



# handbook

*for Nevada Folk and Traditional Artists*



**Nevada Arts Council**  
1st edition, 2011

## author's notes

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 culture and heritage as the economic engines to drive new local initiatives in cultural and heritage tourism. The marketing of traditional art forms—including dance, music, food ways, 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 twenty 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.

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## introduction



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, they 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 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 Nevada Folk and Traditional Artists*, the Nevada Arts Council's Folklife Program 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*

Folk Arts Program Director  
Tennessee Arts Commission



# *Creating* promotional materials

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## *Creating* promotional materials

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**P**lan 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 (300 dpi) or the web (70 dpi). “Putting yourself on paper” in an organized way can save you time and effort, and can really help you sell yourself and your work!

The key to creating good promotional materials is learning how to talk—and write—about yourself and your work. There are different kinds of promotional pieces that are used for different purposes and are appropriate in different circumstances. They are:

- ... a brief biography
- ... a personal statement
- ... an artistic 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.
- ... 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.

## A Brief Biography

A short biographical statement is handy for interviews and articles, for brochures, for catalogs and festival programs, and for blogs. This differs from a resume: it is not a list or a chronology, but a few paragraphs about you and your life—what you feel is important for people to know about you so that they can better appreciate your work. For example,

*I was born on a ranch in eastern Nevada, and grew up with horses, cattle, and cowboys. Learning ranch crafts like rawhide braiding was as much a part of my education as learning to read, probably more natural."*

*On a ranch, you use everything available—nothing goes to waste. Cutting the hide off a dead cow and making it into gear for handling cattle and horses is just sensible—rawhide is good, strong material that lasts for years. I learned to braid from one of the hands on the ranch when I was just a kid and have been doing it ever since.*

## The Personal Statement

A personal statement is a short statement about how and why you became an artist, craftsperson, or performer; why you do the kind of work that you do. Make it short and honest. The purpose is to tell what your work means to you, how it is a part of your life and the traditions of your family, community, region etc. 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 started weaving baskets when I was 8 years old. I learned from my grandmother and other elders of my Northern Paiute tribe. We still gather and prepare the willows in the ways we were taught by our ancestors. Weaving baskets makes me feel close to my family and to the earth. I am proud of our traditions and I enjoy demonstrating and explaining my craft to others.*

## The Artistic Statement

This is 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, as a short statement in a catalog or in a festival brochure. The "personal statement" is about yourself and what you do; the "artistic statement" is about what you create, for marketing purposes:

*I perform and teach dance and drumming traditions from West Africa. These rhythms and movements are very old and are passed down from generation to generation. Each dance, each drumbeat, has special significance—they are forms of communication as well as celebration. They recognize events, life stages, or holidays; they tell stories.*



“**The “personal statement” is about yourself and what you do; the “artistic statement” is about what you create for marketing purposes.**”

## The Resume

A resume is a list of credentials. Credentials can be formal or institutional, including degrees, major exhibitions, awards, grants, commissions, and/or public performances; or informal, relating to life experience, technical expertise, or personal activities that inform your work. A career summary is a paragraph or two that highlights a few of your major credentials. Your resume should list things that relate to your work, using following categories:

- name and contact information
- upcoming exhibits, programs, and/or demonstrations
- previous exhibits, programs, demonstrations (no more than 5 years back in time)
- publications (in which you are mentioned or your work is reviewed)
- teaching experience
- education – who you learned from, your teachers or mentors
- employment – if it is relevant
- related experience (volunteer positions, committees, boards, etc. if pertinent)
- awards (including NAC grants)

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 may 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 Sample Resume provided for a fictional Nevada folk artist on page 73.

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

[www.nwbasketweavers.org/portfolio/Kay/index.html](http://www.nwbasketweavers.org/portfolio/Kay/index.html)

[www.nwbasketweavers.org/portfolio/George/index.html](http://www.nwbasketweavers.org/portfolio/George/index.html)

## Photographs

Photographs of you and your work are essential marketing tools. The revolution in digital photography has made color processing much cheaper and easier. Digital photographs are now standard for publication and submission for grants, awards, juried shows, exhibitions, etc. Consider using digital photographs for your portfolio and other marketing materials.

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. Digital photos can be kept on a computer, a memory card, or on CD. 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 prints made at your local one-hour photo provider when you need them. Printing them on photo quality paper will yield the most professional results.



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 postage-paid, self-addressed envelope and a written request that the images be returned to you after the jury process.

### Digital Photo Frames

A digital photo frame is a picture frame that displays digital photos without a computer. They can be used as a traveling portfolio or catalog of your work that you can display at fairs, festivals, exhibits, etc.

Digital photo frames range in size from 7 (17.8 cm) to 20 inches (50.8 cm). Most digital photo frames display the photos as a slideshow with an adjustable time interval. Some support multimedia content such as movie clips (recorded in a digital camera’s movie mode), video files, and/or audio files. Many can also display text files or PowerPoint slide shows. Built-in speakers are common for playing video content with sound, and many frames feature remote controls.

Some frames can load pictures over the Internet from photo sharing sites and from e-mail. These networked models usually support wireless connections.

Digital photo frames typically display the pictures directly from a camera’s memory card, though some frames also provide internal memory storage. Many allow users to upload pictures to the frame’s memory via a USB connection, or wirelessly via Bluetooth technology.

Digital photo frames range in price from around \$40 to over \$200. See the websites below for more information on how to select and use a digital photo frame.

- ... How to Use a Digital Picture Frame:  
[www.youtube.com/watch?v=uZ8TwbPyf-0](http://www.youtube.com/watch?v=uZ8TwbPyf-0)
- ... Displaying & Sharing Your Digital Photos:  
[www.shortcourses.com/display/display1-9.html](http://www.shortcourses.com/display/display1-9.html)
- ... How to Buy a Digital Photo Frame:  
[www.pcmag.com/article2/0,2817,2300977,00.asp](http://www.pcmag.com/article2/0,2817,2300977,00.asp)
- ... Digital Photo Frame Product Guide:  
[www.pcmag.com/reviews/digital-picture-frames](http://www.pcmag.com/reviews/digital-picture-frames)

### The Brochure

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



**A brochure is helpful, but it is not an essential marketing 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. It should be in sharp focus, showing the entire composition against a simple background, with the object square with the camera (not slanted or at odd angles which will cause distortion). 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 online listing, consider leaving a blank area on the brochure where you can insert information on upcoming performances. This can be printed on stickers or labels to fit the space.
- ... Optional: additional photograph(s) of craftsman or performer at work, a map giving location of your studio/workshop, an insert providing product description, prices, and an order form.



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 number of colors of ink, photographs, paper stock, and the quantity you will have printed are all factors in the price of printing.

**Printing Small Quantities:** You may find a graphic artist, friend, or family member who can create your brochure and other promotional materials on computer and provide electronic files (on disk or CD) that you can take to a quick print operation or copy shop and print only the number of 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. Having a lovely brochure is a waste of money if people cannot find you.

### 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 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:

[www.modernpostcard.com](http://www.modernpostcard.com)

[www.printingforless.com](http://www.printingforless.com)

[www.postcards.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—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, and 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.



**A portfolio is a summation of your career (to date) and helps you to look professional.**



- ... Feature articles from newspapers or magazines, including the name of the publication and the date the article appeared.
- ... Photographs of you – a good “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, DVD of your music, dance, storytelling or craft demonstration. For instructions on how to create your own CD, see page 49.
- ... Press kit

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

[www.southernartistry.org](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, 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, or 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  
[advertising.about.com/od/publicrelationsresources/a/presskitstools.htm](http://advertising.about.com/od/publicrelationsresources/a/presskitstools.htm)
- ... Constructing a Press Kit (for Dummies)  
[www.dummies.com/how-to/content/constructing-a-press-kit.html](http://www.dummies.com/how-to/content/constructing-a-press-kit.html)
- ... eHow: How to Create a Press Kit  
[www.ehow.com/how\\_8794\\_create-press-kit.html](http://www.ehow.com/how_8794_create-press-kit.html)
- ... Get Signed: How to Make a Press Kit  
[www.getsigned.com/presskits.html](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. 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—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. Or the website may just provide an order form for customers to print out, fill in, and submit to you purchasing 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:

- ... Cowboy poet Waddie Mitchell:  
[www.cowboypoetry.com/waddie.htm](http://www.cowboypoetry.com/waddie.htm)
- ... Basket weaver Joan Carrigan:  
[www.joancarrigan.com](http://www.joancarrigan.com)
- ... Mexico Vivo Dance Company:  
[www.angelfire.com/folk/mexicovivodc/](http://www.angelfire.com/folk/mexicovivodc/)
- ... The Nevada Folk Arts Roster on the Nevada Arts Council website:  
[nac.nevadaculture.org//index.php?option=com\\_content&task=view&id=1345&Itemid=367](http://nac.nevadaculture.org//index.php?option=com_content&task=view&id=1345&Itemid=367)

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

[www.bluevoda.com](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; includes design templates; free logos; free online tutorial.

[www.homestead.com](http://www.homestead.com)

Includes 2000 + design templates, easy to use tools. Award-winning site described as "A website building tool for the technically unsavvy." Free website design software, clearly explained. Home Page: How It Works; Choose Design; Customize It; Show the World. Also shows how to sell online.



**Like all of your promotional materials, the website must be kept up-to-date and include the most important information—now to get in touch with you and where to see your performances or purchase your work.**





[www.selfpromotion.com](http://www.selfpromotion.com)

A free service listing websites on search engines and indices, information on website promotion, how to make more people visit your site, make it "search engine friendly," submit to major search engines. "This site is devoted to teaching you how to do it yourself cheaply, effectively, with a minimum of hassle. Almost everything on the site is free, pay what you think it is worth."

[www.selfpromotiononline.com](http://www.selfpromotiononline.com)

Online book of same title by Ilise Benun, "Download Free Chapter." Content includes website as a marketing tool, creating an effective website, website as a simple online portfolio, website as showcase of projects and processes.

[www.virtualpromote.com](http://www.virtualpromote.com)

Free website templates, "webmasters toolkit," web hosting.

[www.zhibit.org/overview](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.



In addition to websites, there are other tools available on the internet to help you promote your products and performances. These include social networking sites or online communities such as:

- ... [www.facebook.com](http://www.facebook.com)
- ... [www.myspace.com](http://www.myspace.com)
- ... [www.tribe.net](http://www.tribe.net)
- ... [www.yahoo.com](http://www.yahoo.com)

They allow you to post comments and digital photographs, and to connect with people who might be interested in your work.

