relaxation, not for profit. Expenses incurred when engaged in a hobby can be used to offset any income generated by that hobby, but only to the extent of that income. In other words, you may “break even” or make money from a hobby, but a net loss for a hobby (you spend more on it than you make from it) cannot be applied to offset other income.

On the other hand, there are tax advantages to being considered a business by the IRS. Businesses may deduct expenses in excess of their business income. For example, if you also have a part-time job, you may deduct a loss in your art/craft business and reduce the taxes on your wages. As a business, you may also claim expenses such as depreciation on vehicles, buildings, and equipment.

According to the IRS, you are in business if:

- ◆ you demonstrate intent to make a profit (you must show a net profit in three out of five consecutive years for your activity to be considered a business rather than a hobby);
- ◆ you invest time and energy in the activity or enterprise;
- ◆ you show a system for conducting business correspondence (letterhead, business cards, files);
- ◆ you keep detailed and accurate records, with separate business and personal finances; and
- ◆ you show the acquisition of assets (such as supplies, materials, inventory, equipment, real estate).

Following is a brief list of terms that apply to the taxation of traditional arts:

Barter: the trading of goods or services for another person's goods or services. The IRS does not allow this. It is considered "unreported income," and constitutes an attempt at tax fraud. It is recommended that you not engage in barter—pay for goods and/or services and sell yours!

Earned income: payments received for work performed or services rendered. This does not include prizes, fellowships, or awards.

Fellowship: a fellowship or grant is a cash award to an individual from a government agency, nonprofit organization, or foundation, in recognition of that individual's professional contributions or promise. A fellowship is taxable income. However, as it is an award, it is not "earned income," and is not subject to Social Security Tax (FICA).

Income: all money you receive (wages, prizes, awards, winnings, stipends, honoraria, alimony) is considered income, with the exception of inheritances, tuition scholarships, and child support.

Inventory: finished goods (or goods in progress, if their cost in materials is figured into net profit calculations). Whether an inventory is declared for tax purposes depends on the size of the inventory. If the cost of your inventory exceeds 10% of your annual revenues, then it will figure in how you report your profit.

Self-employment income: any money you earn from which Social Security tax is not withheld by the payer.

Social Security benefits: must be reported on your income tax form. Part of these benefits may be taxable, but no more than 50% of total benefits received are subject to taxation.

Social Security Taxes: all earned income is subject to Social Security (FICA) tax. Income from self-employment is subject to FICA tax at a rate of 12.2% of your net profit, as long as it exceeds \$400 in any given year. Social Security tax is paid as part of your total federal tax bill.

Unemployment compensation: is fully taxable.

Art Income and Social Benefit Programs

If you are receiving benefits from social programs (such as Social Security, Medicaid, Medicare, Supplemental Security Income [SSI], food stamps, WIC, AFDC, disability, or public housing), income that you receive from your artwork may be subject to the supplemental income ceiling of these programs. Most programs have an upper limit on additional income you can earn without loss of benefits. In some cases, violation of these “ceilings” could result in your loss of benefits from these programs.

Details of benefit programs vary from one to another, and may also depend on the number of persons in the household and other sources of income.

Check with the Social Security Administration for more information. <http://www.socialsecurity.gov> (go to publications, SSI).

Food Stamp Program participants are allowed to earn a certain amount per month without loss of benefits. Check with the United States Department of Agriculture, Supplemental Nutrition Assistance Program (SNAP) for complete information on eligibility:
http://www.fns.usda.gov/snap/applicant_recipients/eligibility.htm.

If you are receiving benefits from one of these social programs and have an income from your arts activities, do not ignore this issue. Come to an understanding with your benefits providers regarding the effects of additional income on your benefits before it becomes a problem.

If you anticipate a problem or have any questions about participating in a particular program or project, share your concerns with the program sponsor or booker and ask them to help you. Discuss the potential problem before entering into any contracts.

If you are uneasy about approaching the agency which provides your benefits, take advantage of the variety of free or low-cost legal aid which is available to you (see “Legal Aid” in the section on “Getting Professional Help”).

An attorney who specializes in public assistance law can get the information you need and provide you with sound advice without disclosing your name to any government agencies.

Insurance

Your instruments, equipment, tools, workshop, materials, etc. should be insured against theft, loss, damage, fire, etc. Most of these can be insured via “rider” on your homeowner’s insurance.

If you are a performing, demonstrating, or teaching artist, you may also want to look into liability insurance so that you are covered in case of accident or injury to a member of the public.

Health Insurance

Individual health insurance is often more difficult for artists to obtain. Listed below are some organizations or agencies that can help you with this.

<http://www.fracturedatlas.org>

Home page directs to: programs and services, access to healthcare, plan options, arts wellness network, liability insurance, fiscal sponsorship, and general information for artists such as marketing and promotion and professional development. This is specifically designed for artists and arts organizations.

<http://www.craftsreport.com>

Offers insurance resources for craftspeople (fire/liability, health) in these categories: guilds and art associations, general insurance information, state insurance departments, guides and pamphlets.

<http://www.artisthelpnetwork.com>

<http://www.artshealthamerica.org>

Designed for independent contractors and small business owners. Includes info on Group Medical, Individual Medical, Group Dental, Other Options. Instructions on how to enroll in benefits, contact Customer Services.

“To help artists take control of their careers.” Includes a plethora of information re: health insurance, pension plans, retirement, legal advice, guidance & resources on exhibitions, commissions, sales, money, presentation tools.



El Restaurante Ixtapa, Hillsborough, photo by Sol Weiner

Grants and Awards for Individuals 52

Sound & Video Recordings 52

Copyright 56

Performance Rights Organizations 56

Teaching Your Traditions 57



Lowrider detail by Lowyalty Car Club, photo by Evan Hatch

Grants and Awards for Individual Artists

The best place to start is by reaching out to your local arts council/commission. If you don't see your county on this list, contact the nearest one and ask who can assist you:

http://search.ncarts.org/localarts_search.php.

The North Carolina Arts Council Grants (NCAC):

- **North Carolina Heritage Award**

Anyone, including community members, can nominate an outstanding traditional artist for this "lifetime achievement award."

See: <http://ncarts.org/Resources/Folk-Traditional-Arts/North-Carolina-Heritage-Award>.

For more information on NCAC grants, contact: Sally Peterson, Folklife Director (919) 807-6507, or sally.peterson@ncdcr.gov. See also: <http://ncarts.org/Grants/Grants-for-Artists/Regional-Artist-Project-Grants-to-Artists/>.

These programs are exceptions; eligibility for most grant programs in the arts, from both public and private funding sources, is limited to legally registered not-for-profit organizations. To seek out other direct-to-artist grant programs for which you may be eligible, consult the website of The Foundation Center in New York (<http://foundationcenter.org>) which contains relevant sections within the *The Foundation Grants Index and Grants to Individuals*.

Sound and Video Recordings

Traditional performers tend to appear on recordings which are not on major commercial labels and which do not sell many copies. Documentary record projects may include selections by folk artists, and small royalty fees are frequently assured to artists whose music is included on such records by agreement (contract). However, the actual profits (income from the sale of those records) rarely amount to much for either the producer or the musicians.

It is possible to produce your own recordings to sell at performance sites through custom recording services or online services. For a flat fee, a custom record business will rent a recording studio for a specified length of time, hire the necessary technician(s), and produce a set number of recordings for you.

Before you select a custom recording service, get prices and details from as many custom record firms as possible. A reputable firm will show you samples of their work and will provide you with references. If a company has made more than one recording for the same artist or group, that probably indicates a satisfied customer. Get opinions from other traditional musicians or people in the music business. It is a good idea to get a reputable opinion from an uninterested party, someone who will not benefit in any way from your hiring of a particular firm.

Remember, custom recording is a “package deal.” The service agrees to deliver the end product, a saleable CD. In order to do so, the following should be specifically included in any contract with such a firm:

- ◆ studio time;
- ◆ mixing/technician;
- ◆ master tapes or digital files;
- ◆ duplication (tapes) or pressing (records);
- ◆ artwork and text preparation (labels, liner notes); and
- ◆ printing (labels, liner notes).

You will also need to know the length of the recording (number of minutes per side) and the number of cuts that can be included when you are comparing prices. Be prepared before you get in the studio:

- ◆ Know how many selections you will be recording.
- ◆ Know which songs or numbers you will perform.
- ◆ Be well rehearsed prior to recording.

For a small-budget custom recording, a well-rehearsed group or musician should be able to record enough for an album in one day. Beware of additional studio time, for which you will be charged extra.

A good, well-packaged custom recording requires an outlay of \$2,000 to \$3,000 initially. While this may seem expensive, remember that the sale of such recordings can provide additional income at each performance site. Professional recordings can also be used as a marketing tool to obtain future bookings.

A short sample or “demo” (3 to 5 minutes per side) can also be made from your master recording. If this is to be produced on cassette, the tapes must be custom loaded (the shortest commercial tape available is 30 minutes), but are in common use by songwriters and performing artists in the music industry. Your custom recording service should also be able to make these for you, or help you find a custom loading service where you can buy blank tapes. Remember, if you want demo tapes in addition to your full-length production, it should be specified in the contract, and the price included in the total agreed upon with the recording service. With the advent of digital recording it is common to have computer sound files (such as WAV, MP3, MIDI) as the samples that you can make available on CD or online. For detailed information on digital recording, go to <http://www.wam.umd.edu/~toh/sound/>.

Your Own CDs or DVDs

To create your own CD, see <http://wwwcreatespace.com/Products/CDOndemand>.

CreateSpace, part of the Amazon.com group of companies, offers complete on-demand book, DVD, digital content, and CD publishing. The CreateSpace service produces and ships professional-quality copies of your product as customers order them, giving you the ability to start selling without high up-front costs or risks. You can make your books, music, and video available to millions of customers by selling on Amazon.com, the CreateSpace Shop, and on your own website with a customized eStore.

Key Features:

- no setup fees, no minimums, and no inventory;
- you set your price and earn monthly royalties;
- non-exclusive agreement preserves your rights;
- one of the easiest ways to sell on Amazon.com; and
- order bulk units at volume discounts.

How It Works

Get started by creating a member account. This account allows you to create and update your products, choose your sales channels, and view your sales reports. Also, use your account to order copies of your own products at volume discounts.

During the setup process, you enter information about your product, such as title name, description, list price, etc. and upload your artwork. Book files are uploaded online through your account. For a DVD or CD, mail a copy of your master disc and they will load it.

As part of the setup process, you will order a proof copy. Once you have reviewed and approved your proof, your title will become immediately available on your CreateSpace eStore and the CreateSpace Shop, and your Amazon.com listing will usually go live within ten business days.

When customers order, the service-providers manufacture and ship directly to them. You earn royalties based on the list price you set. When your royalties exceed \$20, you are paid monthly by direct deposit or you may opt for a physical check or wire transfer for an additional fee.

CD/DVD Manufacturing On Demand

For information on how to manufacture, package, promote and distribute your CD, see: <http://www.oasiscd.com>. Oasis Express offers short-run CD and DVD duplication 24 hours a day. You can design your disc directly online, hit “send,” and they complete your project in as little as two days! The link is here: <http://oasisCD.com/express>.

Oasis-Express Short Run CD/DVD Duplication:

Standard case, 2-panel color insert, 100 units

Total Price : \$289.00

100 Units at \$2.89 each.

Excludes shipping and tax.

Project Summary

- ◆ CD-Rs with content and label print;
- ◆ full-color on-disc printing;
- ◆ jewel case with black tray;
- ◆ 2-Panel Inset; and
- ◆ 2-Day Standard.

Plus shipping costs:

- ◆ Ground Shipping \$34.00;
- ◆ UPS 2nd Day Air \$58.00; and
- ◆ UPS Next Day Air \$84.00.

High quality DVDs are more expensive to produce but fairly cheap to duplicate. If you are participating in a festival or gathering that is being video recorded for some other purpose, make your receipt of copies of the finished tape or DVD a condition of your consent to be photographed. Video recordings can be useful promotional tools for acquiring other bookings.

Copyright

A copyright is a bundle of rights. Musical copyright gives the owner exclusive ownership of a song or composition and the right to decide when and by whom it may be published, recorded and/or performed. The only way that commercial sound recordings (records, CDs, tapes) can be put out is by permission of the copyright owner through the granting of a mechanical license.

Public performances of a copyrighted work must also be licensed. This is usually accomplished through performing rights societies such as ASCAP and BMI. (*See Performance Rights Organizations below*). The copyright proprietor licenses the printing rights to various music publishing companies by giving them permission to print the music in return for a fee for each copy that is printed. The creator(s) of the musical work is the copyright proprietor unless and until he/she assigns the ownership to another party, such as a music publisher.

The copyright on a song or piece of music is registered by sending a Performing Arts (PA) form to the Register of Copyrights in Washington, DC with a copy of the work to be registered (either a lead sheet, a printed arrangement or a cassette tape), and the \$10 filing fee. You will receive a certificate with your copyright registration number within six to eight weeks of filing.

If you are copyrighting a sound recording, you must send a copy of the recording along with a Sound Recording (SR) form and the current fee. The PA form registers the song or piece of music; the SR form registers the sounds that emanate from the recording, not the underlying work. Copyright forms can be obtained from the Register of Copyrights, Library of Congress, Washington, DC, 20559. You can also do copyright business online at <http://www.copyright.gov/>.

Performance Rights Organizations

One of the rights in copyright is the right for the work to be publicly performed. Copyright music is music that has to be paid for when it is played. A performance rights society is an organization that represents the owners of copyright music in the collection of license fees for the performances of their copyrights.

Music for which no one holds a current copyright is called “public domain.” Many folk songs and traditional tunes are in the public domain, and therefore do not require permission to be performed publicly. However, do not assume that because something is old or you learned it orally that it is “public domain.” Before you perform a tune publicly, and especially before you record it, check with performance rights organizations to see if you need a performing or recording license.

The two major performance rights organizations in this country are the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI). Both organizations have memberships composed of writers and publishers whose copyright privileges are safeguarded and enforced by the society. <http://www.ascap.com> <http://www.bmi.com>

Teaching Your Traditions

In addition to creating objects or performing, you may want to consider offering services such as teaching, workshops, and residencies.

You can either initiate your own educational programs including apprenticeships, studio classes, and private lessons, or you may look to local educational institutions (schools and colleges) and arts organizations to sponsor programs. Check with your local and county schools to see if they participate in any artist residency programs, and if so, what the requirements are to participate.

The Arts in Education Program of the North Carolina Arts Council maintains an Artist-in-Residence Program that funds opportunities for artists in North Carolina schools. Residencies involve more than a single performance or event; instead, the artists' activities are usually of five days' duration or longer. Artists first apply for acceptance on an approved roster, which requires submission of their own clearly designed curriculum plans for classroom programs they propose to offer. Individual schools then consult the roster to select artists for whom they request grant support from the program. Full details on the residency program and the current artist roster (including examples of the roster artists' program offerings) are available online at <http://ncarts.org/Grants/Grants-for-Organizations/Arts-in-Education-Grants/Artist-Residency-Grants/>.

Some artists have been successful in developing school opportunities funded by other means. If you are interested in sharing your traditional art with school age children, develop a program and/or proposal and let teachers and school principals know that you are available and what you have to offer. In most cases, if the schools are interested in providing the program, money to pay for it can be found. Whether through an established residency program or not, the key to working in schools as an artist is to develop extensive contacts with teachers, principals, or PTA members, and to find ways that you can fit what you have to offer into their classroom plans.

You may want to consider setting up a variety of programs, including both short-term (hourly or daily) and longer (week- or month-long) residencies. You will need to establish hourly, daily, and/or weekly rates, as appropriate, and outline what the workshop or residency will include (i.e. lecture/demonstration, performance lecture, lecture with student participation, and so on).

If you have a website, be sure to include sample workshops on it. See, for example, the following individual folk artist's websites:

<http://www.movingyoutolearn.com/>

<http://www.mpearsondance.com/>

<http://www.jajazz.net/>

<http://www.kathleencampbellartphoto.com/>

<http://www.plastiquarium.com/>



Bassist Janice Nixon, photo by Cedric N. Chatterley

RESOURCES & CONTACTS

Getting Professional Help	62
Small Business Assistance	63
Service Corps of Retired Executives	65
Health Insurance	66
Legal Aid	66
Crafts Organizations	70
Performers' Organizations	71
North Carolina Fairs & Festivals	72



Musicians playing at Mt. Airy Fiddlers Convention, photo by Cedric N. Chatterley

Getting Professional Help

Setting yourself up in business may seem intimidating or overpowering when you consider such things as legal implications of regular business activities, record keeping, taxes, and the potential impact on public assistance and/or social security of declaring yourself as “self-employed.” Do not be discouraged! There are a number of low-cost and/or volunteer (free) community-based agencies and organizations that offer information, advice, and consulting to small businesses.

The **U.S. Small Business Administration (SBA)** was created in 1953 as an independent agency of the federal government to aid, counsel, assist, and protect the interests of small business concerns, to preserve free competitive enterprise and to maintain and strengthen the overall economy of our nation. They recognize that small business is critical to our economic recovery and strength, to building America's future, and to helping the United States compete in today's global marketplace. Although SBA has grown and evolved in the years since it was established in 1953, the bottom line mission remains the same. The SBA helps Americans start, build, and grow businesses.

The SBA provides information, training, and assistance with starting and managing a business, loans and grants, contracting, laws and regulations, and disaster assistance. For comprehensive information, go to the SBA website: <http://www.sba.gov/>.

The **North Carolina Small Business Development Center** is a statewide business assistance outreach program. The North Carolina Small Business Development Center's (NSBDC) 13 locations assist small business enterprises throughout the state by helping them start their business, plan their growth and development, and maintain professional management skills. The NSBDC provides the following services:

- ◆ **Counseling and Consulting** – Professional business counseling services are available free of charge to small business owners and prospective small business owners;
- ◆ **Training and Education** – Free and low cost business workshops, training, seminars, and specialized business training;
- ◆ **Women, Minorities, Vets** – Provides assistance to underserved market sectors;
- ◆ **North Carolina State Demographer** – Official population and demographic profiles and projections; and
- ◆ **Bureau of Business and Economic Research** – Access business research and analysis experts.

Through one-on-one consulting, education, research, training, assistance in understanding business financing and special programs, we offer a treasure chest of resources for the entrepreneur. The center's programs are available to current and prospective business owners throughout the state. For more information, please contact the **NSBDC Office** nearest you or go to the NSBDC website at: <http://nsbdc.org/>

NORTH CAROLINA SMALL BUSINESS AND TECHNOLOGY DEVELOPMENT CENTERS (SBTDC)

Boone SBTDC Office

Appalachian State University
130 Poplar Grove Road
Boone, NC 28608-2114
Phone: (828) 262-2492
<http://www.sbtadc.org/offices/asu/>

Asheville SBTDC Office

Western Carolina University
46 Haywood St.,
Suite 212
Asheville, NC 28801
Phone: (828) 251-6025
<http://www.sbtadc.org/offices/wcu/>

Cullowhee SBTDC Office

Western Carolina University
226 Forsyth Building
WCU College of Business
Cullowhee, NC 28723
Phone: (828) 227-3504
<http://www.sbtadc.org/offices/wcu/>

Charlotte SBTDC Office

UNC Charlotte
The Ben Craig Center
8701 Mallard Creek Road
Charlotte, NC 28723
Phone: (704) 548-1090
<http://www.sbtadc.org/offices/uncc/>

Hickory SBTDC Office

Appalachian State University
1990 Main Ave. SE
Hickory, NC 28602
Phone: (828) 345-1110
<http://www.sbtadc.org/offices/asu/>

Winston-Salem SBTDC Office

Winston-Salem State University
301 N Main St., 9th Floor
Winston Towers
Winston-Salem, NC 27101
Phone: (336) 750-2030
<http://www.sbtadc.org/offices/wssu/>

Greensboro SBTDC Office

NC A&T University
1451 S. Elm-Eugene St.
Nussbaum Center for Entrepreneurship
Greensboro, NC 27406
Phone: (336) 256-9300
<http://www.sbtadc.org/offices/ncat-uncg/>

Chapel Hill SBTDC Office

UNC-Chapel Hill
1700 Martin Luther King Jr. Blvd.
Suite 115, CB #1823
Chapel Hill, NC 27514
Phone: (919) 962-0389
<http://www.sbtadc.org/offices/unc/>

RESOURCES & CONTACTS

handbook for north carolina folk artists

Durham SBTDC Office

NC Central University
1801 Fayetteville St.
Willis Bldg. G03
Durham, NC 27707
Phone: (919) 530-7889
<http://www.sbtadc.org/offices/asu/>

Raleigh SBTDC Office

NC State University
1021 Main Campus Drive, Suite 200
Raleigh, NC 27606
Phone: (919) 513-1500
<http://www.sbtadc.org/offices/ncsu>

Fayetteville SBTDC Office

Fayetteville State University
1200 Murchison Road
Fayetteville, NC 28302
Phone: (910) 672-1727
<http://www.sbtadc.org/offices/fsu>

Pembroke SBTDC Office

UNC Pembroke
UNCP Entrepreneurship Incubator
202 Main Street
Pembroke, NC 28372
Phone: (910) 775-4007
<http://www.sbtadc.org/offices/uncp>

Elizabeth City SBTDC Office

Elizabeth City State University
HL Trigg Bldg., Rm 102
Elizabeth City, NC 27909
Phone: (252) 335-3247
<http://www.sbtadc.org/offices/escu>

Greenville SBTDC Office

East Carolina University
ECU Willis Building
300 East First Street
Greenville, NC 27858
Phone: (252) 737-1385
<http://www.sbtadc.org/offices/ecu>

Wilmington SBTDC Office

1612 Military Cutoff Road, Suite 208
Wilmington, NC 28403-5977
Phone: (910) 962-3744
<http://www.sbtadc.org/offices/uncw>

Statewide Administrative Office (Raleigh)

5 West Hargett St., Suite 600
Raleigh, NC 27601
Phone: (919) 715-7272
(800) 258-0862 (in NC only)

Business Link North Carolina (BLNC), often pronounced “blink”) is a free resource provided by the Economic Development Partnership of North Carolina that offers a central source for consultations, information, and referrals. BLNC’s goal is to help simplify complicated processes; you can access free forms, one-on-one consultations, and much more. Call BLNC toll-free at 800-228-8443 or connect online at <http://blnc.gov>.

SCORE (Service Corps of Retired Executives)

“SCORE is a nonprofit association dedicated to helping small businesses get off the ground, grow and achieve their goals through education and mentorship. We have been doing this for over fifty years. Because our work is supported by the U.S. Small Business Administration (SBA), and thanks to our network of 11,000+ volunteers, we are able to deliver our services at no charge or at very low cost.

SCORE provides free and volunteer mentor service (in-person or via e-mail), free business tools, and inexpensive or free business workshops.” See: <http://www.score.org/>.

Asheville SCORE

151 Patton Ave.
Federal Bldg., Room 259
Asheville, NC 28801
Phone: (828) 271-4786

Raleigh SCORE

300 Fayetteville St.
Suite 440
Raleigh, NC 27602
Phone: (919) 856-4739

Cape Fear Region SCORE

4010 Oleander Drive
Wilmington, NC 28403
Phone: (910) 452-5395

Sandhills SCORE

10677 U.S. 15/501
Southern Pines, NC 28387
Phone: (910) 420-0121

Charlotte SCORE

6302 Fairview Road
Suite 300
Charlotte, NC 28210
Phone: (704) 344-6576

SCORE Greensboro/High Point/Burlington/Rockingham City

1451 S. Elm-Eugene St., Ste. 2306
Nussbaum Ctr for Entrepreneurship
Greensboro, NC 27406-2200
Phone: (336) 333-5399

Coastal Carolina SCORE 660

3615 Arendell Street
Morehead City, NC 28557
Phone: (252) 222-6126

SCORE Chapel Hill

321 West Rosemary Street
Chapel Hill, NC 27516
Phone: (919) 240-7765

Outer Banks SCORE

101 Town Hall Drive
Kill Devil Hills, NC 27948
Phone: (252) 441-8144

Western NC SCORE

140 4th Ave.
West Fed Building, Room 108
Hendersonville, NC 28792
Phone: (828) 693-8702

RESOURCES & CONTACTS

Insurance

HEALTH INSURANCE

Fractured Atlas

248 W. 35th Street, Suite 1202
New York, New York 10001-2505
212-277-8020
support@fracturedatlas.org

Health Insurance Resource Guide

<http://www.craftsreport.com/resourceguide/html>

Artist Help Network

<http://www.artisthelpnetwork.com>

ArtsHealthAmerica

800-292-3797
<http://www.artshealthamerica.org>

Legal Aid

LEGAL SERVICES OF SOUTHERN PIEDMONT

1431 Elizabeth Avenue
Charlotte, N.C. 28204
Client help line: 704-376-1600
Outside Mecklenburg County: 800-438-1254
<http://www.lssp.org/>

Legal Services of Southern Piedmont is dedicated to ensuring justice for eligible low-income and disadvantaged persons in the Charlotte metropolitan area and west-central North Carolina. LSSP offers services in individual advice and representation, community education and outreach, representation of groups, self-help remedies, collaboration with other agencies, community economic development, legislative and administrative advocacy, and impact litigation.

LEGAL AID OF NORTH CAROLINA

Legal Aid of North Carolina is a statewide, nonprofit law firm that provides pro bono work in civil, non-criminal matters for people of low income in an effort to remove legal barriers from economic opportunity.