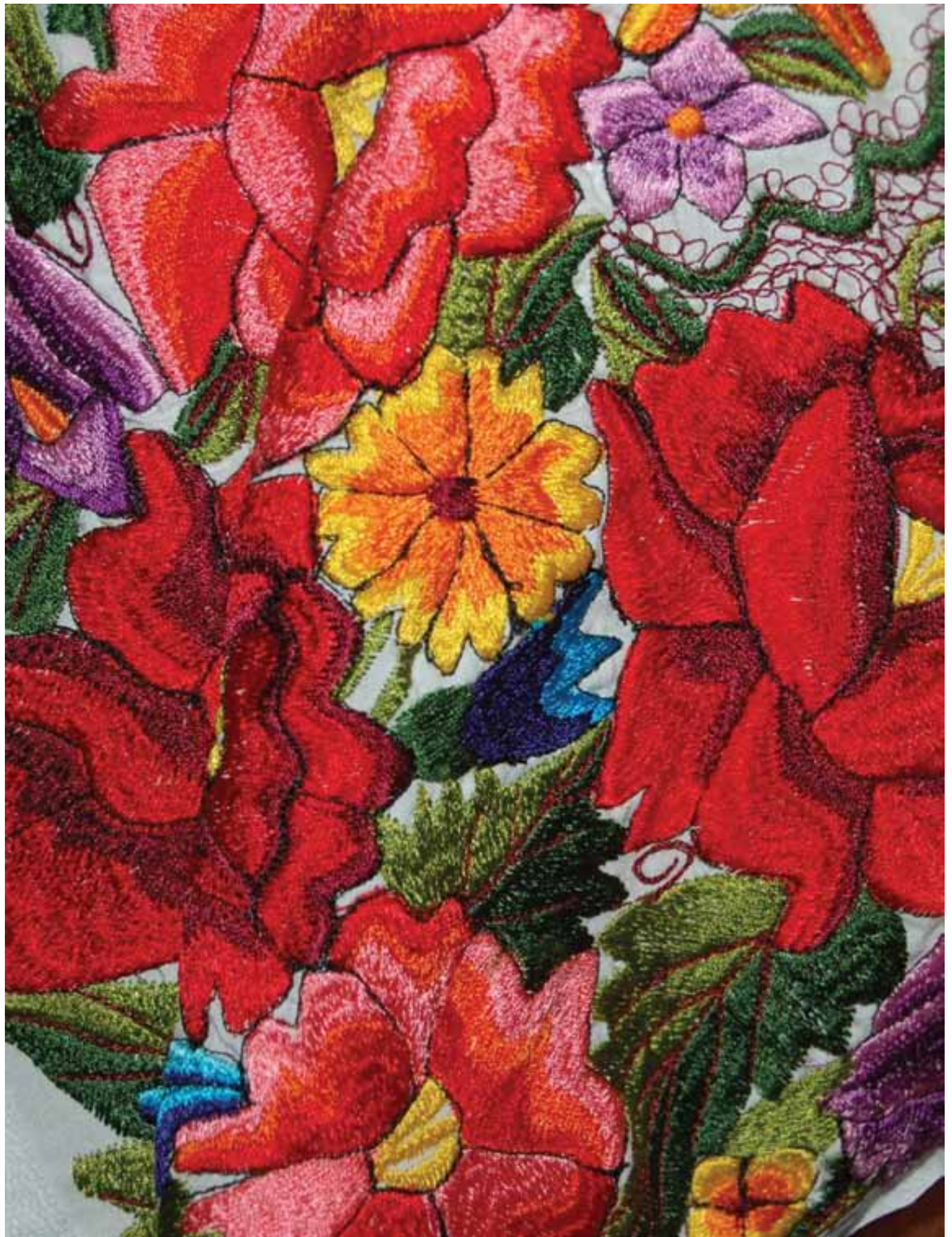
Blogs (web logs) include: [www.tumblr.com](http://www.tumblr.com), [www.blogger.com](http://www.blogger.com), and [www.wordpress.com](http://www.wordpress.com).

YouTube: 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: [www.youtube.com/t/howto\\_makevideo](http://www.youtube.com/t/howto_makevideo).

Online auctions: sites such as eBay ([www.ebay.com](http://www.ebay.com)) allow you to post items for sale, including photographs, and charge a percentage of the sales price. You can also use this site 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 [www.selfpromotiononline.com](http://www.selfpromotiononline.com).

For general professional development, see: [www.artisthelpnetwork.com](http://www.artisthelpnetwork.com). "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.



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# Events



## 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 sources 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 and they 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 may not be 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 accepting the invitation, or as you 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 a performer and who will help to acquaint the audience with you, your traditions, and your style of performance. 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 will 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, the 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 insure 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; if there is to be a “sound check” (to set up microphones and amplifiers), when and with whom.

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 performances 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.



“ 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.

## Festivals

What you should know beforehand:



**Who** is putting on the festival? (i.e. civic group, private promoter, non-profit organization, etc.)

What is the intended **purpose** of the festival? (to raise funds for worthy causes, to make money, to 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?

Family members or **travel companions:** 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, 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 copy for your personal records, and return a signed copy to the festival organizers.

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.
- ... Performance and/or participation schedule.
- ... Map(s) of festival and housing sites.
- ... 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 you establish the selling price and agree in writing, preferably as part of your contract, by whom and where recordings are to be sold before the festival. (**Reminder:** all items sold may be subject to sales tax. See special section on taxes on page 38.)

### 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 they may charge a commission on any items sold. Other festivals may allow you to set up your own booth, which you must staff, somewhere away from the demonstration site.



**If something in  
the contract is not  
acceptable to you, do not  
sign it!**



If you have been invited to demonstrate and wish to sell the items you make, establish in writing who will sell them, where, and whether a commission (what % 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

Deciding where to sell—things to consider:

**Who** is sponsoring the fair, and for what purpose? (i.e. civic group as educational purposes and 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 **color slides or digital photographs** of your work? Good slides/photos 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 are clean and clear.

What **fees** are involved? Is there a non-refundable application fee in addition to a booth fee? (Is this going to cost you money whether or not 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? Other good participants may mean competition for buyers, but in general, higher quality participants will attract a better buying crowd for all.

**Booth space:** How much space will you have? What size of booth is given to each exhibitor (length x width), and how many exhibitors will there be?

What is the estimated **attendance**? (per day, if the fair lasts for several days)

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 good 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.

\*Accepting Credit Card Payments – see Business and Finance section, page 35.

### ON SITE 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 remind the customer, pleasantly, that you have materials costs and business overhead!

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.



**Do your  
bookkeeping!**

**All fair/show expenses are  
tax deductible.**

# Business

## & finance

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# Business & finance



## 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 entitled “Getting Professional Help,” page 57.

- ... 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 you are legally incorporated.
- ... In Nevada, you must register your business with the Secretary of State’s office. If you operate a business from your home and your net earnings from that business are not more than 66.66% (or two-thirds) of the average annual wage for the preceding calendar year, you do not need a business license. The average annual wage generally fluctuates each year. Two-thirds of the average annual wage for 2010 is \$27,000. However, you are required to file a Nevada State Business License Sole Proprietor Exemption form. A downloadable, printable form and an online form are available from the Secretary of State’s Office web site at: [www.nvsos.gov](http://www.nvsos.gov)
- ... For online assistance with tax registration and other business startup help provided by the state of Nevada, see the Nevada Department of Taxation web site at [tax.state.nv.us](http://tax.state.nv.us) or the Nevada Small Business Development Center at [nsbdc.org](http://nsbdc.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.

- ... 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

There are a number of organizational forms which business may take. 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 you 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 the partners rule. 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 not be available or may be too costly to them as individuals.

A cooperative operates 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.



“ 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.

## 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, 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 expenses. 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



- 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
  - 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
  - contracts
- Most business and stationery supply shops sell pre-printed forms that you can use for these purposes.

## 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 and/or CDs and DVDs of your performances and demonstrations, materials you generate for teaching, etc.

- 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



“Deciding how much to charge for your products or services may be the most difficult aspect of being in business.”



- ... 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!)
- ... travel

Additional factors to consider when pricing your work:

- ... the 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 finally
- ... your profit!



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 Nevada, 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.



Example: Small beaded willow basket	
Materials	\$20.00
Labor	85.00
Overhead	5.00
Marketing	<u>2.00</u>
	\$ 112.00
+ 40%	48.80
<b>Wholesale Price</b>	<b>\$ 156.80</b>
	<i>[round down to \$155 or up to \$160]</i>
<p>The retail price may be marked up to 100% above the wholesale price. (And sales tax is added to that.)</p>	

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, 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 hrs. x 50 weeks). To earn a net income of \$24,000, you must earn \$12.00 per hour for your time.

Now you must 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).

Once you arrive at your hourly rate, how you figure the cost of goods sold (materials and processing) will depend on the nature of your work. If you make a large quantity of pieces of similar design, processing, and materials ("multiples"), you can take the total materials costs for one kind of production piece and divide by the number of pieces you make. This materials cost would then be added to your hourly rate to find a per piece cost. For example, if the materials cost \$2.00 per piece and each piece takes half an hour to make, then your wholesale price would be \$8.00 (1/2 hr. @ \$12.00 = \$6.00 + \$2.00 = \$8.00).

If you make one-of-a-kind or limited production items and purchase your materials in large quantities, you may want to find an hourly rate for materials and processing rather than figuring the materials costs for each individual piece. Using the same method as above, take your total expenses for materials and processing for the year and divide by 2,000 work hours. If your total cost for materials and processing is \$1,000 per year, you will have an hourly rate of \$.50 (\$1,000 divided by \$2,000 = \$.50). You would add that to your basic hourly rate (\$12.00 + \$.50 = \$12.50) for a total hourly rate that will pay for your overhead, time and materials. Therefore, an item which takes you three hours to complete would be priced at \$37.50 *wholesale* (3 x \$12.50 = \$37.50).

If you are doing commissioned work, or larger or more labor-intensive pieces which require you to purchase specific materials, you must add the cost of those materials after you have figured your basic hours and expenses.

Remember, if you are selling through a shop, gallery, or agent, a percentage (up to 100%) will be added to *your* price to arrive at a *retail price*.

In reviewing your prices, you need to determine if they are reasonable for your particular market (Can you get that price at a craft fair? Are your pieces priced too low for that gallery?), and if they reflect your reputation and the technical and aesthetic value of your work.



“ **Net income is the money left after all expenses have been paid; gross is the total amount earned or net + expenses.**

The better the work and the more credentials you have, the higher the price you can charge! You may wish to figure what portion of your net income can realistically come from the sale of your craft (or from performance dates for musicians and other performing artists) and consider other income producing activities such as artist residencies, teaching, and sales of sound recordings (CDs/mp3s) and/or DVDs. (See *Branching Out: Teaching Your Traditions*, page 52.)

### 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 and 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 residencies. Typically, school residencies 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. The federal government rate for mileage reimbursement is around \$.51 per mile. Check online for current rates: [www.gsa.gov/portal/content/100715](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 using a bank, 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. I recommend reading "How to Evaluate Credit Card Processing Companies for Small Business," by Janet Attard, before beginning this process. [www.businessknowhow.com/money/tips5.htm](http://www.businessknowhow.com/money/tips5.htm).



To get 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); a fee per transaction (\$.25 to \$.50); a retail discount rate (1.85% to 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. Check the website ([www.paypal.com](http://www.paypal.com)) for more information.

### CREDIT CARD PAYMENTS VIA SMART PHONES

**Square** is one new and simple way to accept credit cards without having to invest in equipment or a merchant account. It is easy to use and comes with a free credit card reader (a small cube) that attaches to a smart phone or iPad. Online sign-up is quick and easy. For more information on Square, go to the website: <https://squareup.com>

When you swipe cards with Square, there is a single fee: 2.75% of the transaction. There are no contracts, no monthly fees, and no merchant accounts. You can download the free app from the Android Market or iTunes App Store.

Online security is important when doing business electronically. Data is encrypted using industry-standard methods when stored on disk or transmitted over public networks and card numbers, magnetic stripe data, and security codes are not stored on your phone.

**Intuit GoPayment** is another free app and credit card reader for smart phones (iPhone, Blackberry, Android) and tablets (iPad) that provides an easy and relatively inexpensive way to process credit card payments.

There are no setup or signup fees, no annual or monthly fees, no minimum or maximum transaction limits, no contracts, and no cancellation fees. You need to have three things: a mobile device with a data plan, the GoPayment mobile app, and the GoPayment card reader.

You can apply for an Intuit GoPayment account online and set up your bank account to accept credits and debits by electronic funds transfer (EFT). Once you are approved, you can install the GoPayment app on your mobile device and Intuit will send you a free card reader and instructions on how to use it.



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.

Costs are 2.7% of the transaction when you swipe a card for payment and 3.7% if you enter the card data manually. GoPayment also has special pricing plans for businesses: for a monthly fee, you pay a lower percentage per transaction.

In terms of security, the card reader encrypts the data it collects, sensitive card information is never stored on your phone, and GoPayment adheres to strict online banking industry standards.