Office locations listed on the following page:

Legal Aid - Northeast Region

AHOSKIE OFFICE

Street address

610 East Church Street
Ahoskie, NC 27910-3526

Mailing address

PO Box 564
Ahoskie, NC 27910-0564

NEW BERN OFFICE

Street address

607 Broad St.
New Bern, NC 28560

Mailing address

PO Box 1167
New Bern, NC 28563

GREENVILLE OFFICE

Street address

301 South Evans St., Suite 200
Greenville, NC 27858

Mailing address

PO Box 7283
Greenville, NC 27835-7283

WILSON OFFICE

Street address

208 Goldsboro St. E.
Wilson, NC 27893

Mailing address

PO Box 2684
Wilson, NC 27893

Legal Aid - Southeast Region

FAYETTEVILLE OFFICE

Street address

327 Dick St., Suite 103
Fayetteville, NC 28301

Mailing address

PO Box 1268
Fayetteville, NC 28301

ROCKINGHAM OFFICE

Street address

225 S. Hancock St., Suite E
Rockingham, NC 28379-3679

Mailing address

PO Box 2716
Rockingham, NC 228379

PEMBROKE OFFICE

Street address

101 East Second St.
Pembroke, NC 28372

Mailing address

PO Box 939
Pembroke, NC 28372

WILMINGTON OFFICE

Street address

201 North Front St., Suite 1002
Wilmington, NC 28401

Mailing address

PO Box 814
Wilmington, NC 28402

Legal Aid - Triad Region

WINSTON-SALEM OFFICE

Street address

102 West Third St., Suite 460
Winston-Salem, NC 27501

Mailing address

PO Box 20188
Winston-Salem, NC 27120-0188

GREENSBORO OFFICE

122 North Elm St., Suite 700
Greensboro, NC 27530

Triangle Region

DURHAM OFFICE

Street address

201 West Main St., Suite 400
Durham, NC 27701

Mailing address

PO Box 2101
Durham, NC 27702

RALEIGH OFFICE

Street address

224 South Dawson St.
Raleigh, NC 27601

Mailing address

PO Drawer 1731
Raleigh, NC 27602

PITTSBORO OFFICE

Street address

959 East St., Suite A & B
Pittsboro, NC 27312

Mailing address

PO Box 1728
Pittsboro, NC 27312

Legal Aid - West Region

ASHEVILLE OFFICE

547 Haywood Road
Asheville, NC 28806

CHARLOTTE OFFICE

1431 Elizabeth Avenue
Charlotte, NC 28204

CONCORD OFFICE

785 Davidson Drive, NW
Concord, NC 28025

GASTONIA OFFICE

1508 South York Road
Gastonia, NC 28052

Legal Aid – West region (continued)

HAYESVILLE OFFICE

Street address

875 Highway 64 Business
Hayesville, NC 28904-4969

Mailing address

PO Box 633
Hayesville, NC 28904-0633

SLYVA OFFICE

Street address

1286 West Main St.
Sylva, NC 28799

Mailing address

PO Box 426
Sylva, NC 28799

MORGANTON OFFICE

211 East Union St.
Morganton, NC 28655-3449

Apply for help at any office location by phone

Toll-free: 1-866-219-LANC (5262)

All other calls

Toll-free: 1-800-682-4592

Local: 252-758-0113

LawHelpNC.org

LawHelpNC.org has partnered with Legal Aid of North Carolina, the North Carolina Equal Justice Alliance, the North Carolina Bar Association and Probono.net to aid users with the information they need to make sound legal decisions. The website offers information and links about consumer legal issues, work and job matters, taxes and many other legal concerns. To better understand your legal problem and explore your options, visit <http://www.lawhelpnc.org/>.

Organizations Useful to Craft Exhibitors

You should start with learning about your local arts agency and letting them know about your work. Information about local arts agencies in North Carolina can be found here:
http://search.ncarts.org/localarts_search.php.

Other organizations, events, and sites in your part of the state that may provide employment or sales opportunities include museums, state parks, and historic homes.

The following contacts are not intended to be a final or exhaustive list, but rather a beginning. Some of the organizations listed here are membership only; some serve a limited geographical area; some involve a juried process. Be prepared to submit materials for review (see Promotional Materials).

North Carolina Art Museums

Asheville Art Museum (Asheville) - <http://www.ashevilleart.org/>
Cameron Art Museum (Wilmington) – <http://www.cameronartmuseum.org/>
Charlotte Museum of History (Charlotte) – <http://www.charlottesmuseum.org/>
Fayetteville Museum of Art (Fayetteville) – <http://www.fayettevillemuseumart.org/>
Hickory Museum of Art (Hickory) – <http://hickoryart.org/>
Mint Museum of Art (Charlotte) - <http://www.mintmuseum.org/>
North Carolina Museum of Art (Raleigh) – <http://www.ncartmuseum.org/>
North Carolina Museum of History (Raleigh) – <http://www.ncmuseumofhistory.org/>
Reynolda House Museum of American Art (Winston-Salem) - <http://www.reynoldahouse.org/>

University Art Museums and Art Galleries in North Carolina

Ackland Art Museum (UNC-Chapel Hill, Chapel Hill) - <http://ackland.org/>
Nasher Museum of Art (Duke University, Durham) - <http://nasher.duke.edu/>
Gregg Museum of Art and Design (NC State University, Raleigh) - <https://gregg.arts.ncsu.edu/>
Wake Forest University Fine Arts Gallery (Wake Forest University, Winston-Salem) - <http://hanesgallery.wfu.edu/>

North Carolina Arts Centers

African American Cultural Center (NC State University) - <https://oied.ncsu.edu/aacc/>
Afro Amercian Cultural Center (Charlotte) - <http://www.ganttcenter.org/>
Appalachian Craft Center (Asheville) - <http://www.appalachiancraftcenter.com/>
Arts of the Albemarle (Elizabeth City) - <http://www.artsaoa.com/>
The Bascom Art Center (Highlands) - <http://www.thebascom.org/>
Black Mountain College Museum & Art Center (Ashville) - <http://www.blackmountaincollege.org/>
Creative Art Exchange (Cornelius) - <http://www.creativeartexchange.org/>
Center for Documentary Studies (Duke University) - <http://documentarystudies.duke.edu/>
Greenhill Center for North Carolina Art (Greensboro) - <http://www.greenhillcenter.org/>

The Imperial Centre for the Arts & Sciences (Rocky Mount) - <http://www.imperialcentre.org/>
The Light Factory (Charlotte) - <http://www.lightfactory.org/>
North Carolina Pottery Center (Seagrove) - <http://www.ncpotterycenter.org/>
Odyssey Center for the Ceramic Arts (Asheville) - <http://www.highwaterclays.com/>
Southeastern Center for Contemporary Art (Winston-Salem) - <http://secca.org/>
Southern Highland Craft Guild - Folk Art Center (Asheville) - <http://www.southernhighlandguild.org/>
YMI Cultural Center (Asheville) - <http://www.ymiculturalcenter.org/>

Organizations Useful to Performers

You should start with learning about your local arts agency and letting them know about your work. Information about local arts agencies in North Carolina can be found here:
http://search.ncarts.org/localarts_search.php.

Other organizations, events, and sites in your part of the state that may provide performance opportunities include museums, state parks, and historic homes. Some of the following groups and facilities have more interest in folk and traditional arts than others. Some specialize in particular traditions or geographical spread. There may be organizations not listed here that are of use to you. Of the ones listed, each has its own focus. Please check the website to determine if the organization's programming fits your particular art before contacting them.

North Carolina Presenters Consortium –

<http://ncpresenters.org/index.php>

The NCPC is a not-for-profit membership association that brings together professional performing arts presenting organizations, agents, managers, performing artists, service organizations, and vendors from North Carolina. The Consortium serves as a resource network for those dedicated to increasing the availability, quality, variety and affordability of performance arts and entertainment.

The North Carolina Storytelling Guild -

<http://www.ncstoryguild.org>

The NC Storytelling Guild sponsors an annual festival and offers retreats and workshops for its members. It also hosts a directory of member storytellers available for programming.

North Carolina Association of Black Storytellers -

<http://www.ncabstellers.org>

The NC Association of Black Storytellers promotes and perpetuates the art of Black Storytelling. Members frequently perform at schools, festivals, libraries, conferences and other events.

North Carolina Bluegrass Association –

<http://ncbluegrassmusic.com/>

The North Carolina Bluegrass Association is a 501(c)3 dedicated to preserving and promoting Bluegrass music and its many forms. Members can attend monthly jam sessions, sponsored events, concerts, festivals, and other activities.

North Carolina Arts Council –

<http://ncarts.org/>

The North Carolina Arts Council serves as an advocacy organization for the arts, and hopes to “foster and promote the growth, progress and general welfare of the North Carolina Arts Council and its programs.” The Council provides current, up-to-date opportunities for artists around the state for craft, music, literary, and multidisciplinary arts.

Piedmont Council of Traditional Music/PineCone –

<https://www.pinecone.org/>

PineCone, the Piedmont Council of Traditional Music, is a nonprofit organization interested in presenting, preserving, and promoting every form of traditional music, dance, and other performing arts throughout the state. PineCone is the largest traditional music organization in North Carolina, and works to support the livelihoods of working artists, connect fans with musicians, and provide opportunities for musicians to learn from one another.

North Carolina Fairs and Festivals - A Sampler List

Note: Some events have invited, juried, and/or paid artists, while others –such as performance competitions –may ask artists to apply, pay a fee, perform without pay (as in a fiddle contest), or pay for a space to put up a booth and sell crafts or audio/video items. Be sure to ask for all of the application information. See the section on Fairs and Festivals for lists of what you may need to ask before committing to perform, demonstrate, or sell.

Many communities in NC have annual events. The more prominent ones may be found in the following event websites:

Fairs:

East:

Central Carolina Fair (Greensboro) – <http://www.greensborocoliseum.com/page/central-carolina-fair>.

Vance County Regional Fair (Henderson) – <http://www.vancecountyfair.com/>.

Robeson Regional Agricultural Fair (Lumberton) – <http://www.robesoncountyfair.com/>.

Chatham County Agricultural & Industrial Fair (Pittsboro) – <http://www.chathamcountyncfair.com/>.

Lee Regional Agricultural Fair (Sanford) – <http://www.sanfordlionsclub.com/Wilson> Wilson County Fair (Wilson) – <http://www.wilsoncountyfair.org/>
North Carolina State Fair (Raleigh) – <http://www.ncstatefair.org/>.
Rocky Mount Agricultural Fair (Rocky Mount) – <http://rockymountfair.com/>.
Cape Fear Fair & Expo (Wilmington) – <http://www.capefearfair.com/>.
Coastal Carolina Agricultural Fair (New Bern) – <http://www.cravencountyfairgrounds.com/index.html>

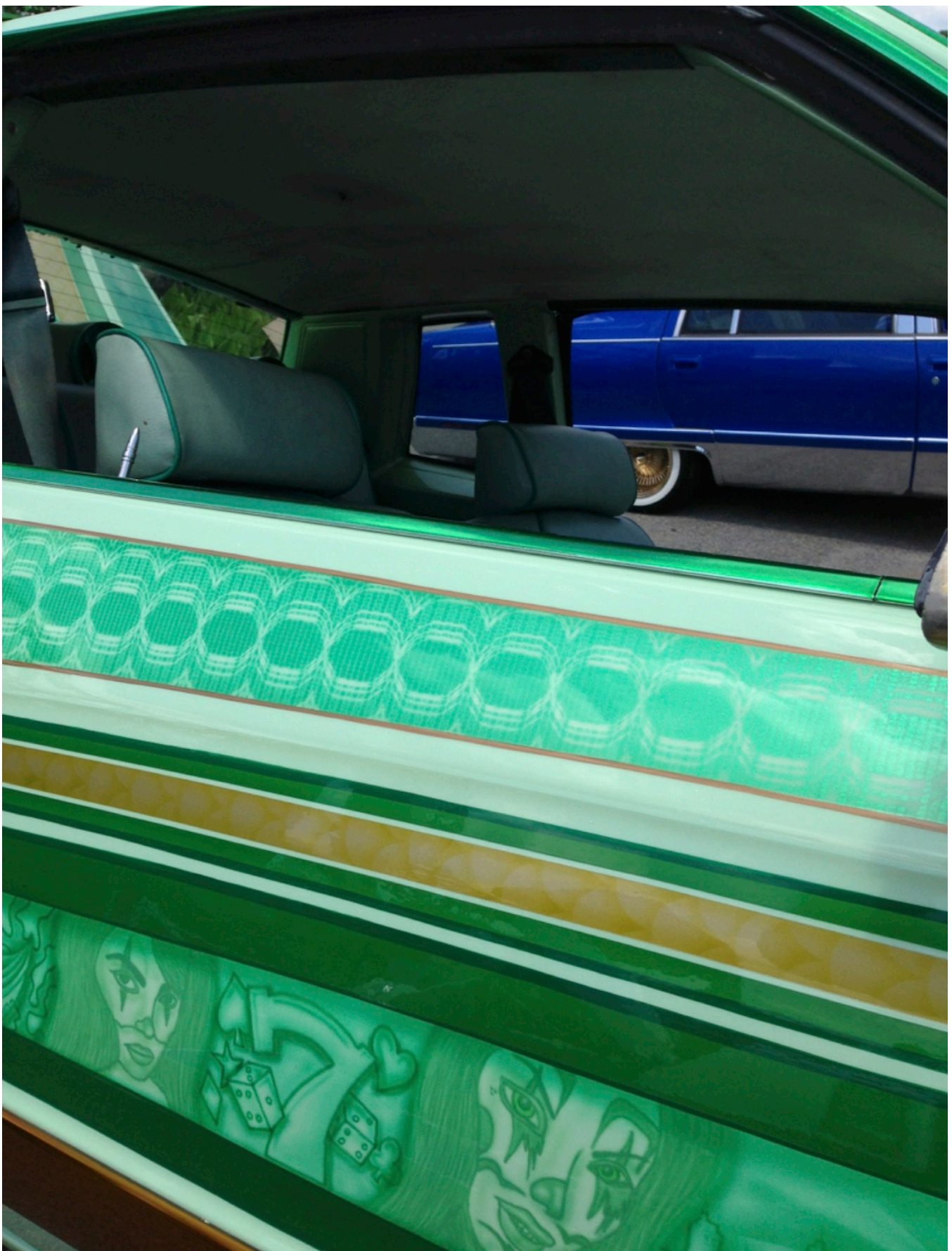
West:

Haywood County Fair (Waynesville) – <http://haywoodcountyfairgrounds.org/>
Cabarrus County Fair (Concord) – <https://www.cabarruscounty.us/government/departments/Fair/Pages/default.aspx>
N.C. Mountain State Fair (Fletcher) – <http://www.wncagcenter.org/>
Macon County Agricultural Fair (Franklin) – <http://themaconcofair.com/agricultural-fair-franklin-nc/>
Stokes County Agricultural Fair (King) – <http://www.stokescountyfair.org/>
Davidson County Agricultural Fair (Lexington) – <http://www.davidsoncountyagfair.com/>
Rowan County Agricultural and Industrial Fair (Salisbury) – <http://rowancountyfair.net/>
Cleveland County Fair (Shelby) – <http://www.clevelandcountyfair.com/>
Iredell County Agricultural Fair (Troutman) – <http://www.statesvillekiwanis.org/Page/13138>
Dixie Classic Fair (Winston-Salem) – <http://www.dcfair.com/>
Wilkes County Agricultural Fair (North Wilkesboro) – <http://www.wilkesfair.org/>

Festivals

The National Folk Festival 2017 only (Greensboro) – <https://nationalfolkfestival.com>.
NC Museum of History's Annual Cultural Celebrations – <http://ncmuseumofhistory.org/News-Events/Festivals>
MerleFest (Wilkesboro) – <http://merlefest.org>.
Shakori Hills Grassroots Festival (Silk Hope) – <http://www.shakorihillsgrassroots.org>.
Union Grove Old Time Fiddler's Convention (Union Grove) – <http://www.vanhoyfarms.com/fiddlers-convention/#top>.
Carolina Blues Festival (Greensboro) – <http://fest.piedmontblues.org>.
Lil' John's Mountain Music Festival (Snow Camp) – <http://www.littlejohnsmountainmusic.com>.
Mountain Dance and Folk Festival (Asheville) – <http://www.folkheritage.org/75thannua.htm>.
The Storytelling Festival of Carolina (Laurinburg) – <http://www.storyartscenter.org/#!/storytelling-festival-of-carolina/c12h7>.
Folkmoor USA (Waynesville) – <http://folkmoor.org>.

A full list of festivals is not currently available, but many can be found at <http://festivalnews.info/index.php?id=30>. For expanded list of *music* festivals, see <http://www.carolinamusicfests.com>.



Lowrider Detail by Ruben Olmos, photo by Evan Hatch

The following publications may be useful to you in obtaining more information. They can be ordered online, from bookstores, or from the addresses given. You may also obtain help from your local public library.

Binion, Wade and Gerald Ely. *The Cooperative Approach to Crafts*. U.S. Department of Agriculture Rural Business Cooperative Service. Cooperative Information Report 33. February, 2000.

Brabec, Barbara. *The Crafts Business Answer Book and Resource Guide: Answers to Hundreds of Troublesome Questions About Starting, Marketing and Managing a Home-based Business Efficiently, Legally and Profitably*. Lanham, Maryland: National Book Network, 1998.

Butler, Joy F. *The Musician's Guide Through the Legal Jungle*. Arlington, Virginia: Sashay Communications LLC, 2007.

_____. *The Permission Seeker's Guide Through the Legal Jungle*. Arlington, Virginia: Sashay Communications, 2007.

The Crafts Report. *Insurance Resources for Craftspeople*.
<http://www.craftsreport.com/resources/insurance.html>.

The Crafts Report Magazine. Jones Publishing, Inc.: P.O. Box 5000, Iola, WI 54945-500. This is a nationally distributed monthly magazine for crafts professionals.

Crawford, Tad. *Business and Legal Forms for Crafts*. New York: Allworth Press, 2005. Available through New York Volunteer Lawyers for the Arts, <http://www.vlany.org>.

Dillehay, James. *The Basic Guide to Pricing Your Craftwork: With Profitable Strategies for Recordkeeping, Cutting Material Costs, Time & Workplace Management, Plus Tax*. Torreon, New Mexico: Warm Snow Publishers, 1997.

_____. *The Basic Guide to Selling Crafts on the Internet*. Torreon, New Mexico: Warm Snow Publishers, 2000.

Dreeszen, Craig. *The Artist in Business: Basic Business Practices*, 1996. Amherst, MA: Arts Extension Services, University of Massachusetts.

DuBoff, Leonard D. *Business Forms and Contracts (In Plain English) for Craftspeople*. Seattle: Madrona Publishers, 1986.

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handbook for north carolina folk artists

- _____. *The Law (In Plain English) for Crafts*, Fifth Edition. New York: Allworth Press, 1999.
- _____. *The Performing Arts Business Encyclopedia*. New York: Allworth Press, 1996.
- _____. *The Crafts Business Encyclopedia: The Modern Craftsperson's Guide to Marketing, Management and Money*. Harcourt on Demand, 1993.
- Gerhards, Paul. *How to Sell What You Make: The Business of Marketing Crafts*. Stackpole Books, 1996.
- Goldstein, Jeri. *How to Be Your Own Booking Agent: The Musician's & Performing Artist's Guide To Successful Touring*. Charlottesville, VA: The New Music Times, 2006. The author also offers an array of other self-management workshops and resources at <http://www.performingbiz.com/>.
- Grant, Donald. *Artist Resource Handbook*, Revised. New York: Allworth Press, 1997.
- _____. *The Business of Being an Artist*, 3rd Edition. New York: Allworth Communications, Inc., 2000.
- Janecek, Lenore. *Health Insurance: A Guide for Artists, Consultants, Entrepreneurs, and Other Self-Employed*. New York: The American Council for the Arts, 1993.
- Messman, Carla. *The Art of Filing: A Tax Workbook for Visual, Performing, Literary Artists and Other Self-Employed Professionals*. St. Paul, MN: Resources and Counseling/United Artists, 411 Landmark Center, 75 West 5th Street, Saint Paul, MN 55102, 1987.
- _____. *The Art of Filing: 1988 Update*. St. Paul, MN: Resources and Counseling/United Artists, 1988.
- Michels, Caroll. *How to Survive and Prosper As An Artist: Selling Yourself Without Selling Your Soul*, Fifth Edition. New York: MacMillan, 2001.
- Morey, Nick and Ros Barnes. *Get That Gig! Artist's Guide for Applying and Performing at Festivals*, 4th edition. Folk Alliance Australia, 2007. <http://www.folkalliance.org>. A guide for the young and/or lesser experienced performer about how to apply to festivals, make a demo CD, and prepare an effective biography, among other things.

SELECT BIBLIOGRAPHY

handbook for north carolina folk artists

- National Artists Equity Association, Inc. *Declaration of Artists' Rights of the Artists Equity Association (A.E.A.)*, U.S.A. in Leonardo, Vol. ii, No. 2 (Spring, 1978), pp. 145-46. Includes statements on Business Practice with Art Dealers, Guidelines for Juried Exhibitions, and Fair Estate Tax for Artists.
- Nelson, Norbert. *Selling Your Crafts*. New York: Van Nostrand Reinhold, 1973.
- Scott, Michael. *The Crafts Business Encyclopedia: The Modern Craftsperson's Guide to Marketing, Management, and Money*. New York: Harcourt Brace Tovanovich, 1st revised edition, 1993.
- Stim, Richard. *Music Law*. Nolo Press, 2006. Available through New York Volunteer Lawyers for the Arts, <http://www.vlany.org>.
- Summers, Jodi. *Making and Marketing Music*. NY: Allworth Press, 1999. Available through New York Volunteer Lawyers for the Arts, <http://www.vlany.org>.
- Sunshine Artists: *America's Art and Craft Show Magazine*. Orlando, Florida: Palm House Publishing. Monthly magazine (January issue includes top 200 shows in the U.S.) and annual Audit Books by region which rate shows and fairs by artists' experiences. <http://www.sunshineartist.com>.



Wilkes County musician and luthier Herb Key, photo by Cedric N. Chatterley

Resume	80
Performance Agreement	84
Craft Fair Entry Forms	88
Craft Applications	102



Erika Godfrey, musician, photo by Cedric N. Chatterley

The following is a sample resume for an imaginary craftsperson. The suggestions in the promotional materials chapter will help you compile your resume, but they are guidelines only—there are no absolute rules. You should design your resume to reflect your credentials and experience in the most positive way. Note that this resume begins with a brief artistic statement – a personal statement of who the craftsperson is and what he does, and a description of work that explains what he creates.

The resume materials may be used all or in part as the basic text for your brochure, press releases, exhibit or event catalogs, or other written promotional materials.

Andre Roberts
Potter and Storyteller
Rt. 6, Box 52, Anytown, NC 22222
(336) 215-2321

I am a fifth-generation potter working in Anytown, North Carolina. I dig my own clay, and grind it with a mule-drawn mill. I grind my glazes from old bottles I find and collect. I work the same as my father, his father and his father's father worked. I take great pride in continuing to work in this tradition, which means pride in craft, quality, family, and my country.

I am also an amateur historian, and can tell you stories passed down from the Civil War, my grandparents' times in the Great Depression, and last week when I hit my thumb with a hammer. Got story will tell it.

Biography

Born in Asheboro, NC, March 28, 1952. Married to Lorena Roberts, two children. I started throwing clay at 14 and have told jokes and stories all my life.

Education

Randolph County High School, 1973.

I learned pottery from my grandfather, Eugene Roberts and my father Eugene Roberts, Jr. My grandmother Lacey Roberts told stories, sang songs, and taught me how to tell a joke. My whole family worked in art from quilting, to carving, coopering, to making white lightning and cooking yams. I learned a bit from everyone.

Exhibits

"Uwharrie Potters: Andre Roberts and Brice Hart." University of North Carolina, Center for Southern Culture, 2012.

"So a Fella' Walks into A Kiln: Folk Arts and Practice Across Discipline." University of North Carolina, Southern Oral History Program, 2011-2012.

"Traditional Masters in Clay." Handmade in America. 2008.

Fairs and Festivals

National Folk Festival, Greensboro, NC, 2015-2017.

Southern Highland Craft Guild Spring Fair, Asheville, NC, 1999-2010.

Randolph County Fair, Asheboro, NC, 1990 - Present.

Articles and Features

Barry, Charles. **"Turning Pots in Jugtown: An Oral History of North Carolina's Art."** UNC Press, 2012.

Fisher, Gwen. **"Pot Stories."** NC Backroads TV Show. Chapel Hill, NC. October 5, 2010.

Many organizations use either a letter of agreement or a memorandum of understanding as the contract for participants in fairs or festivals. Formal performance contracts may be used for individual artists and groups, musicians as well as craftspeople, and may cover many different considerations: the organizer's right to photograph and record the participants, cancellation clauses, amount of payment and provision for meals, lodging and travel, details about how the artists' items shall be sold at the event, and insurance and security issues.

A performance agreement, on the other hand, is less comprehensive. It is itself another type of performance contract. It is much less specific in terms of addressing the performers' needs and concerns, and does not usually include specific information on what the organization will provide for the artists beyond monetary compensation for a set number of performances. Also, there is typically space in a performance contract for additional agreement provisions, but it is not large enough to be entirely satisfactory.

The following document, though labeled as a "performance contract," actually falls somewhere between a performance contract and a performance agreement. However, it is typical of the type of performance agreement that many organizations and fair or festival promoters ask their participants to sign. Remember, if you are not satisfied with the terms of a contract or agreement, do not sign it! And do not sign something with the promise of "Don't worry, we'll take care of all that stuff," or "Oh, it's understood that we will provide those things for you." Get it in writing! Unless you are making unreasonable demands, the organization or individual with whom you are negotiating should be happy to put the full terms of your contract in writing, as it is as much for their legal protection as yours!