See the website for complete information: [gopayment.com](http://gopayment.com)

## 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 lighted, 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. 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 – percent to you, percent to the shop (10% to 40% for the dealer is the standard range).
- Duration – 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 craftsman in their original and perfect condition and items not returned at all will remain the property of \_\_\_\_\_ (insert name of shop/gallery) and the craftsman 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:  
[www.candlebusinesscorner.com/forms/consignagree.htm](http://www.candlebusinesscorner.com/forms/consignagree.htm)
- ... Five Crows:  
[www.fivecrows.com/consignment\\_form.htm](http://www.fivecrows.com/consignment_form.htm)
- ... Freelancers' FAQ:  
[www.aw-wrdsmt.com/FAQ/consignment\\_agreement.html](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 to their specifications, this is called a “commission.”

First, make sure that this is something you really want to do, and something you really can do—that you have or can obtain the materials, and have 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.
- ... 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 Nevada at the time of this writing is 6.85%. However, rates differ around the state with the addition of percentages of sales levied by counties or cities to fund local programs and services.



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

You must register with the Nevada 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 Nevada Department of Taxation. There are offices in Carson City, Reno, Las Vegas, and Henderson. For questions regarding sales & use tax, modified business tax, general tax questions, or information regarding establishing a new account, you may call toll free: (866) 962-3707. To register, file, or pay online, go to the Nevada Tax Center: [www.nevadatax.nv.gov/web](http://www.nevadatax.nv.gov/web)

Unless you have a shop, your sales and use tax registration will indicate your home address as your business location. You will be responsible for the local tax (the tax levied by the county in which your business is—whether it is home based or in a shop) as well as the current Nevada state sales tax, regardless of where your sales are actually made. However, when you set up to sell at a particular location, such as a festival or fair, you must pay the applicable local rate (which may be different from that of your home county).

The 2011 Legislature came to an agreement on several tax changes:

**Sales Tax Rate:** AB 552 (2009) increased the Local School Support Tax component of the sales/use tax rate from 2.25% to 2.60% effective July 1, 2009 to June 30, 2011. During this Legislative session the Tax Rate Increase was extended for two more years, set to expire June 30, 2013. The rates continue to be as reflected below:

Churchill	7.600%	Lyon	7.1%
Clark	8.100%	Mineral	6.850%
Douglas	7.100%	Nye	7.100%
Elko	6.850%	Carson City	7.475%
Esmeralda	6.850%	Pershing	7.100%
Eureka	6.850%	Storey	7.600%
Humboldt	6.850%	Washoe	7.725%
Lander	7.100%	White Pine	7.475%
Lincoln	7.100%		

### 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 wish 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 must invest time and energy in the activity or enterprise.
- ... You must show a system for conducting business correspondence (letterhead, business cards, files); You must keep detailed and accurate records, with separate business and personal finances.
- ... You must 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. This is not allowed by the IRS. 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, non-profit 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.



“ A hobby, as defined by the IRS, is an activity pursued primarily for pleasure or relaxation, not for 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 art work 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. [www.socialsecurity.gov](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: [www.fns.usda.gov/snap/applicant\\_recipients/eligibility.htm](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, page 60).”

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.

*[www.fracturedatlas.org](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.

*[www.artshealthamerica.org](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.

*[www.craftsreport.com](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.

*[www.artisthelpnetwork.com](http://www.artisthelpnetwork.com)*

“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.



**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.**

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your activities

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# *Expanding* your activities

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## **Grants Opportunities for Individual Artists**

### **THE NEVADA ARTS COUNCIL GRANTS**

#### **PROFESSIONAL DEVELOPMENT GRANTS (PDG)**

The NAC makes professional development support (PDGs) grants available to individual artists to help them take advantage of unique opportunities that will significantly benefit their work or career development. The grant amount is up to \$500 (in-state activity) or \$650 (out-of-state). The program is open to applicants from July 1 through June 15 of any given fiscal year, or until all funds are spent. To be eligible, you must be 18 years of age or older, a legal resident of Nevada with a permanent Nevada mailing address, and professional artist or arts administrator. Folk artists considering applying for a PDG are encouraged to communicate with the Nevada Folklife Program before filling out the online application.

#### **FOLKLIFE APPRENTICESHIP PROGRAM**

The Folklife Apprenticeship program encourages the continuation of Nevada's diverse traditional culture by providing grants to skilled master artists to teach committed apprentices through intensive instruction about their art form. A master artist works with one or two apprentices during a one-year period (July 1–June 30 of the following calendar year). The master and apprentice are required to present one public program—a demonstration, educational program, or performance—and must arrange in advance for Folklife Program staff to attend. Grant awards are \$2,000, which includes a \$1,500 stipend to the master artist for teaching time and up to \$500 for supplies, travel, and eligible expenses.

## JACKPOT GRANTS

Quarterly grants available through the Grants Program, Jackpot Grants support new or exemplary art projects by nonprofit arts and non-arts organizations, public institutions, and artists. Artists must have attained a certain level of proficiency as represented in the quality of work samples submitted with the applications. Examples of eligible Jackpot projects for individuals include costs associated with preparing of portfolios and work samples; and presentation of work (performances, exhibitions, publications, etc). All applicants are required to be a Nevada resident for 12 months prior to application deadline, be at least 21 years old, and not seeking an academic degree in a field of study that is related to the project for which she/he is applying.

## NEVADA HERITAGE AWARD

Nevada Heritage Awards were created to recognize and celebrate our state's living cultural treasures. These individuals embody the highest level of artistic achievement in their work and the highest level of service in the teaching and other work they do in their communities to ensure that their traditions stay strong. These awards are given to individuals for their lifelong record of artistic excellence, authenticity, and significance. Grant awards are \$3,500. One award is presented each year, depending on the availability of funds.

The Nevada Heritage Award honors and recognizes Nevada master folk and traditional artists who, at the highest level of excellence and authenticity, carry forward the folk traditions of their families and communities through practice and teaching. A "community" can be defined as a group of people who share common cultural elements, such as ethnicity, tribal heritage, national origin, occupation, religious belief, geographic area, or traditional art form. All nominees must be residents of Nevada and must be living at the time of their nomination. The Nominee must have a social security number in order to receive the cash award.

For more information and grant deadlines, go to the NAC website at: [nac.nevadaculture.org](http://nac.nevadaculture.org) and click on Grants, then Grants for Individual Artists.

## OTHER GRANTS

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—[foundationcenter.org](http://foundationcenter.org)—which contains relevant sections within the The Foundation Grants Index and Grants to Individuals. Nevada has the following partners with core collections including the following electronic resources and more than a dozen print publications to help with all phases of grant planning and stewardship.

- ... "The Foundation Directory Online Professional"
- ... "Foundation Grants to Individuals Online"
- ... "Philanthropy In/Sight"



**Nevada Heritage Awards were created to recognize and celebrate our state's living cultural treasures.**

BUSINESS RESOURCE INNOVATION CENTER (BRIC)  
108 E. Proctor Street  
Carson City, NV 89701  
(775) 283-7123

NEVADA STATE LIBRARY AND ARCHIVES  
100 N. Stewart Street  
Carson City, NV 89701  
(775) 684-3314

GREAT BASIN COLLEGE LIBRARY  
1500 College Parkway  
Elko, NV 89801  
(775) 753-2222



TAHOE CAN  
The Smallwood Collaboration Resource Center  
948 Incline Way  
Incline Village, NV 89451  
(775) 298-0119

CLARK COUNTY LIBRARY  
1401 E. Flamingo Road  
Las Vegas, NV 89119  
(702) 507-3421

### 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.

Custom Recording: 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)
- 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 which 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 \$3,500 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) can also be made from your master recording. Your custom recording service should also be able to make this. Remember, if you want sample cuts 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 disk, CD, or online. For detailed information on digital recording, go to [www.wam.umd.edu/~toh/sound/](http://www.wam.umd.edu/~toh/sound/).



“ For a small budget custom recording, a well rehearsed group or musician should be able to record enough for an album in one day.



## YOUR OWN CDS OR DVDS

To create your own CD, see:

[wwwcreatespace.com/Products/CDOnDemand](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, 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
- ... 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:

[www.oasiscd.com](http://www.oasiscd.com)

Oasis 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 five days! (Prices were current at the time of publication, but are subject to change without notice. Check the website for current information.)



### Oasis Short Run CD Duplication

Total Price: \$206\*

100 units at \$2.06 each

*\*Excludes shipping and tax*

#### PROJECT SUMMARY

- ... CD-Rs w/content and label print
- ... Jewel Case w/ Clear Tray
- ... Full Color On-Disc Printing
- ... 4-Panel insert
- ... Standard - 5 Day

#### SHIPPING COSTS (US MAINLAND ONLY):

Economy Shipping \$20

UPS 2nd Day Air \$36

UPS Next Day Air \$72

### Oasis Short Run DVD Duplication

Total Price: \$206\*

100 units at \$2.06 each

*\*Excludes shipping and tax*

#### PROJECT SUMMARY

- ... DVD-Rs w/content & label print
- ... Jewel Case w/ Clear Tray
- ... Full-Color On-Disc Printing
- ... 2 panel insert 4/4
- ... Standard - 5 Day

#### SHIPPING COSTS (US MAINLAND ONLY):

Economy Shipping \$20.00

UPS 2nd Day Air \$36.00

UPS Next Day Air \$72.00

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.

Many companies produce and duplicate CDs and DVDs. Research several before you make your selection. Some offer complete production from graphic design to finished product at a very reasonable price.



“ High quality DVDs  
are more expensive  
to produce but fairly cheap  
to duplicate.”

## 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 proprietor 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 [www.copyright.gov](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.

## 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 initiate your own educational programs including apprenticeships, studio classes, and private lessons, or you may partner with local educational institutions (schools and colleges) and arts organizations to sponsor programs.

### NEVADA FOLK ARTS ROSTER

The Nevada Folk Arts Roster, part of the Folklife Education Initiative and funded by the National Endowment for the Arts, is designed to incorporate meaningful first person experiences with traditional arts and artists into the curriculum and programming of classrooms and cultural institutions throughout the State of Nevada. The roster features Nevada folk and traditional artists who are available for school programs, master classes, public presentations, and performances. Each roster artist has a page with information about the traditional art they practice, contact information, and details of their specific performances and presentations, along with estimated fees for their services. Acceptance to the roster is by application. See the NAC website under Rosters/Exhibitions, and Nevada Folk Arts Roster for more information.

### ARTIST-IN-RESIDENCE PROGRAM

The Arts Education Program of the Nevada Arts Council maintains an Artist-in-Residence Program that funds opportunities for artists in Nevada 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 on the NAC website under Rosters/Exhibitions, and Artists in Residence.

### DEVELOPING YOUR OWN PROGRAMS

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 and principals and to find ways that you can fit into their classroom plans with what you have to offer.

You may want to consider setting up a variety of programs, including both short-term (hourly, or daily) and longer (week, month) 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).



“ Some artists have been successful in developing school opportunities funded by other means.”

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

**The Princely Players**

[www.baylinartists.com/pplayers.htm](http://www.baylinartists.com/pplayers.htm)

Home page includes photo, digital press kit (with more photos, artist bio and press quotes), information on residencies (workshops, lectures, demos, various topics, informal discussions, lecture/school performances), discography, appearances, technical information (audio, lights, props, load-in), critical reviews.

**Hockaday Brooms**

[www.hhbrooms.com](http://www.hhbrooms.com)

Includes "Where it all began," "About the broomcorn," "How to make a broom," "Dear Educator" – school programs with photos, photos from past Broomcorn Festivals, how to book them for other festivals, TV shows and accomplishments, products for sale.





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# Resources & contacts

## 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: [www.sba.gov](http://www.sba.gov)

The **Nevada Small Business Development Center** is a statewide business assistance outreach program of the University of Nevada, Reno, College of Business. The Nevada 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.
- ... Nevada State Demographer – Official population and demographic profiles and projections.
- ... Center for Regional Studies – Procure custom market and demographic analysis.
- ... 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: [nsbdc.org](http://nsbdc.org)

## NEVADA SMALL BUSINESS DEVELOPMENT CENTERS

### FULL SERVICE CENTERS

#### **Reno NSBDC Office**

University of Nevada, Reno  
College of Business  
Ansari Business Building, Room 411  
Reno, NV 89557-0032  
Phone: (775) 784-1717  
Fax: (775) 784-4337

#### **Las Vegas NSBDC Office**

UNLV  
851 E. Tropicana, Bldg. 700 (Physical)  
4505 Maryland Parkway  
Box 456011 (Mail)  
Las Vegas, NV 89514  
Phone: (702) 895-4270  
Fax: (702) 895-4273

#### **Churchill County NSBDC Office**

Churchill County Economic Development  
Authority  
PO Box 1236  
Fallon, NV 89407 (mail)  
448 W. Williams Avenue, Suite 103  
Fallon, NV 89406 (physical)  
Phone: (775) 423-8587  
Fax: (775) 423-1759

#### **Elko NSBDC Office**

Great Basin College  
723 Railroad Street  
Elko, NV 89801  
Phone: (775) 753-2245  
Fax: (775) 753-2242

#### **Pahrump NSBDC Office**

Rural Nevada Development Corporation  
1301 South Highway 160  
NSB Building, 2nd Floor  
Pahrump, NV 89048  
Phone: (775) 751-1947  
Fax: (775) 751-1933

#### **Winnemucca NSBDC Office**

90 W. Fourth Street  
Winnemucca, NV 89445  
Phone: (775) 623-1064  
Fax: (775) 623-1664

#### **Ely NSBDC Office**

Rural Nevada Development Corporation  
1320 E. Aultman Street  
Ely, NV 89301  
Phone: (775) 289-8519  
Fax: (775) 289-8214  
Toll Free: (866) 404-5204

## COUNSELING CENTERS

**Carson City NSBDC Office**

Northern Nevada Development Authority  
704 W. Nye Lane, Suite 201  
Carson City, NV 89703  
Phone: (775) 883-4413  
Fax: (775) 883-0494

**Carson Valley NSBDC Office**

Carson Valley Chamber of Commerce and  
Visitors Authority  
Carson Valley Museum & Cultural Center  
1477 Highway 395  
Gardnerville, NV 89410  
Phone: (775) 782-8144  
Fax: (775) 782-1025

**Hawthorne NSBDC Office**

Mineral County Economic Development  
Authority  
PO Box 1635  
Hawthorne, NV 89515  
Phone: (775) 945-5896  
Fax: (775) 945-1257

**Henderson NSBDC Office**

112 Water Street, Suite 108  
Henderson, NV 89015  
Phone: (702) 992-7208  
Fax: (702) 992-7245

**Laughlin NSBDC Office**

Laughlin Chamber of Commerce  
1585 South Casino Drive  
Laughlin, NV 89029  
Phone: (702) 298-2214  
Fax: (702) 298-5708

The Service Corps of Retired Executives (SCORE) is a nationwide group of experienced, knowledgeable retired business people who volunteer their time to provide free consultation and/or counseling to small businesses. The eight SCORE chapters and centers in Nevada are listed at the end of this section. Call the center nearest you to make an appointment.

**SCORE CHAPTERS AND CENTERS**

The SCORE Northern Nevada chapter's home office is located in the Ansari Business Building on the University of Nevada, Reno campus, Room 411. To make an appointment with a counselor call (775) 784-4436. Website: [www.score-reno.org/Default.aspx](http://www.score-reno.org/Default.aspx)

**SCORE Southern Nevada Chapter** provides counseling at the locations listed below.

**Downtown Las Vegas – City Center Place**

400 South 4th Street, Suite 250 A, Las Vegas, NV 89101  
Phone: (702) 388-6104; e-mail: [info@scorelv.org](mailto:info@scorelv.org)  
Counseling Hours: Monday – Friday, 9:00; 10:00; 11:00 a.m.; and 1:00; 2:00 and 3:00 p.m.

**Downtown Henderson – Henderson Business Resource Center**

112 Water Street, Henderson, NV 89015  
Phone: (702) 992-7200 Call for counseling hours.

**Western Henderson – Multigenerational Center of Henderson**

250 South Green Valley Parkway, Henderson, NV 89012  
Phone: (702) 267-5819  
Counseling Hours: Wednesday and Thursday, 9:00; 10:00 and 11:00 a.m.

**University of Nevada Las Vegas – Paradise Campus**

851 East Tropicana Avenue, Building 700, Las Vegas, NV 89119

Phone: (702) 895-4270

Counseling Hours: Monday, 9:00, 10:00, 11:00 a.m.; 1:00, 2:00, 3:00 p.m.

Wednesday 10:00, 11:00 a.m.

**Urban Chamber Business Development Center**

1951 Stella Lake Street, Suite 30, Las Vegas, NV 89106

Phone: (702) 388-6104

**Health Insurance****Fractured Atlas**

248 W. 35th Street, Suite 1202

New York, New York 10001-2505

Phone: (212) 277-8020

[support@fracturedatlas.org](mailto:support@fracturedatlas.org)

**ArtsHealthAmerica**

Phone: (800) 292-3797

[www.artshealthamerica.org](http://www.artshealthamerica.org)

**Health Insurance Resource Guide**

[www.craftsreport.com/resourceguide/html](http://www.craftsreport.com/resourceguide/html)

**Artist Help Network**

[www.artisthelpnetwork.com](http://www.artisthelpnetwork.com)

**Legal Aid****Volunteer Attorneys for Rural Nevadans (VARN)**

904 N. Nevada Street, Carson City, NV 89703

Phone: (775) 883-8278 or (866) 448-8276

**VARN Pro Bono Services**

Volunteer Attorneys for Rural Nevadans (VARN) provides pro bono (free) civil legal services for eligible low-income\* individuals and families. The Nevada counties served under the pro bono program are Carson City, Douglas, Lyon, Storey, Churchill, Mineral, Elko, White Pine, and Humboldt counties.

VARN does not provide assistance in criminal matters. VARN provides assistance in civil legal matters by matching qualifying individuals with an attorney who will not charge for legal services. Although the attorney will not charge a fee for his/her services, you are responsible for the payment of court costs that cannot be waived, or any other out-of-pocket expenses incurred on your behalf.

**Nevada Legal Services**

Phone: (702) 386-0404

Nevada Legal Services (NLS) is a non-profit organization providing free legal services to low income Nevadans. NLS is a statewide organization assisting every county in Nevada. We have three main offices located in Las Vegas, Reno, and Carson City and have an outreach office in Elko. We are funded through various sources but are primarily funded through a grant from the federal government by way of the Legal Services Corporation (LSC).

**Carson City Office**

216 North Pratt Avenue

Carson City, NV 89701

Phone: (775) 883-0404; (800) 323-8666 (toll free)

Fax: (775) 883-7074

**Elko Office**

401 Railroad Street, Suite 410

Elko, NV 89801

Phone: (775) 753-5880

Fax: (775) 753-5890

**Las Vegas Office**

530 S. Sixth Street  
 Las Vegas, NV 89101  
 Phone: (702) 386-0404; (866) 432-0404 (toll free)  
 Fax: (702) 388-1641

**Reno Office**

650 Tahoe Street  
 Reno, NV 89509  
 Phone: (775) 284-3491; (877) 325-3491 (toll free)  
 Fax: (775) 284-3497

**NevadaLawHelp.org** is a project of **Nevada Legal Services, Inc.** Their goal is to provide the public with easy internet access to basic legal information and legal resources in Nevada. You can reach Nevada Legal Services at the addresses and telephone numbers above.

**SENIOR HELPLINE**

Statewide toll-free number: (877) 693-2163

Through collaboration with the Washoe County Senior Law Project, Nevada Legal Services has implemented a toll-free Helpline to assist seniors needing legal advice throughout Nevada. We provide free legal assistance to any Nevada resident age 60 or older. The legal issues handled by the Helpline include housing issues, estate planning issues, family law problems, and health care concerns. In some cases, we can even provide an attorney to prepare legal documents or represent qualifying clients in court.

The Senior Legal Helpline is funded through the United States Administration on Aging, through the State of Nevada Division for Aging Services. The Senior Legal Helpline is staffed with attorneys and paralegals from Nevada Legal Services and the Washoe County Senior Law Project. The Senior Legal Helpline takes calls from 8:30 a.m. to 4:30 p.m., Monday through Friday.

**Washoe Legal Services**

299 South Arlington Avenue, Reno, NV 89501  
 Phone: (775) 329-2727; Fax: (775) 324-5509

Washoe Legal Services, a non-profit legal services agency, provides free quality legal services and representation to qualified residents of Washoe County to enable them to receive justice in civil legal matters involving human needs and self-sufficiency.



## Organizations Useful to Crafts Exhibitors

You should start with learning about your local arts agency and letting them know about your work. Information about local arts agencies in Nevada can be found here. 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 serve a limited geographical area; some involve a juried process. Be prepared to submit materials for review.

### Nevada Art Museums

Bellagio Gallery of Fine Art (Las Vegas) – [www.bellagio.com/amenities/gallery-of-fine-art.aspx](http://www.bellagio.com/amenities/gallery-of-fine-art.aspx)

Nevada Museum of Art (Reno) – [www.nevadaart.org](http://www.nevadaart.org)

Notheastern Nevada Museum (Elko) – [www.elkocva.com/museum.shtml](http://www.elkocva.com/museum.shtml)

Southern Nevada Museum of Fine Art (Las Vegas) – [www.snmfa.com](http://www.snmfa.com)

### University Art Museums and Art Galleries in Nevada

Donna Beam Fine Art Gallery (UNLV, Las Vegas) – [donnabeamgallery.unlv.edu](http://donnabeamgallery.unlv.edu)

Sheppard Fine Arts Gallery (UNR, Reno) – [www.unr.edu/art](http://www.unr.edu/art)

### Nevada Art Centers

Brewery Arts Center (Carson City)

[breweryarts.org](http://breweryarts.org)

Charleston Heights Arts Center (Las Vegas)

[www.artslasvegas.org/venues/charleston.html](http://www.artslasvegas.org/venues/charleston.html)

Contemporary Arts Center (Las Vegas)

[www.lasvegascac.org/](http://www.lasvegascac.org/)

Mesquite Fine Arts Center (Mesquite)

[www.mesquitefineartscenter.com/](http://www.mesquitefineartscenter.com/)

Sierra Arts Center (Reno)

[www.sierra-arts.org](http://www.sierra-arts.org)

Smith Center for the Performing Arts (Las Vegas)

[www.thesmithcenter.com/](http://www.thesmithcenter.com/)

St. Mary's Art Center (Virginia City)

[www.stmarysartcenter.org](http://www.stmarysartcenter.org)

West Las Vegas Arts Center (Las Vegas)

[www.lasvegasnevada.gov/Find/21024.htm](http://www.lasvegasnevada.gov/Find/21024.htm)

Western Folklife Center (Elko)

[www.westernfolklife.org](http://www.westernfolklife.org)

### Nevada Non-Profit Art Organizations

Arts4nevada.org – [arts4nevada.org](http://arts4nevada.org)

Capital City Arts Initiative – [arts-initiative.blogspot.com](http://arts-initiative.blogspot.com)

Carson City Arts & Culture Coalition – [www.carsoncityarts.org](http://www.carsoncityarts.org)

Carson Valley Arts Council – [art-collecting.com/nonprofits\\_nv.htm](http://art-collecting.com/nonprofits_nv.htm)

Churchill Arts Council – [www.churchillarts.org](http://www.churchillarts.org)

Nevada Arts Advocates – [www.nvartsadvocates.org](http://www.nvartsadvocates.org)

Nevada Museum Association – [www.nevadamuseums.org](http://www.nevadamuseums.org)

Sierra Arts Foundation – [www.sierra-arts.org](http://www.sierra-arts.org)

VSA arts of Nevada (Reno) – [www.vsanevada.org](http://www.vsanevada.org)

Western Folklife Center (Elko) – [www.westernfolklife.org](http://www.westernfolklife.org)



“ You should start with learning about your local arts agency and letting them know about your work.”