2016 Festival for the Eno

Performance Contract

4404 Guess Road Durham NC 27712

[919-620-9099](tel:919-620-9099) festival@enoriver.org

+++++

Name of Artist or Group: <<Group name>>

Contact Person (if group): <<First Name>> <<Last Name>>

Mailing Address: <<Address>>

<<City>>, <<State>> <<Zip>>

Phone: Work ____ <<Work phone>> Home ____ <<Home phone>> ____

+++++

The Artist/Group will provide the following services:

Performance 1:<<Perf #1>>--<<Stage #1>> Stage--<<Time #1>> - <<Fin Time #1>>

Performance 2:<<Perf #2>>--<<Stage #2>> Stage--<<Time #2>> - <<Fin Time #2>>

Please note that the times above include your set up time. In general, larger groups have longer times because of this. The sound crew will work with you to make this schedule run as smoothly as possible. Your cooperation is appreciated.

THIS CONTRACT BETWEEN THE ENO RIVER ASSOCIATION AND:

<<Group name>>

represents a mutual agreement to the following terms and conditions:

1. Compensation: The agreed-upon amount is \$<<Price>>

2. Method of payment: A check will be given to you at the Festival following your performance unless otherwise arranged. The check will be made payable to: <<Payment to>>

3. Equipment & technical needs as requested on your performer detail sheet: <<Equipment Tech needs.>>

4. Rain Policy: The Festival happens rain or shine. Performers must be present and ready to perform to receive payment.

5. Check-in procedure: The stage manager is responsible for keeping the Festival running on time. Check in with your stage manager at least 1/2 hour before your performance and follow his/her directions. You will receive his/her name with your passes in just a few days.

6. CD/Tape Merchandise Sales: High Strung Music will be handling the performer merch area for us this year. You may bring your albums, tapes, CDs, etc. (NO T-SHIRTS) to the High Strung Booth in front of the McCown Mangum house when you arrive. Please see enclosed check in sheet for details and save time by filling it out prior to check in. You may sell your merchandise behind the stage following your performance(s) but only after you have cleared the stage of all your equipment.

7. The Eno River Association tapes every performance for archival purposes. We may release future "Best of the Festival" compilations; however no material will be used without the expressed written consent of the performer(s). Proceeds from any and all recording sales would be used for parkland acquisition.

8. Miscellaneous: <<Miscellaneous>>

9. Passes, maps, etc. will be mailed to you in the next few days. You will receive the following:

<<Performer passes>> Performer pass(es) <<Extra passes>> Extra pass(es) <<Car Passes>> Car pass(es)

IF THERE ARE ANY PROBLEMS WITH THE ABOVE, CALL Kate AT [919-620-9099](tel:919-620-9099) ext 207.

If you agree to all of the above conditions, please sign both copies and return the one copy of the agreement a.s.a.p. Keep the other copy for your records. You CANNOT be paid until this contract is returned (Sorry!).

Eno River Association Representative

6/13/2016 Date

Artist or Group Representative

Date

The entry form for participants in a craft fair will detail the procedure for entry into a juried show, that is, a show that relies on an advance screening process to assure quality control. The practice of viewing three to five slides or digital images of an artist's work to determine the quality, aesthetic aspects and appropriateness for the particular show or fair is a system that is recognized and used throughout the United States. These forms are fairly standard. If the organization promoting the fair is an arts/crafts advocacy group whose members are either practicing crafts producers or their supporters and sponsors, the entry form will be comprehensive in terms of dealing with the needs of crafts artists. Entry forms for smaller fairs or those that are commercially sponsored may be less detailed and offer less information for the exhibitor.

In general, entry forms will include the following:

- ◆ eligibility (who may enter);
- ◆ media (the kinds of crafts that may be entered);
- ◆ application form (telling you what you need to submit, such as digital images, along with the form;
- ◆ screening or jurying procedure (explanation of the selection process);
- ◆ application deadline (when your application must be received in order to be eligible);
- ◆ notification date (when you will find out if you have been accepted);
- ◆ sales (policies and procedures for on-site sales, commission on sales, local taxes, etc.);
- ◆ fees (for application and booth or stall);
- ◆ facilities and set-up (availability of display tables or tents for rent; electricity; water; set-up and take-down times; rain and wind provisions, etc.);
- ◆ security (whether on-site security is provided by the organization and, if so, during what hours); and
- ◆ liability (your responsibility for the safety of your display and for insuring against damage, theft, loss of property, injury, etc.).

37th annual



**July 2 & 4
Saturday
&
Monday**

**2
0
1
6**

CRAFT APPLICATION

The Festival for the Eno is presented by the Eno River Association to celebrate and preserve the natural, cultural and historic resources of the Eno River Valley.

All participants must recognize that the Festival is a combined effort toward this specific goal. As one of its chief attractions, the Festival features the excellence and diversity of the region's arts and crafts.

The Festival is held at West Point on the Eno, a Durham City Park on Roxboro Road.

**This is a juried show.
Prizes will be awarded.**

www.EnoRiver.org

4404 Guess Rd.
Durham, NC 27712

919-620-9099 ext. 203
festival@enoriver.org

APPLICATION DEADLINE: March 1, 2016

Other relevant dates:

April 1- Notice of Acceptance Status

May 1 - Deadline for return of contract

July 2 & 4 - The Festival for the Eno!

Exhibiting and Jurying Guide

This is a juried show. Prizes will be awarded.
Please read this application carefully. Rules will be strictly enforced.

All craftspeople must be residents of the Carolinas, Virginia, Tennessee or Georgia.

All crafts sold at the Festival must be the original handiwork of the participant who must be present for all two days of the Festival.

Booths must be adequately stocked for all two days. Festival for the Eno 2016 takes place on SATURDAY & MONDAY (July 2 & 4) from 10am - 6 pm. Booths must be open for sales during all hours. Booths cannot be shared or transferred.

NO SALE OF TEE SHIRTS . The only tee-shirts for sale at the Festival for the Eno are those sold by the Eno River Association to earn money for parklands.

Craft Demonstrations are encouraged. While we will make every effort to honor requests for electricity, access is limited and may not be available.

Participants must provide all they need to exhibit their work: tables, chairs, shelves, shims, shade, tarp, etc. Lighting is not necessary. This is an outdoor event during daylight hours.

The park is a natural area and level booth spaces are not guaranteed. Please bring what you need to level your displays. Single booth spaces are 12 x 12.

The completed application should be submitted with 4-6 images showing the nature of your craft. Images submitted must be of current work, and be no more than three years old. Photo of booth setup is NOT required.

Digital images are strongly preferred, and should be submitted in JPEG format (at least 980 pixels by 1080 pixels) on CD or via email to crafts@enoriver.org

If you must send prints they should be 3" x 5" or 4"x 6" photo prints (at minimum). Inkjet prints are NOT acceptable. Please put your name on each slide/photo and label the top right corner of any slides. A description of each image should be included on your application.

If you want the slides, photos or CD returned, please include a self-addressed, stamped envelope with sufficient postage. If you are accepted, we will retain your slides/photos and return them immediately after the Festival. *Note: if your craft is a consumable (candles, soap, jams/jellies, etc.) please send a practical sample of your work. Samples will not be returned.*

Work exhibited at the Festival must be consistent with the application images submitted by the artist. The Festival for the Eno reserves the right to remove any work in question from the show, as well as the exhibitor if Festival guidelines are not followed.

The Festival Craft Jury is responsible for accepting or rejecting any application. You will be notified of the Festival's decision by April 1, 2016. All decisions are final. THERE IS NO WAITING LIST.

Applications must be received by March 1, 2016. There is no application fee. Incomplete Applications will be returned immediately.

Email completed applications to Festival@enoriver.org or mail to:
Festival for the Eno, Craft Application, 4404 Guess Road, Durham, NC 27712.

The fee for a single booth space at the Festival is \$190.00. Booth fees are payable with your returned contract if the Festival Craft Jury accepts your application.

We reserve the right to refuse any vendor.

If you have any questions, please call Greg Bell, Festival Coordinator, at the Festival Office: 919-620-9099 x 203.

**OFFICE USE ONLY
IN THIS BOX**

Date Rcvd: ____/____/____.
Letter/Contract Mailed: ____/____/____.

Slides: _____
Digit: CD__ EM____
Photos: _____
S.A.S.E.: _____

Craft Application

Festival for the Eno 2016

☐ Check here if this is a new address. PLEASE PRINT.

Your name: _____

Business name: _____

Street address: _____

City: _____ State: _____ Zip: _____

Phone: (Work) _____ (Home) _____ (Cell) _____

E mail: _____ Web site: _____

Please mark the box at right that best describes your medium.

Please describe your craft.

Do you have any special requests or suggestions?

Please describe each image submitted (attach separate sheet if needed):

1: _____ 4: _____

2: _____ 5: _____

3: _____ 6: _____

If accepted, I hereby give the Festival for the Eno permission to use my slides or prints for promotional purposes. I have read these regulations and agree to abide by them.

Your signature: _____

Photographer to credit: _____

Please read and detach the information on the facing page and return this form and slides/photos/samples by March 1, 2016, to:

**FESTIVAL FOR THE ENO- Craft Application
4404 Guess Road
Durham, NC 27712**

DO NOT SEND BOOTH FEE WITH YOUR APPLICATION.

Don't forget to send your slides and photos and a return mailer with sufficient postage if you would like to have them returned.

MEDIUM: (check one)

- ☐ CLAY
- ☐ JEWELRY
- ☐ METAL
- ☐ GLASS
- ☐ WOOD
- ☐ LEATHER
- ☐ FIBER
- ☐ PAPER
- ☐ PAINTING
- ☐ DRAWING
- ☐ PRINTING
- ☐ PHOTOGRAPHY
- ☐ MIXED MEDIA
- ☐ MUSICAL INSTRUMENTS
- ☐ CLOTHING
(No Tee-shirts)
- ☐ CANDLES
- ☐ SOAP
- ☐ OTHER
(please specify)

detach here

FESTIVAL FOR THE ENO

4404 Guess Road
Durham, NC 27712

RETURN SERVICE
REQUESTED

Non-Profit Org.
U.S. Postage Paid
Durham, NC
Permit No. 680





2016 FESTIVAL IN THE PARK 52nd Anniversary

Charlotte's "Granddaddy" Arts and Crafts Show

FRIDAY	SEPTEMBER 23	4 pm – 9:30 pm
SATURDAY	SEPTEMBER 24	10 am – 9:30 pm
SUNDAY	SEPTEMBER 25	11 am – 6 pm

Since 1964, Festival in the Park has been bringing popular and eclectic music, arts and crafts, and family entertainment to Charlotteans and visitors from around the South. The sounds of singers, dancers, storytellers and more drift across Freedom Park while the lake reflects lights strung from Camelot exhibition tents. The smell of popcorn and festival-food fill the air as children with painted faces happily produce their first artwork. First time visitors are amazed by the variety of arts, crafts, and entertainment; old-timers marvel at the freshness combined with the tradition of each year's offerings.

It's family... it's art... it's free to the public.

We invite you to join the 52nd Festival in the Park on Friday, September 23 through Sunday, September 25, 2016. The Festival takes place at Freedom Park in Charlotte, where arts, crafts, entertainment, and family fun bring the community together. We hope to see you there!

Visit our web site - www.FESTIVALinthePARK.org
E-mail address: festival@FESTIVALinthePARK.org

Festival in the Park * 1409 East Boulevard * Charlotte, NC 28203
704.338.1060

2016 SEPTEMBER ARTIST/EXHIBITOR APPLICATION
(PLEASE PRINT)

Name: _____
Business Name: _____
Mailing Address: _____
City, State, Zip _____
Phone: (Day) _____ (Evening) _____
Phone: (Cell) _____
E-Mail: (PLEASE PRINT) _____
Social Media: (PLEASE PRINT) Facebook: _____
Twitter: _____ Instagram: _____ Web Site: _____
NC Sales Tax #: (required) _____

Description of Medium/Craft (INCLUDE 3 SLIDES/PHOTOS – REQUIRED BY NEW AND RETURNING EXHIBITORS) Check one:

<input type="checkbox"/> Clay	<input type="checkbox"/> Fiber & Leather	<input type="checkbox"/> Watercolor	<input type="checkbox"/> Metal
<input type="checkbox"/> Crafts: Decorative	<input type="checkbox"/> Glass	<input type="checkbox"/> Painting	<input type="checkbox"/> Sculpture
<input type="checkbox"/> Crafts: Wearable	<input type="checkbox"/> Jewelry	<input type="checkbox"/> Photography	<input type="checkbox"/> Wood
<input type="checkbox"/> Drawing & Graphics	<input type="checkbox"/> Mixed Media	<input type="checkbox"/> Other _____	

Special Needs: _____

PLEASE CHECK APPROPRIATE SPACE BELOW:

ARTIST'S WALK*

Fine Arts and Crafts Area, Juried

No commercial venues, electronic music or other events will be in this special area

☐ 10x10 Space, \$390.00 Tent Specs: ☐ X ☐ X

(This includes a \$45. non-refundable entry fee (per medium entered))

Tent must be a WHITE professional tent, no larger than 10'x10'.

Fire Marshal requires a fire retardant certificate or sewn-in labels with all tents.

If **not juried** into Artist's Walk, I am willing to be in Festival Lake Walk area,
notification of Lake Walk decision will be **July 30**

☐ Yes ☐ No

FESTIVAL LAKE WALK**

Traditional Arts and Crafts Area, Juried

☐ 10x10 Space, \$390.00 Tent Specs: ☐ X ☐ X

(This includes a \$45. non-refundable entry fee (per medium entered))

Tent must be a WHITE professional tent, no larger than 10'x10'.

Fire Marshal requires a fire retardant certificate or sewn-in labels with all tents.

ART BOARDS

☐ Two 4' x 8' double-sided panel boards \$150. (Art Board deadline: April 15)

How did you learn about the Festival? _____

Number of years you have exhibited at the Festival? _____

AGREEMENT

Applicant shall indemnify and save harmless the Festival, its agents and employees and assigns from and against all losses, costs, damages, expense and liability caused by an accident or other occurrence in bodily injury, including death, sickness and disease to any persons, or damage or destruction to property, real or personal, arising directly or indirectly from operations, products or services rendered under this contract.

I, the undersigned, agree to abide by all Rules and Regulations set forth in this Festival in the Park application. By signing below, I agree to consider this application a commitment and realize that no refunds will be made for cancellations after sixty (60) days prior to the Festival.

Signature: _____ Date: _____

Please retain a copy of this application for your records.

Festival in the Park * 1409 East Boulevard * Charlotte, NC 28203 * 704.338.1060

FESTIVAL IN THE PARK APPLICATION PROCESS

Submit the completed application, along with 3 photographs of your medium/craft with a description of each, 1 photo of your work in progress, 1 photo of your tent display, a biography of your talents and your certificate of insurance (if available). Please include all awards you have received and a list of other shows/festivals in which you have exhibited. Enclose a self address stamped envelope for return of your photographs.

Artist's Walk application* deadline is May 16, 2016 (postmarked). Artist acceptance and rejection notifications will be mailed June 1, 2016.

Festival Lake Walk applications** deadline is July 15, 2016 (postmarked). Artist acceptance and rejection notifications will be mailed July 30, 2016.

A 50% deposit is required with the application and will be deposited upon receipt of your application. Your balance is due upon acceptance to Festival in the Park. Make check payable to "Festival in the Park". A \$35 fee will be charged for all returned checks.

Invited Artists (2015 Festival Award Winners)

Please return this application signed to confirm your space in the 2016 Festival. *Please do submit* photographs of your work for possible media purposes. No space or jury fees apply to 2015 "Best of Show" award winners in Artist Walk and Lake Walk.

ELIGIBILITY

Exhibit spaces are awarded based on the quality and variety of the exhibitor pool. The Festival values qualified previous exhibitors. Any exhibitor who commits to demonstrate their medium on a full-time basis will receive preferred location. Please specify needs for successfully demonstrating.

All work to be exhibited must be original and attributable solely to the demonstrating craftsperson or display artist. Only original artwork will be eligible for awards (prints, posters or reproductions can be displayed for purchase, but will not be included in judging). Festival in the Park takes no commission for any art sales.

The Festival Exhibitor Committee will screen each artist/exhibitor during the Festival week, and if the work exhibited does not comply with the rules and regulations or the slides or photographs submitted, the artist/exhibitors would be required to leave the Festival. Judgment of the Committee in this matter will be final, and no refunds will be given.

FESTIVAL IN THE PARK PROVIDES THE FOLLOWING:

- ☐ Tent location assignment (all locations are assigned at the Festival's discretion).
- ☐ One 110 electrical outlet per tent. Each outlet will pull a maximum of four (4) 100-watt spots. **NO MORE** than four (4) 100-watt spots are allowed. **NO EXCEPTIONS.** Vendors will be required to lower wattage if not in compliance.
- ☐ Volunteer booth sitters, if available, may be requested during specified Festival hours.
- ☐ All booth locations are accessible by vehicles for set-up/tear down.
- ☐ Exhibitor parking.
- ☐ 24-hour security.

FESTIVAL IN THE PARK DOES NOT PROVIDE THE FOLLOWING:

- ☐ Display equipment for setup of exhibit tents.
- ☐ Tables or chairs.
- ☐ Electrical equipment (including drop cords, light bulbs, fixtures, etc.)

ART AWARDS

Artist's Walk Awards*

Artist's Walk is an area of the 2016 Festival in the Park, which consists of fine arts and crafts. No commercial venues, electronic music or other events will be in this special area. On-site judging will take place during the first two days.

The Best of Show award winner will be given a cash prize as well as a free tent space in the Artist's Walk area in 2017. Decisions of the judges shall be considered final. Honorable Mention Ribbons will also be awarded.

Awards are as follows:

Best of Show.....\$500

Two Judges' Choice

Two Dimensional Work.....\$200 each

Three Dimensional Work.....\$200 each

Three Merit Awards.....\$100 each

Honorable Mentions.....Ribbon

Festival Lake Walk Awards**

The Festival Lake Walk is an area of artists exhibiting at Festival in the Park consisting of traditional arts and crafts. Judging will take place during the first two days of the Festival. All decisions of the judges shall be considered final. Best of Lake Walk will be given a cash prize as well as a free tent space in the Festival Lake Walk area in 2017.

Best of Lake Walk.....\$300

Two Dimensional Work

First Place.....\$200

Second Place\$125

Third Place.....\$100

Three Dimensional Work

First Place.....\$200

Second Place\$125

Third Place.....\$100

RULES AND REGULATIONS

- ❑ Awarded spaces are nontransferable. No one will be allowed to exhibit without first having juried into the Festival and having paid the exhibition fee to the Festival. Shared spaces are not permitted and each exhibitor must jury separately. Displays must fit into designated spaces without infringing upon neighboring spaces.
- ❑ The opportunity to meet the artist and discuss their work in an informal setting attracts many visitors and increases sales. Artist should demonstrate their craft sometime during Festival hours for the benefit of those who attend unless prior approval has been secured in writing from the Director.
- ❑ Exhibitors must participate for the entire three days of the Festival. A signed application is a commitment to show. *No refunds will be made 60 days prior to the Festival.*
- ❑ Each exhibitor must realize this is an outdoor show; there is no level ground as in mall shows and weather can be uncooperative. There will be no refunds due to inclement weather.
- ❑ The Festival is family oriented. All exhibits must be in keeping with this atmosphere. The Director of the Festival shall have the sole discretion to require the removal of any work, which he or she determines violates the Festival's rules. Exhibitors shall not display or offer for sale any adulterated, misbranded or impure articles.
- ❑ Exhibitors are responsible for maintaining and leaving their assigned areas free of refuse, and in otherwise good condition. Park litter laws prohibit promotional material from being distributed unless approval is obtained in writing from the Director of the Festival.
- ❑ Only the Festival is permitted to sell T-shirts, sweat shirts, balloons and caps bearing the Festival logo. Any other similar item sold/given away by any other organization during the Festival may be confiscated.
- ❑ Although the Festival in the Park is a Charitable Organization [Internal Revenue Code Section 501(c)(3)], exhibit fees are not charitable deductions. However, exhibit fees may qualify as tax-deductible business expenses. Please consult your tax advisor.
- ❑ Each exhibitor is responsible for the collection of North Carolina and County of Mecklenburg sales tax (7.25%) and payment thereof to the NC Department of Revenue. (Contact: Registration Info, 704-519-3000 ext #2) The Festival in the Park is not acting as an agent and will not be responsible for the collection or payment of any sales tax. There is no commission charge for any art sales.
- ❑ Festival will not be responsible in any way (i) for any theft or damage to the exhibit or equipment or any other property belonging to Vendor or Vendor's employees who are participating in the Festival nor (ii) for any theft or other loss of Vendor's proceeds or receipts from his/her/its participation in the Festival. Since there is no way to insure the property of individuals attending or participating in the Festival, either as an exhibitor, an artist displaying artwork or photography on a panel board, or a person or group of persons performing on the stage, each individual must be entirely responsible for his/her own equipment, artwork, crafts, or the like, proceeds, receipts, or any other property of any kind whatsoever, and should plan accordingly, in order to prevent any theft or mysterious disappearance of any of same during the Festival.
- ❑ Registration will begin on Friday (first day of Festival) from 8:00am to 2:00pm. **No one will be allowed to check in after 2:00pm.** Early set up will be available on Thursday.
- ❑ All vehicles must be removed from the exhibit area by 2:00pm on opening day and two hours prior to opening on remaining days. *No parking will be allowed on grassy areas and all vehicles will need to be removed from within the park as soon as unloaded.*
- ❑ On Sunday closing, vehicles will be allowed in the Park upon the announcement from security. This is for your safety and safety of your patrons.
- ❑ Pets **are not allowed** in the park during Festival week. (per city ordinance)
- ❑ Failure to abide by the rules and regulations set forth herein may be grounds for removal from the Festival. No refund shall be provided for such removal.
- ❑ Each exhibitor shall indemnify and hold harmless Festival for any damage, cost or liability caused by an act or omission of exhibitor during or related to the Festival.



LAZY DAZE ARTS & CRAFTS FESTIVAL 2016

LOCATION

Town Hall Campus
Cary, North Carolina

Phone: **(919)-319-4560**
Show Date: **08/27-28/16**

The Lazy Daze Arts & Crafts Festival is celebrating its 40th anniversary by expanding the one day festival to two days! Due to continued construction on N. Academy St., the festival will remain on Cary's Town Hall Campus for 2016. Come join us as we celebrate the festival's 40th anniversary by hosting it at a wonderful new location and expanding the time!

WHAT'S NEW: For the first time in Lazy Daze history, the festival will be expanded to a two day festival!

FESTIVAL HOURS

Saturday, August 27th, 2016: 9am – 6pm
Sunday, August 28th, 2016: 12:30 – 5pm

IMPORTANT DATES

Applications Due: **March 25, 2016**
Jury Dates: **April 8, 2016**
Notifications emailed: **May 6, 2016**
Fees Due: **May 20, 2016**
Last Day for Refund: **July 29, 2016**

FEES

\$30 application fee (non-refundable)
\$225 per booth space for Cary, NC residents.
\$245 per booth space for non-Cary residents.
\$112.50 per space for all shared booth spaces.
\$50 additional for a corner space (based on availability)
\$100 additional for electricity (based on availability)

Each booth is 10 ft. wide x 10 ft. deep. Artists should come prepared with materials for leveling tables and other displays. Tents should be secured by means other than stakes. There is a maximum of two (2) adjoining spaces per exhibitor. All exhibitors must provide all necessary display equipment and should bring adequate overhead sun and moisture protection.

Each artist must be on-site during the festival to staff his / her booth. No representatives or subletting is allowed. There is a maximum of two (2) artists sharing a space.

TO APPLY

1. Fill out the online artist application and choose one media category. If you wish to apply in multiple categories, you must submit a separate application and a separate application fee for each category. If you wish to share a booth with another artist, both artists must submit applications (joint applications will not be accepted). Only two artists may share a booth.

2. Submit four (4) images of your work. Three (3) images will be of the type of work to be exhibited. One (1) image will be of the booth display with works exhibited. Images must be of current work and no more than three years old.

3. Submit a non-refundable application fee of \$30.00. All fees must be in the form of PayPal, check or money order made payable to Lazy Daze Arts & Crafts Festival. Application fees are non-refundable.

DO NOT send any booth fees with the application. If you are accepted, you will receive an invoice for other fees. There will be a \$5.00 processing fee for any cancellations after booth fees are paid. A bank charge of \$25 will be assessed for all returned checks.

All applications must have the Artistic Process Statement completed or it will be returned. In your Artistic Process Statement, cover the following points: (1) identify process/techniques used including materials and methods of handling those materials (2) specific explanation of how the work is produced (3) if assistants/apprentices are used, a concise statement of their involvement; if you do not use assistants, state that none are used (4) it should be stated if an outside source such as a foundry or printing lab is used. Attach a separate sheet if necessary. All decisions of the jury and reviewing panel are final.

All work exhibited must be original artwork produced by the applying artist. Work that has been produced with commercial kits, molds, patterns, plans, prefabricated forms, or other commercial methods will not be permitted. Do not send samples with your application. Artist spaces shall include no imports, live animals, or concessions.

Incomplete applications will be returned.

JURY PROCESS

Applicants will be judged by a panel of jurors and scored by media category. Artists with the highest scores within each media category will be admitted. Admissions will be made based on jury score and media category keeping in mind that the show must remain balanced among media categories.

This priority scale has two exceptions - the categories of Jewelry (Beaded, Glass, and Metalsmith) and Fiber-Wearable. These have become very popular and to maintain the balance of the Festival, these categories will be strictly juried. Acceptances in these media categories will be made by SCORE ONLY. This means that there is the potential for fewer acceptances in these media categories.

Previous participation at Lazy Daze does not guarantee acceptance for this year.

The Festival Committee reserves the right to deny entrance into the festival to any artist whose work is deemed to be inappropriate or to not meet the festivals standards. The Committee also reserves the right to remove from the show (without refund) any exhibit that is not comparable to the submitted images. The work on display must be the same as the images submitted with the application.

ELIGIBLE CATEGORIES

All works must be original and signed by the artist.

Clay: Original works made of clay/ceramic materials (porcelain, stoneware, raku pottery, etc). (Excludes clay jewelry and clay sculpture). No commercial casts or molds are permitted.