## Organizations Useful to Performers

You should start with learning about your local arts agency and letting them know about your work. 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.

### **International Food and Folklife Festival Association of Las Vegas (IFFALV)**

*iffalv.org*

The IFFALV is a non-profit organization that seeks to provide the citizens of and visitors to Las Vegas a better understanding of the different ethnic and cultural groups that live in this community and their traditions. Their major annual activity is the Heritage Parade and Festival held in downtown Henderson at the events plaza and amphitheatre.

### **Metro Arts Council of Southern Nevada (Las Vegas)**

*www.metroartsnevada.com*

Metro Arts Council is a non-profit, coordinating body representing the arts and culture, organized to encourage and strengthen the cultural life of Southern Nevada, and to further the development and appreciation of the arts. It serves as an information outlet; an advocacy voice representing the arts and culture; an umbrella for arts groups or projects needing fiscal sponsorship; a convener for professional arts networking and training; and a research agency to identify needs and follow trends in the arts and culture.

### **Nevada Old Time Fiddlers Association (Las Vegas)**

*www.meetup.com/Nevada-Old-Time-Fiddlers-Association/*

**Nevada Presenters Network** – A service of the Community Arts Development Program of the NAC, the Nevada Presenters' Network (NPN) is free informal association listserv that connects and opens dialogue between arts presenters and artists around the State of Nevada. NPN is free and simple to join. To subscribe simply send an email to: [sympa@lists.unr.edu](mailto:sympa@lists.unr.edu). In the subject line place: [subscribe\\_nvpresenters@lists.unr.edu](mailto:subscribe_nvpresenters@lists.unr.edu) Leave the message body blank. You will receive a message when your request has been accepted.

### **Northern Nevada Bluegrass Association**

*www.nnba.org*

The Northern Nevada Bluegrass Association is a non-profit organization dedicated to promoting and preserving bluegrass, old-time, traditional and related folk music—acoustic music from a common American heritage—in the northern Nevada area.

### **Traditional American Music Project (TRAMP) [formerly the Nevada Bluegrass Project]**

*www.nevadabluegrassproject.org*

A non-profit arts and education organization.

## Nevada 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 Nevada have annual events. The following list of events is not exhaustive. Some of these festivals or fairs specialize in certain ethnic groups, art forms, or historic reenactments, and may not represent your particular artistic focus. Be sure to check the website before contacting them.

### **A4N** (Arts for Nevada)

[arts4nevada.org](http://arts4nevada.org)

Offers a calendar and events by county.

### **County Fairgrounds USA**

[www.countyfairgrounds.net/nevada/nevada.php](http://www.countyfairgrounds.net/nevada/nevada.php)

Provides a calendar of fairs and events by state.

### **Fairs and Festivals.net**

[www.fairsandfestivals.net/states/NV/](http://www.fairsandfestivals.net/states/NV/)

Lists festivals, craft shows, fairs, and events by state.

### **Fairs and Fun**

[www.fairsandfun.com/nevadafairsandfun.html](http://www.fairsandfun.com/nevadafairsandfun.html)

Lists fairs, festivals, and events by state.

### **Festival Network Online**

[festivalnet.com/state/nevada/nv.html](http://festivalnet.com/state/nevada/nv.html)

Lists events by state.

### **International Food and Folklife Festival Association of Las Vegas** (IFFALV)

[iffalv.org](http://iffalv.org)

The IFFLAV is a non-profit organization that seeks to provide the citizens of and visitors to Las Vegas a better understanding of the different ethnic and cultural groups that live in this community and their traditions. Their major annual activity is the Heritage Parade and Festival held in downtown Henderson at the events plaza and amphitheatre.

### **Las Vegas Annual World Arts & Fashion Festival, Dance Congress & Competition**

Email: [lworldfolkfest@yahoo.com](mailto:lworldfolkfest@yahoo.com)

Hosted by Mexico Vivo Dance Company; Ixela Gutierrez, Founder & Producer, P. O. Box 34944, Las Vegas, NV 89133; (702) 339-0948; (702) 388-0948

### **National Cowboy Poetry Gathering** – Western Folklife Center, Elko

[www.westernfolklife.org/National-Cowboy-Poetry-Gathering-General-Info/national-cowboy-poetry-gathering-home-page.html](http://www.westernfolklife.org/National-Cowboy-Poetry-Gathering-General-Info/national-cowboy-poetry-gathering-home-page.html)

Annual weeklong event featuring concerts, dances, foodways demonstrations, workshops, and performances that celebrate ranch and farm traditions of the Great Basin and beyond.

### **Nevada Craft Shows** – Fairs and Festivals

[www.nevadafairsandfestivals.com/eventSearch.php](http://www.nevadafairsandfestivals.com/eventSearch.php)

### **Nevada Indian Territory**

[www.nevadaindianterritory.com/indian\\_territory\\_events.html](http://www.nevadaindianterritory.com/indian_territory_events.html)

Lists powwows and other events on tribal lands.



**Nevada State Fiddle Contest** – Wells  
[www.nvfiddlecontest.org](http://www.nvfiddlecontest.org)

**Northern Nevada Bluegrass Association**  
[www.nnba.org](http://www.nnba.org)

The Northern Nevada Bluegrass Association is a non-profit organization dedicated to promoting and preserving bluegrass, old-time, traditional and related folk music—acoustic music from a common American heritage—in the Northern Nevada area.

**Rodeoz.com**  
[www.rodeoz.com/states/nevada](http://www.rodeoz.com/states/nevada)

Lists rodeos in Nevada by date and place.

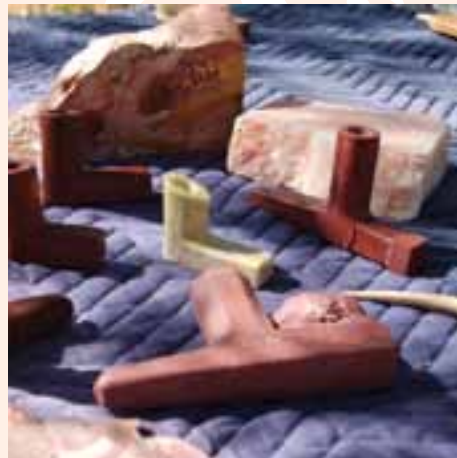
**Traditional American Music Project (TRAMP)** [formerly the Nevada Bluegrass Project]  
[www.nevadabluegrassproject.org](http://www.nevadabluegrassproject.org)

A non-profit arts and education organization.

**Travel Nevada**  
[travelnevada.com/events-shows/all/events.aspx](http://travelnevada.com/events-shows/all/events.aspx)

The marketing arm of the Department of Tourism, offers an online calendar of events and shows.

**US Fairs and Festivals**  
[www.usfairsandfestivals.com/Nevada.htm](http://www.usfairsandfestivals.com/Nevada.htm)



**SELECT BIBLIOGRAPHY**

The following publications may be useful to you in obtaining more information. They can be ordered from 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*. [www.craftsreport.com/resources/insurance.html](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, [www.vlany.org](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.

\_\_\_\_\_. *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 [www.performingbiz.com](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, in collaboration with Ros Barnes. *Get That Gig! Artist's Guide for Applying and Performing at Festivals*, 4th edition. Folk Alliance Australia, 2007. [www.folkalliance.org](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.

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, [www.vlany.org](http://www.vlany.org).

Summers, Jodi. *Making and Marketing Music*. NY: Allworth Press, 1999. Available through New York Volunteer Lawyers for the Arts, [www.vlany.org](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. [www.sunshineartist.com](http://www.sunshineartist.com).



# Sample

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# Sample resume

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The following is a sample resume for an imaginary basket weaver. The suggestions in the promotional materials chapter will help you compile your resume, but they are guidelines only. Remember: there are no absolute rules. You should design your resume to best reflect your credentials and experience. Notice that this resume includes a short personal statement, then artistic statement at the bottom.

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

There are many online templates for resumes that you can download for free.





# Ida Hicks

## *Basket Weaver*

Rt. 5, Box 23, Anytown, NV 89700

Born in Elko, NV, April 20, 1937

Married to Ralph Hicks, three children. Lifetime resident of Elko County, where I have made traditional willow baskets since 1953.

### • Education •

Graduate of Elko County High School, 1954.

Learned basket weaving from my grandmother, Fredina Brady, and my aunt, Lillian Brady Stokes.

### • Exhibits •

“What Continues the Dream: Contemporary Arts and Crafts from the Powwow Tradition,” Nevada Arts Council Traveling Exhibition Program, 2009-2012. Sites throughout the state.

“Great Basin Native Basket Weavers,” Nevada State Museum, Carson City, June 2011.

“Masters of Traditional Basketry,” Western Folklife Center, Elko, July 2009.

### • Fairs and Festivals •

National Folk Festival, Butte, MT, 2008–2010

Nevada Crafters’ Fair, Reno, 1982-89

Elko County Fair, Elko, 1953–present

### • Articles and Features •

Arthur Scribe, “Basket Weaver Preserves Shoshone Tradition,” Reno Gazette Journal, June 12, 1989, p. C1.

“Exploring Nevada” TV episode, Gwen Clancy, Dept. of Cultural Affairs, Carson City/ Reno, October 23, 1998.

I belong to the Western Shoshone tribe of eastern Nevada. Our people have woven baskets from local materials for many generations. I began learning from my grandmother and my aunt when I was a child. Weaving baskets begins with gathering the materials in the proper season, preparing them, and then working with them for up to a year, depending on the size and complexity of the basket. I enjoy demonstrating my basket weaving heritage at events and in schools.

I specialize in beaded baskets with scenes of our local landscape and from our traditional stories and songs. In this way, I am innovating as a basket weaver but am also passing on several strands of tradition—our oral traditions and our craft traditions.





## Sample contract

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Many organizations use either a letter of agreement or a memorandum of understanding as the contract for participants in fairs or festivals. These may be used for individual artists and groups, musicians as well as craftspeople, and may cover many different considerations: the organizer’s rights 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. Reading such contracts carefully and discussing details with the organizers will help you know what to expect as you participate in the event. Remember – contracts can be amended prior to signing. If you are not satisfied with the terms of the contract, negotiate with the contracting entity.

**Sample:**  
Artown Presenter Agreement



Moccasin  
Great Lakes  
Museum of Anthropology



## PRESENTER AGREEMENT 2009

**Artown 2009 Presenter  
Letter of Agreement  
Due: April 13, 2009 by 5PM**

The following is a letter of agreement between Artown and \_\_\_\_\_.  
(Name of Presenting Organization)

**Address:** \_\_\_\_\_

**Event Contact:** \_\_\_\_\_

**Phone:** \_\_\_\_\_ **E-mail:** \_\_\_\_\_ **Web-site:** \_\_\_\_\_

**Please provide the information for the person to receive all Artown phone and e-mail correspondence from Artown.**

**Non-compliance with the terms of this agreement may result in denial of participation in the Artown Festival.**

We agree to the following terms of being a presenter in the Artown 2009 festival:

### **Presenter Requirements and Deadlines:**

- ◆ **Presenters Meetings:** Artown strongly encourages you to attend all Presenter Meetings. Meetings will begin January 13, 2009, and will generally be held on the first Tuesday of each month at 12 noon in the conference room of McKinley Arts and Culture Center, 925 Riverside Drive, Reno. Each meeting will feature different topics pertinent to participation in Artown. **No presenter meeting will be held in July, August, October, or December. Please see the schedule under General Information in the Handbook for exact dates and locations.**
- ◆ **The on-line submission process will begin Tuesday, February 3, 2009.**
- ◆ **Presenters should enter their information and carefully proofread their entries. All entries must be received by 5PM on February 17<sup>th</sup>, 2009 to be considered for the festival.** Presenters are responsible for ensuring that their entry information is correct prior to the deadline.
- ◆ Presenters must view and approve their information for print during the week of March 4, 2009.
- ◆ **Any changes requested after March 13, 2009 cannot be guaranteed, and will be subject to a \$95 per hour correction fee.**
- ◆ **Artown Paragraph:** Presenters are **required** to include the Artown paragraph in all press releases. This paragraph will be provided to presenters by e-mail on or before March 20, 2009.
- ◆ **Artown Logo:** Presenters are **required** to include the Artown Festival Logo in **unaltered form** in all marketing materials related to your Artown event including brochures, mailers, flyers, ads, posters, programs, banners,

newsletters, etc. You can determine the size and placement of the logo, but the word Artown must be legible (the correct logo is made available to you on disk or by e-mail). The logo will be provided with the Artown paragraph on or before March 20, 2009.