Craft: (Has four subcategories)

1. Candles - handcrafted candles of all types.
2. Food Items - handcrafted food items such as dip mixes, sauces, vinegars, etc.
3. Leather - includes hats, handbags, belts, and other items tooled from leather.
4. Soap - handcrafted soap of all types. This category also includes lotions, bath salts, etc.

Decorative Painting: Painting on functional and nonfunctional surfaces, excluding traditional artist canvas or paper (e.g. plates, window panes, mailboxes, pails, boxes, etc.) utilizing a variety of techniques and media.

Drawing: Work created using dry media such as chalk, charcoal, pencil, crayon, or from fluid media such as ink applied by pen or brush.

Fiber - Art: Handcrafted non-wearable textile items. (Examples: rugs, quilts, felting and weavings which are painted, dyed and/or embellished).

Fiber - Wearable: Handcrafted wearable textiles. (Examples: coats, scarves, shirts, and handbags not made of leather.) Please note: the category Fiber-Wearable has become very popular. To maintain the balance of the Festival, this category will be strictly juried.

Fine Art Painting: Original two-dimensional work created in oils, acrylics, watercolors, etc. on traditional canvas or art papers.

Floral: Handcrafted items using either live or silk flowers and associated floral items. Examples include wreaths, floral arrangements, Bonsai, etc.

Folk Art: Works such as paintings, sculptures, basketry, and found objects marked by attributes including highly decorative design, bright, bold colors, flattened perspectives, and strong forms in simple arrangements, and immediacy of meaning.

Furniture: Functional tables, chairs, screens, desks, beds, stools, etc. crafted from any material.

Garden Art: Original works that are made for the garden. This category encompasses mosaics, bird baths, feeders and houses, sculpture for the garden, stepping stones, etc.

Glass: (Has two subcategories)

1. Blown Glass: Handmade blown glass objects in which no part of the finished pieces is the result of mass reproduction.
2. Fused/Stained Glass: Handmade fused glass or stained glass objects in which no part of the finished pieces are the result of mass reproduction. No glass jewelry in this category.

Graphics: Printed works for which the artist creates the plates, stones or screens and pulls the prints. The limited edition results must be signed by the artist, and the number of pieces in the edition and where each piece falls in the sequence of the edition must be documented.

Instruments: Handcrafted devices designed to make music. Can be crafted from any medium. Each item must be hand created and available for purchase at the festival.

Jewelry: (Has three subcategories)

No commercial casts or molds permitted. Please note: the category Jewelry has become very popular. To maintain the balance of the Festival, this category will be strictly juried.

1. Beaded - Personal adornment such as bracelets, necklaces and rings made from any material using basic beading techniques.
2. Glass - Personal adornment such as bracelets, necklaces and rings made from glass using lampworking and fused glass techniques.
3. Metal Smith - Personal adornment such as bracelets, necklaces and rings made using traditional metal-smith techniques. Includes use of gems, enamels, and wire wrapping.

Mixed Media: Non-sculptural work combining more than one media and / or technique to create a single work of art. (For example, collage, painting and drawing).

Photography: Signed, numbered limited edition prints, from the artist's own original images. The edition size shall not exceed 250 of any one image, regardless of physical image size. Commercial photographers are not permitted to only promote their business.

Sculpture: Non-functional, three-dimensional work in any medium. Materials include marble, wood, plastic, found objects and original mold cast sculpture. No commercial casts or molds are permitted.

Wood: Works crafted from wood, excluding furniture and sculpture; that are hand-tooled, machine-worked, machine-turned or machine-carved. (Example: toys, bowls, cutting boards, etc.)



Craft Vendor Application

Folk School Fall Festival

October 1 & 2, 2016

Guidelines for Craft Vendors

Please read before applying

Important items

- Please respond promptly! Booth spaces will be assigned and limited to ensure diversity of the show.
- The number of booth spaces available is strictly limited per craft category and can not be expanded.
- Confirmation responses will be mailed on May 19, 2016.
- JCCFS may limit any category to provide diversity of crafts throughout the Festival and to give vendors a reasonable chance for successful sales.
- No more than 2 craft categories may be displayed in a booth. No more than 2 craft vendors may display works in a booth.
- JCCFS cannot guarantee any particular space assignment.
- Each vendor is responsible for sales tax collection/reporting.
- Former participants of Marketplace are welcome to enter the jury process. See Juried Crafts section (page 2) for requirements.
- All booths and items must be in good taste. Items deemed detrimental to integrity of race, religion, political affiliation, or gender are not acceptable. All reproductions must be identified.
- Security guards are provided Friday and Saturday nights.
- JCCFS is not liable for work that is broken or stolen.
- JCCFS encourages vendors to demonstrate their craft within their booth space. No demonstrators are permitted to sell their goods, unless they pay a booth fee.
- VEHICLES ARE NOT ALLOWED IN SALES AREA. Reserved vendor parking is available, but will be closed during the hours of the event. If you need to leave during that time, please park in the public parking.
- The Folk School local community will be given preference (applicants from Cherokee, Clay, Macon, Graham, and Swain counties in North Carolina; Union, Towns and Fannin counties in Georgia; and Polk County in Tennessee).
- No solicitations of wares outside of assigned booth space.
- No open fires.

All vendors must provide their own:

- Heavy duty extension cords. (Electricity load may not exceed 20 amps.)
- Chairs, tables, canopy and change.
- Housing: The Folk School cannot provide housing for vendors. (Accommodation options are available in Murphy and Hayesville.)

Registration for festival closes May 6, 2016

No applications accepted after this date.
(Application is on page 3)

Important dates for Fall Festival craft vendors:

May 6

Registration for festival closes

May 10

Jurying process occurs at the Folk School

May 19

All confirmations sent to vendors

September 30

Vendor packet pickup & booth set-up begins after 1 p.m.

October 1

Booth set-up complete by 8 a.m.
Vendor packet pickup in festival barn 7am-8am

October 1 & 2

Fall Festival 9 a.m.-5 p.m.

Juried Crafts—Festival Barn, Studio Row

Juried craft booths are located inside the **Festival Barn**, and outside, along **Studio Row**.

- All craft vendors booth spaces are 10' x 10.'
- Jurying will be done May 10–13.
- Vendors who have been previously juried into this Festival or who have been juried into the Southern Highland Craft Guild are exempt from our jury process, however not guaranteed a space in the show.
- Submit slides, photographs, or CDs only of all categories to be shown. If you want your images returned, please include a self addressed and stamped envelope. Images may be emailed to maryd@folkschool.org or kate@folkschool.org
- Former juried participants should submit slides only for additional types of work to exhibit.
- Photo reproductions & Giclee reproductions must be labeled accordingly.
- Standards for jurying are posted on our website. See Craft Shop jury standards.

Fees for Juried Crafts Vendors:

Festival Barn	\$255
Studio Row	\$230
Electricity	\$75 (Electricity load may not exceed 20 amps.)

Non-juried Crafts—Marketplace & Marketplace 2

Non-juried craft booths are located outside, beginning at **Bidstrup House** and continuing to and around the **Keith House**. These areas are called **Marketplace** and **Marketplace 2**.

- All craft vendor booth spaces are 10' x 10.'
- Electricity and water are NOT available in Marketplace and Marketplace 2.
- Photo reproductions & Giclée reproductions must be labeled accordingly.

Fees for Non-Juried Craft Vendors:

Marketplace or Marketplace 2 \$200

- Non-juried vendors will be required to submit images of crafts to be sold in slides, photos, or CD's. If you want your images returned, please include a self addressed stamped envelope. Images may be emailed to maryd@folkschool.org or kate@folkschool.org.

A cancellation fee of 50% of your booth fee will be returned if cancellation occurs prior to June 30, 2016.
No refunds will be made after June 30, 2016.

Registration for festival closes May 6, 2016

No applications accepted after this date.
(Application is on page 3)

General Rules for all craft vendors (juried & non-juried):

- All crafts are to be handmade by the vendor.
- No raffles are allowed.
- No solicitation of wares outside of the assigned booth space.
- No open fires.

The following items are not acceptable:

- Kits or kit crafts
- T-shirts sales
- Balloons
- Commercially manufactured items
- Commercially produced molds or castings
- Objects composed largely of commercial mountings
- Paintings on rocks, t-shirts, sweatshirts, or underwear
- Manufactured leather items
- Ready-made clothing enhanced by painting and appliqué



Craft Vendor Application

Folk School Fall Festival

October 1 & 2, 2016

Date Received: _____
Request Jury: _____
Accepted: MP / MP2 / FB / SR
Assigned Location: _____
Booth #: _____

- Deadline for applications is May 6, 2016. No applications will be accepted after May 6, 2016.
- All required fields(*) must be filled out, or the application will be returned unprocessed.
- Return application and booth fee to: **John C Campbell Folk School, Fall Festival 2016**
One Folk School Road, Brassstown, NC 28902

Craft Vendor Information

*Vendor Name _____ Company _____

*Name as you would like it to be listed in all brochures & booth signage: _____

*Address _____ Email _____

*City _____ *State _____ *Zip _____

*Phone (Day) _____ Phone (Evening): _____

***Please check your craft category below and circle the specific type of craft.** For example: If you are selling baskets, you would check "Naturals" and circle the word "baskets." Only 2 Craft categories may be selected per booth space:

- | | |
|--------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> CLAY: Pottery, Sculpture | <input type="checkbox"/> JEWELRY: Fabricated, Cast, PMC, Enamel, Beading, Polymer Clay |
| <input type="checkbox"/> FIBER: Felting, Knitting, Handspun Fiber, Quilting, Wearables, Rugs, Weaving | <input type="checkbox"/> GLASS: Stained, Blown, Fused, Lampwork, Beads |
| <input type="checkbox"/> PAINTING: Watercolor, Acrylic, Oil, Collage | <input type="checkbox"/> WOOD: Turning, Carving, Furniture, Treenware, Sculpture |
| <input type="checkbox"/> BOOK ARTS: Book Arts, Paper Media | <input type="checkbox"/> NATURALS: Baskets, Brooms, Chair Caning, Cornshuck, Dried Everlastings |
| <input type="checkbox"/> PHOTOGRAPHY | <input type="checkbox"/> CONSUMABLE NATURALS: Honey, Soaps, Jams/Jellies, Candy, Candles |
| <input type="checkbox"/> METAL: Iron, Sculpture, Knives, Repurposed Yard Art | |
| <input type="checkbox"/> GARDEN ARTS: Plants, Planters, Topiary | |

Vendor Booth Locations & Payment Info

I wish to exhibit in:

☐ **Juried Crafts**

___ Festival Barn \$255
___ Studio Row \$230
___ Electricity \$75

☐ **Non-juried Crafts**

___ Marketplace \$200
___ Marketplace 2 \$200

___ I have been previously juried into the show. ___ Year
___ I am member of the Southern Highland Guild.
___ I request to be juried.

***If I am not accepted as a Juried Craft Vendor:**

___ Yes, I would be interested in a non-juried space.
___ No, I am not interested in a non-juried space.

*Total amount enclosed with application: \$ _____

☐ Images enclosed

☐ Images emailed

*Payment: ☐ Cash ☐ Check # _____ ☐ Credit Card # _____ exp. date _____

With this application I agree to participate both days and abide by all rules and guidelines in this application.

Signature _____

Date _____

- A Cancellation fee of 50% will be charged for any cancellations made prior to June 30, 2016
- No refunds will be given for cancellations after June 30, 2016

FOOD VENDOR CALL FOR APPLICATIONS 2016

Artsposure 2016 – The Raleigh Arts Festival will last **THREE DAYS** and will be held in downtown Raleigh on:

Friday, May 20, 2016 – 12 p.m. to 10 p.m.

Saturday, May 21, 2016 – 11 a.m. to 10 p.m.

Sunday, May 22, 2016 – 10 a.m. to 6 p.m.



The festival is a free outdoor event, which annually attracts an audience of up to 80,000 people. We're using the same footprint from last year, with the Art Market and a main performance stage on Fayetteville Street in City Plaza. Kidsposure, another main performance stage, and other interactive activities will remain in Moore Square on Saturday and Sunday. This is a mere one and a half city blocks away from Fayetteville Street and Hargett Street will serve as the connection between these two sites! Weekend festivities include musical performances, a juried Art Market of 170+ fine artists, musical entertainment of all tastes, family-friendly activities, and much more!

Music will continue on the Main Stage on Fayetteville Street through the evening on Friday AND Saturday until 10pm. Vendors are required to remain open until 7:00pm on Friday and Saturday and 6:00pm on Sunday, but will have the *option* of remaining open from 7:00 p.m. until 10:00 p.m. on Friday and Saturday.

Please note if you apply or are placed as a vendor in or around Moore Square, you will vend exclusively on Saturday and Sunday, as there is nothing programmed in Moore Square on Friday. Music in Moore Square will go until 6 p.m. on Saturday and 5 p.m. on Sunday. You will be required to stay open until 6 p.m. on Saturday and 5 p.m. on Sunday.

Artsposure is located in downtown Raleigh and space is limited. Please carefully read all category requirements and only apply for spaces for which you can meet the space requirements. Please note—locations are general; **vendors should not expect to have an exact placement based on previous years. Space locations are subject to adjustment at Artsposure's discretion.**

Food vending spaces are broken down into three categories as follows:

Category A vendors are large, full-menu operations, but are 30' x 14' or smaller: **Space Fee \$1350.**

Category B vendors have more limited menus and are 18' x 12' or smaller: **Space Fee \$1000.**

Category C vendors sell few items and use tents or kiosks that are 10' x 10' or smaller: **Space Fee \$600 on Martin Street around the park OR \$475 inside Moore Square park.**

Please note that vendors inside Moore Square will set up Saturday morning and NO generators will be allowed for vendors inside the park.

Selections will be made based on:

Appearance – We prefer trucks or trailers. Provide a photograph of your setup with your application (or email to vendors@artsposure.org), regardless of any prior affiliation with Artsposure. **Applications without an accompanying photograph will NOT be considered!**

Menu – Our goal is to offer the public the widest variety of food choices by avoiding duplication as much as possible among accepted vendors. We seek a balance of festival staples and unique food options.

Past Compliance – The compliance to Artsposure rules and standards by former vendors is heavily considered when selecting the vendors for this festival. However, past participation does not guarantee acceptance. All vendors are given consideration, and new vendors should not hesitate to apply.

We will give equal consideration to all applications received on or before **5 p.m., Thursday, March 31, 2016**. Artsposure staff makes decisions regarding vendor selection and placement and all decisions are final.

*In addition to the cost of the site, we also require a **\$100 refundable deposit** for each booth space. Please send the*

deposit with your application. Artsposure will not cash your check until you are accepted, and it will be refunded following the event, provided accepted vendors adhere to all rules and regulations.

Applications submitted without a deposit check will not be considered. You will be notified of acceptance on or around Monday April 11, 2016. If you are not accepted, we will return your check to the address you provided. Please be aware that if you are accepted to the festival and do not return a completed contract and full space fee by **Friday, April 29, 2016** or notify Artsposure of your inability to participate by the same date, you will forfeit the deposit fee.

You will be responsible for the Rules Governing the Sanitation of Restaurants and Other Food-handling Establishments 15A NCAC 18A 2600 in order to receive a permit from Environmental Services of Wake County on the morning of Friday, May 20 and Saturday, May 21. Temporary Food Establishment guidelines may be found on the Wake County Environmental Services website at: <http://www.wakegov.com/food/festivals>

Please be aware of the following, as some guidelines have changed:

- Vendors are required to supply their own ice.
- For accepted vendors: **Your full space fee will be due with a signed contract by 5 P.M., April 29, 2016.** Failure to return the contract and space fee by the April 29 deadline, without notifying Artsposure, will result in forfeiture of the deposit paid.
- Vendors MUST provide their own generators. Vendors may NOT use other power sources unapproved by Artsposure. Vendors making excessive noise may be moved or asked to leave the festival. **Absolutely NO generators will be allowed for vendors located inside Moore Square Park.** If you have questions regarding this rule, please contact the Artsposure office.
- The Wake County Health Department requires all Temporary Food Establishment (TFE) Vendor applications to be submitted to Wake County Environmental Services through the Event Coordinators. The application and application fee will be due **Monday, May 2, 2016.**

Dates to remember:

Thursday, March 31 – Deadline for applications, *must include \$100 deposit and a photo of booth.*

Monday, April 11 – Notification of acceptance to festival; contracts mailed out to accepted vendors.

Friday, April 29 – Signed contracts due with full payment to Artsposure.

Monday, May 2 – Deadline for TFE permit applications to Wake County Environmental Services.

Friday, May 20 – Set up begins at 6:30 AM ON Friday for vendors on side streets by Fayetteville St.

Saturday, May 21- Set up begins at 6:30 AM for vendors in and around Moore Square.

Please re-read this application carefully and note all of the changes for this year's Artsposure! For your convenience, a map of the new footprint is attached to give you an idea of where vendors will be located. Vendor locations are highlighted in blue and are subject to change by the Artsposure staff. Please email vendors@artsposure.org for the quickest response to all questions, comments, or concerns.

ARTSPLOSURE 2014 FOOD VENDOR APPLICATION

PLEASE TYPE OR PRINT CLEARLY!!!

Check which space(s) you are interested in applying for

- ☐ I am applying for a A-level (\$1350)
☐ I am applying for a B-level (\$1000)
☐ I am applying for a C-level on Martin Street in front of Moore Square(\$600)
☐ I am applying for a C-level (\$475) space inside Moore Square park

Concession Name: _____

Contact Person: _____

Address: _____

City/State/Zip: _____

Day Phone: _____ Cell: _____ Fax: _____

Email address: _____

Type of Set Up: ☐ Trailer ☐ Tent ☐ Pushcart ☐ Food Truck

Total Space Needed (in feet): _____ X _____

(your full operation must fit within the space provided)

Describe the generator that you own or will rent for this event: _____

Please specify your insurance liability coverage \$ _____ / Company - _____

Please list your food and beverage items and their prices. You may sell non-alcoholic beverages only. Only PEPSI brand soft drinks and water are allowed. Please include beverages on the application. If more space is needed, please use the back of this sheet.

- | | |
|----|-----|
| 1. | 7. |
| 2. | 8. |
| 3. | 9. |
| 4. | 10. |
| 5. | 11. |
| 6. | 12. |

Application checklist:

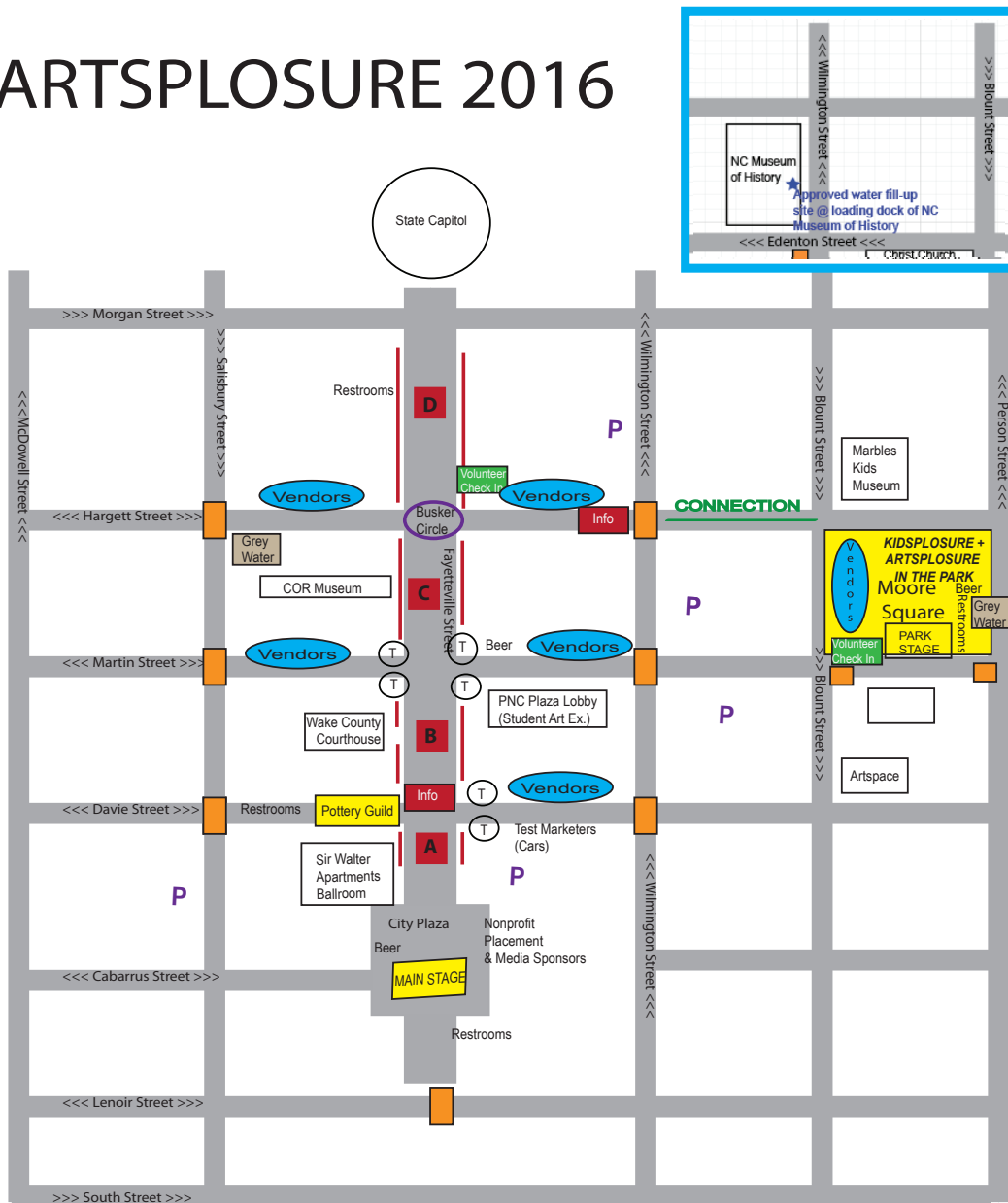
- Have you filled out the application completely, including selecting which space(s) you're interested in being considered for?
- Have you included the required \$100 refundable deposit check?
- Will your complete operation fit in the space for which you applied?
- Did you include a photo of your set up or email one to vendors@artsplosure.org?

Completed applications must be RECEIVED in our office by 5 P.M. on March 31, 2016.

Mail applications with DEPOSIT & PHOTO to:

Artsplosure Food Vendor Coordinator
313 S. Blount Street
Suite 200B
Raleigh, NC 27601

ARTSPLOSURE 2016





Lowrider detail by Lowyalty Car Club, photo by Evan Hatch

PHOTO CREDITS

handbook for north carolina folk artists

Cover

Decoy carver Homer Fulcher, photo by Cedric N. Chatterley

Page 2

Cherokee potter Amanda Swimmer, photo by Cedric N. Chatterley

Decoy by Carteret County carver Julian Hamilton, photo by Cedric N. Chatterley

Page 3

Yadkin County musician Janice Nixon, photo by Cedric N. Chatterley

McDowell County beekeeper Judy LaRoux, photo by Sarah Bryan

Wilson R&B guitarist Gerald Hunter, photo by Cedric N. Chatterley

Carvings by McDowell County artist Alton Blankenship, photo by Sarah Bryan

Page 6

Cherokee potter Amanda Swimmer, photo by Cedric N. Chatterley

Page 8

Greensboro traditional Jarai musician Dock Rmah, photo by Bill Bamberger

Page 9

McDowell County broom makers Alton Blankenship and Gina Wheeler, photo by Barbara Lau

McDowell County beekeepers Judy LaRoux and Emily Gardner, photo by Sarah Bryan

Page 11

Fayetteville knife maker Jack Stottlemire, photo by Sarah Bryan

Vance County quilter Leo Kelly, photo by Chris Fowler

Page 14

Wilkes County musician and luthier Herb Key, photo by Cedric N. Chatterley

Page 15

McDowell County broommaker Gina Wheeler, photo by Sarah Bryan

Watauga County dancers Robert and Myrtle Dotson, photo by Cedric N. Chatterley

Page 20

Fancy bustle, Sampson County, photo by Evan Hatch

Page 22

Adell Coley's 16-layer cake, Harnett County, photo by Evan Hatch

Page 23

Cherokee basket maker Eva Wolfe, photo by Rob Amberg

Vance County quilter Wallace Evans, photo by Sarah Bryan

Model shrimp trawler built by James Allen Rose, photo by Roger Haile

Page 28

Greensboro traditional Jarai musician Doc Rmah, photo by Bill Bamberger

Seagrove potter Nell Cole Graves, photo by Bill Bamberger

Page 29

Participants at the Mount Airy Fiddlers' Convention tuning up, photo by Cedric N. Chatterley

Dogs carved by McDowell County artist Alton Blankenship, photo by Sarah Bryan

Page 32

Margarita Delgado making pupusas in Greensboro, photo by Evan Hatch

Page 34

Banjo player Marsha Todd, photo by Cedric N. Chatterley

Page 35

Carteret County boat builder and model-boat maker James Allen Rose with grandson Wayne Rose, photo by Roger Haile

Page 49

El Restaurante Ixtapa, Hillsborough, photo by Solomon Weiner

Page 51

Lowrider Detail by Lowyalty Car Club, Winston-Salem, photo by Evan Hatch

Page 59

Bassist Janice Nixon at Alleghany County festival, photo by Cedric N. Chatterley

Page 61

Musicians playing at Mt. Airy Fiddlers Convention, photo by Cedric N. Chatterley

Page 74

Lowrider detail by Ruben Olmos, Winston-Salem, photo by Evan Hatch

Page 78

Wilkes County musician and luthier Herb Key, photo by Cedric N. Chatterley

Page 80

Erika Godfrey, musician at Alleghany County festival, photo by Cedric N. Chatterley

Page 109

Lowrider detail by Lowyalty Car Club, Winston-Salem, photo by Evan Hatch