- ◆ **Attendance and Budget Figures:** Presenters are **required** to give Artown attendance figures and budget numbers from all events by August 17, 2009 at 5PM. Please e-mail your event attendance and your final expense budget to [prudence@renoisartown.com](mailto:prudence@renoisartown.com). This information is critical for compiling the Artown Final Report.
- ◆ **If you are presenting at Wingfield Park or Hawkins Amphitheater, you must determine your date in consultation with Artown.** The available dates for your performance at these venues are contingent on the planning for the whole festival. Preference will be given to the organization/event that held that performance slot the previous year.
- ◆ **If you are presenting at Wingfield Park or Hawkins Amphitheater, you must coordinate with the Festival Manager regarding your security and vending plans.** Venue specific information also exists that will be provided to you through the venue. Please contact Prudence Wildman, Festival Manager, (775) 322-1538, [prudence@renoisartown.com](mailto:prudence@renoisartown.com).

### **Due April 13, 2009 by 5:00 PM**

These items **must** be submitted to Artown by the deadline or your event will not be included in Artown or any associated marketing materials.

- ◆ **Letter of Agreement:** Signed and Dated Presenter Letter of Agreement.
- ◆ **Sponsors List:** Please provide a list of sponsors who have donated \$5,000 **CASH** to your Artown event. If you do not submit your list of sponsors at this time they will not be recognized in the Artown Brochure Calendar.
- ◆ **Proof of Insurance/Additionally Insured:** If you are performing/exhibiting in a venue that you do not own you must provide proof of insurance that lists Artown' as additionally insured. Generally, the venue will require you to list them as additionally insured as well. If you are performing/exhibiting in a venue that you own you must provide proof of insurance for that location. Insurance must include, at a minimum, \$1,000,000 in general liability. **If current proof of insurance is not received by Artown by April 13, your event will not be included in the Artown Festival or any related marketing.**

### **Due March 27, 2009/ June 12, 2009**

- ◆ **Press Releases and Pictures:** To be included in Artown's Press Kit, you must send your pictures and press releases to Artown by **March 27, 2009**. To be included in marketing efforts during the festival, your pictures and press releases must be to Artown by **June 12, 2009**. Artown reserves the right to edit press releases for length to accommodate specific publications. Artown cannot guarantee the publication of these materials in any specific media, but will utilize media potentials for your event as often as possible.

### **Due August 17, 2009 by 5:00 PM**

- ◆ Attendance and Budget Figures due to Artown.

**As a Presenter in the Artown 2009 Festival, Artown provides your organization /event the following:**

- ◆ Listing in the Little Book of Artown, to be distributed locally and regionally.
- ◆ Artown website listing by date, genre, event name, a link to your website.

- ◆ Artown, Lenox Barns, and KOLO will provide a point of distribute for your season brochure and event information at Wingfield Park events July 1<sup>st</sup> to July 31<sup>st</sup>. (There are no events in Wingfield Park on Tuesdays). **While Artown staff will restock the information shed as needed, the event presenter is responsible for providing stock for the month and replenishing this stock as needed. You must pick up the remainder of your brochures/flyers by 5PM August 1, 2009, or your materials will be discarded.**
- ◆ Artown will offer you publicity opportunities as they become available for your event, but **Artown does not guarantee any specific media opportunities.** This may include supplying feature story ideas to local media outlets, additional advertising, flyers, posters, direct mail, e-broadcasts, etc. **Event marketing is your responsibility. Please also follow-up with media individually by sending your press release to local media outlets.**

**Additional Considerations:**

**Cancellation of Event:**

If your event is canceled, it is the responsibility of the event presenter to communicate the cancellation to Artown, to the appropriate venues, and to the public. This includes, but is not limited to, arranging and paying for media announcements regarding the cancellation. The event producer is **required** to provide a customer service representative at the venue to communicate the cancellation to patrons who may arrive for the cancelled performance.

**Artown reserves the right of refusal for any event application.**

**Presenters are responsible for all costs, licenses, coordination, and matters relevant to producing their event. In addition, presenters agree to abide by all applicable venue rules, and city, state, and federal laws and regulations pertaining to their event.**

**Please retain a copy of this information for reference of the upcoming deadlines.**

**Please return an original of this page only no later than April 13, 2009 by 5:00PM.  
to:**

Artown  
P.O. Box 3058  
Reno, NV 89505

Telephone: 775.322.1538  
Fax: 775.322.8777

\_\_\_\_\_ (your organization's name) agrees to the above stated terms.

Signed by \_\_\_\_\_

Signed by \_\_\_\_\_  
Beth Macmillan

Print Name

Title \_\_\_\_\_

Title Executive Director

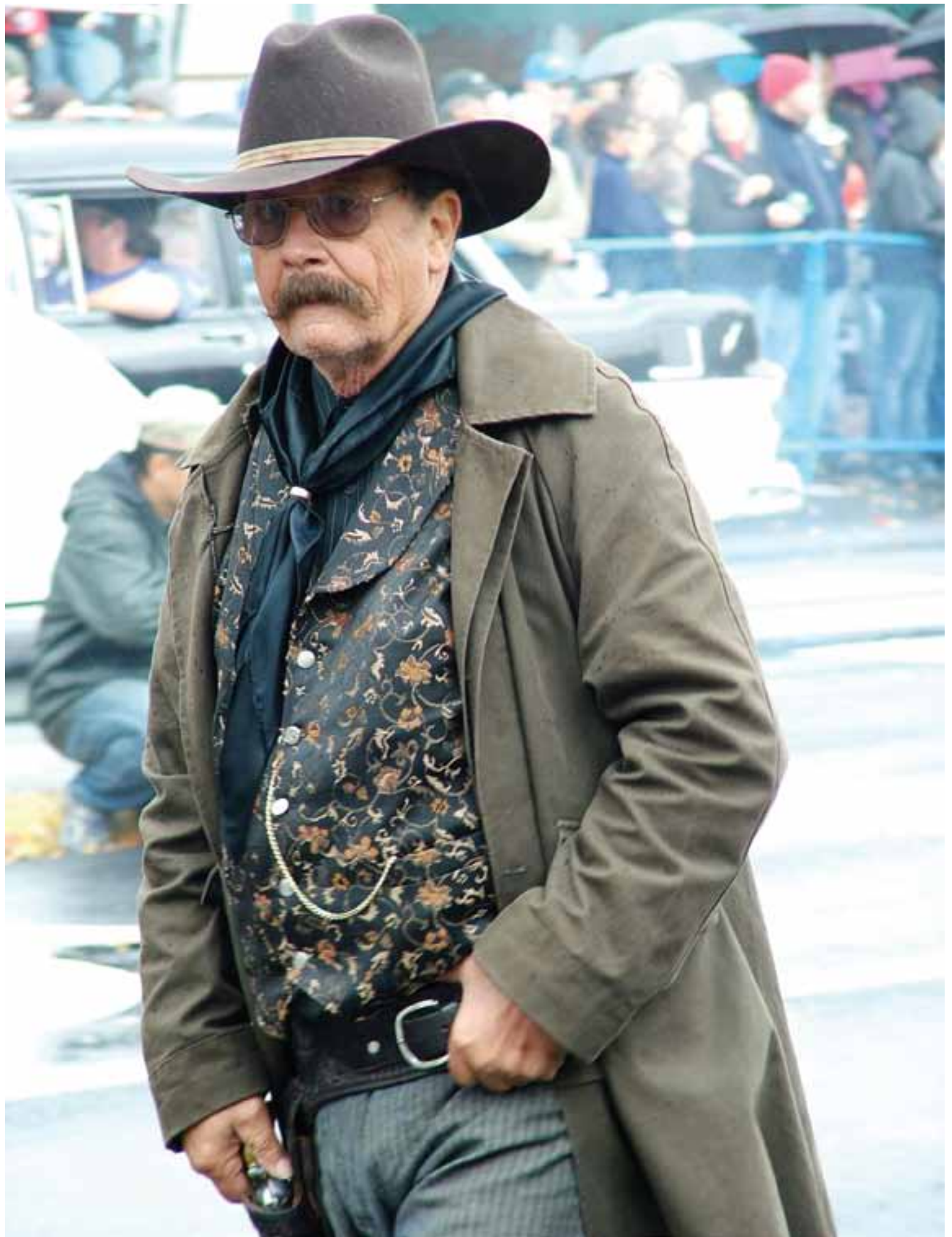
Organization \_\_\_\_\_

Organization Artown

Date \_\_\_\_\_

Date \_\_\_\_\_

**If you have any questions or concerns about this agreement, please contact Prudence Wildman, Festival Manager for Artown, at 322-1538 or [prudence@renoartown.com](mailto:prudence@renoartown.com).  
Thank you so much for your support and for being a part of Artown 2009!**







## Sample performance agreement

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

However, it is typical of the type of performance agreement that many organizations and fair or festival promoters ask their participants to sign. *If you are not satisfied with the terms of a contract or agreement, do not sign it!* Do not sign something with the promise that "We'll take care of all that stuff, don't worry!" 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, for their legal protection as well as for yours!

**Sample:**  
ArtFest of Henderson





**May 9 & 10, 2009 ❖ 10 a.m. to 5 p.m. ❖ Henderson, NV (Las Vegas Valley)**

Dear Musician,

The City of Henderson, Nevada (Las Vegas) and Frank Maguire & Associates, Inc. are proud to announce the 12th annual **ArtFest™ of Henderson** on Saturday, May 9 and Sunday, May 10, 2009 from 10 AM to 5 PM. The Festival is scheduled to be held in downtown Henderson along recently developed Water Street, at City Hall, partially in the Convention Center, and in the new Events Plaza.

**Henderson is known as “Southern Nevada’s Cultural Center”.** Located adjacent to Las Vegas in the foothills overlooking the “City of Lights”, this growing area has a current population of over 260,000 with a population total over 2 million in the metropolitan Las Vegas Valley. Henderson is home to a number of lifestyle businesses such as Ethel M. Chocolates, Lake Las Vegas, the District, Nevada State College and Inspirada, a new urban living development. New homes and businesses are being built daily to meet the growing population.

**ArtFest™ of Henderson is sponsored by the City of Henderson.** The City’s goal is to promote the growth and economic development of the Water Street District. Plans are in the works to turn the downtown area into a cosmopolitan neighborhood with shops, restaurants and art galleries.

Festival **promotions** include local radio, television and print media along with calendar listings in many publications and websites to promote the event. Handpicked artists will have a photo of their artwork and their Bio listed in this year’s press releases and website promotions. The festival program and other print collateral also feature many of these artists. Festival signs and banners will be placed around the festival site so that they are visible from the main streets.

The State of **Nevada Department of Taxation** does require payment be made at the end of the event on Sunday, May 10, 2009. (City of Henderson does not charge a sales tax) You must pay your taxes at the Festival office before leaving the site on Sunday, May 10, 2009. Late charges, returned check fees, and other tax fees do apply to all participants.

Enclosed is the Festival application. Space fees are for space only, electricity and equipment are an additional charge. Set-up for the Festival will begin at approximately 1PM after Water Street is chalked. The **PARKING LOT** off Water St is under construction. (See Map) The closest replacement parking is on Texas St. There will be general use parking in the festival area as in past years. Host hotel listing, maps, and more information will be enclosed with the acceptance letter and on our website. We have been receiving numerous responses and inquiries about the Festival so send in your applications as soon as possible. Although we try to honor space requests, layout is done all Special Location Requests placed first, all other requests placed in order of receipt.

**ArtFest™ of Henderson** features over 200 juried artists, live entertainment, delicious foods, and a “Kids Gallery” where children can explore their creative sides with interactive activities.

We look forward to seeing you in Henderson on May 9 & 10!

Sincerely,

Frank Maguire  
Festival Director

## ARTFEST™ OF HENDERSON RULES AND REGULATIONS

1. Musicians must personally attend his/her exhibit and be present during the entire two days of the Festival. \*Representatives may not attend in place of the musician. Frank Maguire & Associates, Inc. reserves the right to request photo identification to ensure compliance with this rule. (\*exceptions to this rule may only be made in the case of a physical illness or limitation which would otherwise preclude the exhibitor's participation and will only be granted through the express written authorization of the Festival Director.)
2. The music performed and sold must be consistent with samples submitted by the musician and **ArtFest™** guidelines. Frank Maguire & Associates, Inc. has the right to require that any other work be immediately removed from the show. Failure to comply may result in musician's removal from the festival and musician's right to exhibit in future festivals may be refused.
3. All music performed and sold must be original and produce by the musician.
4. A copy of all music to be performed and/or sold must be on file with "agent" Frank Maguire & Associates, Inc.
5. Musician must perform a minimum of seventy percent (70%) of the time during official Festival hours.
6. Musicians may only display or sell music or items that were accepted by the jury.
7. It is Frank Maguire & Associates, Inc. sole obligation to furnish assigned exhibit space plus general lighting, cleaning and guard service. Services of any other nature shall be requested by the musician in writing at least 30 days prior to the festival.
8. Musician shall be liable for delivery, handling, erection and removal of musician's displays and materials. All pertinent fire codes, laws, ordinances and regulation pertaining to health, fire prevention and public safety shall be strictly obeyed. Nothing shall be nailed, stapled, taped or otherwise affixed to the wall, the ground or any part of the exhibition area in such a way to damage the area.
9. Frank Maguire & Associates, Inc. prohibits the installation and operation of any exhibits not meeting its approval. Frank Maguire & Associates, Inc., in its sole discretion, may prohibit the conduct of any activity whatsoever which it deems deleterious and not in the best interest of the festival.
10. **Set-up** for the Festival may begin when all spaces in your area are marked correctly and approved by the Director, approximately 1:00 PM Friday. Due to parking restrictions during Festival hours, set-up must be completed and all vehicles removed by **9:30 AM Saturday and Sunday**. After 9:00 AM, it will be necessary for you to park outside the Festival area and carry your display in.
11. **Takedown!** The festival ends at 5:00 PM on Sunday, the streets are scheduled to reopen at 10:00 PM that same evening. All booths and equipment must be removed from the center of the street before this time. **No exceptions!** Please let the Festival staff know if you need assistance.
12. Frank Maguire & Associates, Inc. will not be liable for refunds or any other liabilities whatsoever, for failure to fulfill these terms and conditions, due to the unusable condition of the area in which the festival is to be produced, caused by, but not limited to, fire or other calamity, any act of God, public enemy, strikes, statutes, ordinances of any legal authority, or any cause beyond Frank Maguire & Associates, Inc.'s control. Insurance, if desired by musician, must be obtained by and at musician's expense. Frank Maguire & Associates, Inc. assumes no risk.
13. Musician, by signing the Entertainment Information Application, will hereby release and forever discharge **ArtFest™** of Henderson, Frank Maguire & Associates, Inc., The City of Henderson, NV, Clark County, NV, the Convention Center, and all sponsoring organizations and their directors, officers, employees, agents and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with his/her participation in **ArtFest™ of Henderson**. Frank Maguire & Associates, Inc. will not be responsible for any injury sustained by the musician and guests while within space designated for exhibits. Further, musician understands that he/she stores his/her music and equipment at his/her own risk.
14. Musician is solely responsible for the collection and remittance of sales tax to the State of Nevada. (A state representative may contact you during the festival.) **At the end of the festival Sunday, State of Nevada sales tax is due and payable at the festival office – late fees do apply.**
15. No waivers, modifications or amendments shall be valid unless approved in writing by the Director of **ArtFest™ of Henderson**. Venue for all legal proceedings arising from violations of these terms and conditions must be initiated in Clark County, Nevada.
16. **NO FEES WILL BE REFUNDED AFTER ACCEPTANCE.** All cancellations must be received in writing.

©2008 Frank Maguire & Associates, Inc. ♦ P.O. Box 3258, Tempe, AZ 85280-3258 ♦ 1-888-ARTFEST ♦ FAX (480) 968-5353 ♦ www.888artfest.com ♦

**ARTFEST™ of Henderson 2009- MUSICAL SALES APPLICATION**



**May 9 & 10, 2009 ❖ 10 a.m. to 5 p.m. ❖  
 Henderson, NV (Las Vegas Valley) ❖ Water St. between Atlantic & Basic Rd  
 DEADLINE: March 1, 2009  
[www.888artfest.com](http://www.888artfest.com)**

MUSICIAN/GROUP NAME: \_\_\_\_\_ CONTACT NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_ CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_  
 PHONE/DAY: \_\_\_\_\_ EVENING: \_\_\_\_\_ FAX: \_\_\_\_\_  
 TYPE OF MUSIC: \_\_\_\_\_ THREE (3) WORD DESCRIPTION(For Program): \_\_\_\_\_  
 E-MAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

**TO ALL APPLICANTS: TO BE CONSIDERED FOR ACCEPTANCE FRANK MAGUIRE & ASSOC. MUST HAVE A PHOTOGRAPH OF YOU PERFORMING, A CD OR AUDIO TAPE OF YOUR MUSIC, AND A PROMOTIONAL PACKAGE.**

Due to the layout of the grounds for **ARTFEST™ of Henderson**, the number of stages and the high demand for space (particularly from artists), there are a limited number of spaces available for musical sales. **APPLICATION DEADLINE IS March 1, 2008.**

Check List:	<u>On File</u>	<u>Enclosed</u>
Photo/bio	—	—
CD or Tape	—	—

**PERFORMANCE SALES FEE is \$265.00 due and payable by MARCH 1, 2009.**

**IN ADDITION, on gross sales over the amount of \$2,000.00, for both Saturday and Sunday, a five-percent (5%) fee will be due and payable at the end of the Festival day on Sunday, at the Festival Headquarters.**

**\*\* EXAMPLE: \$3,000 (Gross sales for Saturday and Sunday) - \$2,000 = \$1,000 x 5% = \$50.00 (amount of fee due.)**

**A SECURITY DEPOSIT CHECK in the amount of \$100.00 must be enclosed with the signed application/agreement. Deposit check will be returned when all fees due to Frank Maguire & Associates, Inc. are paid and musician space is cleared and clean of all equipment, supplies, products, etc. approximately 30 days after the event.**

**ENCLOSE APPLICATION, \$265.00 PERFORMANCE SALES FEE, AND \$100.00 DEPOSIT CHECK BY MARCH 1, 2009. Make checks payable to: Frank Maguire & Associates, Inc., P.O. Box 3258, Tempe, AZ 85280-3258, or you may pay by credit card.**

VISA  MASTERCARD # \_\_\_\_\_ AMT \$ \_\_\_\_\_ EXP DATE \_\_\_\_\_  
 Credit card address (if different from above) \_\_\_\_\_  
 3 digit security code on back of card \_\_\_\_\_ City, State, Zipcode

I have read and agree to abide by the **ARTFEST™** rules and regulations. I understand that this application does not guarantee a space and agree to abide by the decision made by the **ARTFEST™** jury.

\_\_\_\_\_  
**Signature - Application must be signed and dated. (Valid for credit card - if applicable.)** **Date**

**\*Note: Electric and equipment request form on the map section of the application**





## *Sample* craft fair entry forms

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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 organization organizing and 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 (slides/digital images) along with the form.
- ... Screening or jury 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.
- ... Liability – your responsibility for the safety of your display and for insuring against damage, theft, loss of property, injury, etc.

### **Samples:**

ArtFest of Henderson, Carson City Rendezvous, Greater Mesquite Festival of the Arts







Dear Artist:

The City of Henderson, Nevada, located in the Las Vegas Valley and Frank Maguire & Associates, Inc. are proud to announce the 13th annual ArtFest™ of Henderson on Saturday, May 8, and Sunday, May 9, 2010, from 10AM to 5PM. The Festival will be held in the Water Street District, in downtown Henderson and inside the Convention Center.

**Henderson is known as “Southern Nevada’s Cultural Center”.** Located adjacent to Las Vegas in the foothills overlooking the “City of Lights”, this growing area has a current population of over 260,000 with a population total over 2 million in the metropolitan Las Vegas Valley. Henderson is home to a number of lifestyle businesses such as Ethel M. Chocolates, Lake Las Vegas, the District, and Nevada State College.

**ArtFest™ of Henderson is sponsored and promoted by the City of Henderson.** The City’s goal is to promote the growth and economic development of the Water Street District.

Select artists may have an image of their artwork and their Bio or artist statement included in the **888ARTFEST.com** website and email promotions. Email [Katelyn@888artfest.com](mailto:Katelyn@888artfest.com) with information you would like included.

The State of **Nevada Department of Taxation** does require payment be made at the end of the event on Sunday, May 9, 2010. (City of Henderson does not charge a sales tax) You must pay your taxes at the Festival office before leaving the site on Sunday, May 9, 2010. Late charges, returned check fees, and other tax fees do apply to all participants.

Enclosed is the Festival application. Space fees are for space only, electricity and equipment are an additional charge. Set-up for the Festival will begin at approximately 1PM after Water Street is chalked.

**The PARKING Garage on Water Street is open with an eight foot high clearance. (See Map)** There will be general use parking in the festival area as in past years. Host hotel listing, maps, and more information will be enclosed with the acceptance letter and on our website. We have been receiving numerous responses and inquiries about the Festival so send in your applications as soon as possible. Although we try to honor space requests, layout is done by placing all Special Location Requests first, all other requests placed in order of receipt.

**ArtFest™ of Henderson** features over 200 arts and crafts booths, live entertainment, delicious foods, a new Made in Nevada section, and a “Kids Gallery” where children can explore their creative sides with interactive activities.

We look forward to seeing you in Henderson on May 8 & 9!

Sincerely,

A handwritten signature in cursive script that reads "Frank Maguire".

Frank Maguire  
Festival Director

**ARTFEST™ OF HENDERSON, 13<sup>th</sup> Annual**

Henderson, NV Las Vegas Valley May 8 & 9, 2010

APPLICATION FOR EXHIBIT SPACE

DEADLINE: Friday, February 26, 2010

[WWW.888ARTFEST.COM](http://WWW.888ARTFEST.COM)

E-MAIL - [INFO@888ARTFEST.COM](mailto:INFO@888ARTFEST.COM)

(See parking changes on map)

NAME: \_\_\_\_\_ BUSINESS NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_ CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_  
 PHONE: Home ( ) \_\_\_\_\_ Business ( ) \_\_\_\_\_ FAX ( ) \_\_\_\_\_  
 E Mail Address: \_\_\_\_\_ Web Site: \_\_\_\_\_

SHARING A SPACE? Yes No With whom? \_\_\_\_\_ (If yes, must be mailed together.)

WILL YOU PARTICIPATE IF THE ARTIST YOU ARE SHARING WITH IS NOT ACCEPTED? Yes No

CATEGORY: A separate application is required for each category

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> Ceramics             | <input type="checkbox"/> Drawing/Pastels                   | <input type="checkbox"/> Fiber/Textiles/Batik |
| <input type="checkbox"/> Glass                | <input type="checkbox"/> Jewelry                           | <input type="checkbox"/> Fashion              |
| <input type="checkbox"/> Graphics/Printmaking | <input type="checkbox"/> Mixed Media (2 Dimensional only)  | <input type="checkbox"/> Leather              |
| <input type="checkbox"/> Metalwork            | <input type="checkbox"/> Painting (Oil/Acrylic/Watercolor) | <input type="checkbox"/> Photography          |
| <input type="checkbox"/> Sculpture            | <input type="checkbox"/> Wood                              | <input type="checkbox"/> Artistic Originals*  |
- (\*Does not fit the above categories)

**IMAGES OF ARTWORK:** Enclose 4 images slides/photos/or CD of your ARTWORK and 1 image of your WORK IN BOOTH DISPLAY, numbered to correspond with the following descriptions.

- |   |                  |                        |
|---|------------------|------------------------|
| 1 | _____ \$ _____   | _____                  |
|   | DIMENSIONS PRICE | LIST/PROCESS/MATERIALS |
| 2 | _____ \$ _____   | _____                  |
|   | DIMENSIONS PRICE | LIST/PROCESS/MATERIALS |
| 3 | _____ \$ _____   | _____                  |
|   | DIMENSIONS PRICE | LIST/PROCESS/MATERIALS |
| 4 | _____ \$ _____   | _____                  |
|   | DIMENSIONS PRICE | LIST/PROCESS/MATERIALS |
- 5 IMAGE OF WORK IN BOOTH OR COMPLETE DISPLAY SETTING. (**IMPORTANT:** Presentation valued)

DEMONSTRATE THE MAKING OF YOUR ART? Yes No (If yes, extra consideration for additional space.)

SPECIAL LOCATION REQUEST? Yes No (If yes, mark enclosed map and describe in detail your request).

(Special Location Requests will be billed \$125 after layout process is complete.)

- ENCLOSE FEES:  \$35 Processing Fee -NON REFUNDABLE- separate check please  
 \$80 Late Processing Fee -NON REFUNDABLE (if postmarked after 2/26/10)  
 \$35 Electric 15 amps or less

- PLEASE MARK APPROPRIATE BOX
- |                                      |   |
|--------------------------------------|---|
| <input type="checkbox"/> 10x10 \$450 | inside Convention center includes electric                                  |
| <input type="checkbox"/> 10x15 \$600 | inside Convention center includes electric                                  |
| <input type="checkbox"/> 10x10 \$350 | on Water St. (additional charge for electric and/or equipment)              |
| <input type="checkbox"/> 10x15 \$500 | on Water St. (additional charge for electric and/or equipment)              |
| <input type="checkbox"/> 10x10 \$280 | in MADE IN NEVADA section (additional charge for electric and/or equipment) |
| <input type="checkbox"/> 10x15 \$430 | in MADE IN NEVADA section (additional charge for electric and/or equipment) |

VISA  MASTERCARD # \_\_\_\_\_ AMT \$ \_\_\_\_\_ EXP DATE \_\_\_\_\_  
 Credit card address (if different from above) \_\_\_\_\_  
 3 digit security code on back of card \_\_\_\_\_ City, State, Zip Code

A \$45 fee will be assessed on all returned checks. Please make checks payable to: **Frank Maguire & Associates, Inc.**

ENCLOSE three (3) Envelopes, two (2) #10 business size SELF-ADDRESSED STAMPED ENVELOPES with postage for festival notification and one (1) self-addressed ADEQUATELY SIZED AND STAMPED SELF-ADDRESSED ENVELOPE for the return of images/samples, along with application, and fees to: **Frank Maguire & Associates, Inc., P.O. Box 3258, Tempe, AZ 85280-3258**

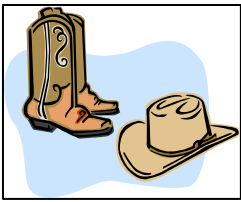
I have read and agree to abide by the Art Festival rules and regulations enclosed. I understand that this application does not guarantee a space and agree to abide by the decision made by the Art Festival jury. I understand that slides are juried in order received.

Signature - **Application must be signed and dated.** (Valid for Credit Card - if applicable.) DATE \_\_\_\_\_

**ARTFEST™ 2010 OF HENDERSON  
RULES AND REGULATIONS**

1. **Artist must personally attend** his/her exhibit and be present during the entire two (2) days of the festival. Representatives may not attend in place of the artist. Frank Maguire & Associates, Inc. reserves the right to request photo identification to ensure compliance with this rule. (Exceptions to this rule may only be made in the case of a physical illness or other limitation, which would otherwise preclude the artist's participation and will only be granted through the express written authorization of the festival director.)
2. All work exhibited must be **original artwork** produced by the artist and be reflective of the slides submitted. No imports or manufactured goods are allowed. Work, which has been produced with commercial kits, molds, patterns, plans, prefabricated forms or other commercial methods, are not permitted. No unlimited offset reproductions may be exhibited.
3. Only **limited edition prints** (limit 750), executed in processes involving handwork by the artist, will be permitted, but only if they have been properly signed and numbered. At least 60% of artist's work, readily visible to the public, must be original.
4. Frank Maguire & Associates, Inc. retains the right to use **images** submitted by the artist for use in advertising and promotion of the festival. In this case, your images may not be returned.
5. Artist shall be liable for delivery, handling, erection, and removal of artist's displays and materials. **All pertinent fire codes, laws, ordinances and regulations pertaining to health, fire prevention and public safety shall be strictly obeyed.** Nothing shall be nailed stapled, taped or otherwise affixed to the walls, ground or any part of the exhibition area in such a way to damage the area. Frank Maguire & Associates, Inc. prohibits the installation and operation of any exhibits not meeting its approval. Frank Maguire & Associates, Inc., in its sole discretion, may prohibit the conduct of any activity whatsoever which it deems deleterious and not in the best interest of the festival.
6. **Set-up** for the festival may begin when all spaces in your area are marked correctly and approved by the director, approximately 1PM Friday after Water Street is chalked. Due to police and fire department parking restrictions during festival hours, set-up must be completed and all vehicles removed from the festival area by 9AM both Saturday and Sunday. After 9AM it will be necessary for you to park outside the festival area and carry your artwork and display in. **NO EXCEPTIONS!!** Vehicles in festival after 9AM will be tagged & towed.
7. **Takedown** for the festival begins at 5PM on Sunday. The streets are scheduled to reopen at 10PM that same evening. All booths and artwork must be removed from the street before this time; you may utilize sidewalks to comply with this rule. **NO EXCEPTIONS!** Please let the festival staff know, in advance, if you will need assistance.
8. **The City of Henderson, NV and Frank Maguire & Associates, Inc. will not be liable** for refunds or any other liabilities whatsoever for failure to fulfill these terms and conditions, due to the unusable condition of the area in which the festival is to be produced. Caused by, but not limited to, fire or other calamity, any act of God, public enemy, strikes, statutes, ordinances of any legal authority or any cause beyond the City of Henderson, NV or Frank Maguire & Associates, Inc.'s control. Insurance is required and must be obtained by and at the artist's expense. The City of Henderson, NV and Frank Maguire & Associates, Inc. assumes no risk.
9. Artist, by signing this application, will hereby **release and forever discharge ArtFest™**, Frank Maguire & Associates, Inc., Clark County, et.al, the City of Henderson, NV and all sponsoring organizations and their directors, officers, employees, agents, and volunteers from any responsibility, personal liability, claims, loss or damage arising out of or in conjunction with his/her participation in ArtFest™. Frank Maguire & Associates, Inc. or the City of Henderson, NV will not be responsible for any injury sustained by the artist and/or guests while within area designated for exhibits. Further, artist understands that he/she stores his/her artwork at his/her own risk.
10. **Artist is responsible for collection & remittance of State of Nevada Sales Tax to Frank Maguire & Associates Inc. at the end of show on Sunday by 7PM.** Nevada State taxes are due at end of show on Sunday and if they are paid late, the participating vendor will be charged a \$50.00 fee plus additional fees charged by the state of Nevada. FYI: NO sales tax due for the city of Henderson.
11. No waivers, modifications or amendments shall be valid unless approved in writing by the director of ArtFest™. Venue for all legal proceedings arising from violations of these terms and conditions must be initiated in Clark County, Nevada.
12. **NO FEES WILL BE REFUNDED AFTER ACCEPTANCE.** All cancellations must be received in writing. Space fees will be returned to all applicants not accepted to the festival. The \$35 application fee or \$80 late application fee, if applicable, are **non refundable**. There is a \$45 fee on all returned checks. Additional fees apply for returned checks related to Nevada State taxes.

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**CARSON CITY RENDEZVOUS**  
**JUNE 12, 13, 14, 2009**  
**MILLS PARK, CARSON CITY, NEVADA**  
**GENERAL CRAFT EXHIBITOR CONTRACT**

The 26<sup>th</sup> Anniversary Carson City Rendezvous is a family event celebrating the western history of northern Nevada. Crafts, food, music, mountain men, Civil War volunteers, Native Americans, gunfighters, and more.

APPLICANT NAME: \_\_\_\_\_  
 BUSINESS NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 CITY: \_\_\_\_\_  
 ST: \_\_\_\_\_ ZIP: \_\_\_\_\_

DAY TEL: \_\_\_\_\_  
 EVE TEL: \_\_\_\_\_  
 FAX: \_\_\_\_\_  
 CELL: \_\_\_\_\_  
 E-MAIL: \_\_\_\_\_

**Check ALL that apply:**

- |  |   |
|--|---|
| <input type="checkbox"/> Western Theme   | <input type="checkbox"/> Jewelry:<br><input type="radio"/> Gold <input type="radio"/> Silver <input type="radio"/> Gems & Stones <input type="radio"/> Faux |
| <input type="checkbox"/> Accessories including Bags and Hats   | <input type="checkbox"/> Kitchen and Cooking Items  |
| <input type="checkbox"/> Books and Photos  | <input type="checkbox"/> Pet Items  |
| <input type="checkbox"/> Candles   | <input type="checkbox"/> Pottery and Statues  |
| <input type="checkbox"/> Clothing:<br><input type="radio"/> Ladies Clothes <input type="radio"/> Men's Clothes<br><input type="radio"/> Children's Clothes <input type="radio"/> Vintage | <input type="checkbox"/> Product Samples  |
| <input type="checkbox"/> Country Crafts  | <input type="checkbox"/> Quilts and Flags   |
| <input type="checkbox"/> Dolls and Doll Clothes  | <input type="checkbox"/> Sunglasses, Toys, Novelties and Figurines  |
| <input type="checkbox"/> Fine Arts   | <input type="checkbox"/> Swords and Knives  |
| <input type="checkbox"/> Folk Art  | <input type="checkbox"/> T-shirts, sweatshirts, etc.  |
| <input type="checkbox"/> Furniture   | <input type="checkbox"/> Other – please describe  |
| <input type="checkbox"/> Glass and Crystal Items   |   |
| <input type="checkbox"/> Home & Garden Accessories   |   |

If you have never exhibited at Rendezvous before, enclose a non-returnable photo of your merchandise or product(s) or booth display.

**We reserve the right to restrict vendors.**

**CONDITIONS FOR RENTING BOOTH SPACE:**

1. We must receive your application by May 15, 2009. **Full payment is due with return of this form.** There are **no refunds**.
2. We reserve the right to assign booth spaces according to a master plan. Vendors are **not permitted to relocate** their booths or sell outside of their assigned area. Subletting is prohibited.
3. Rendezvous will supply the 3-day license for this event and we will supply sales tax forms as required by the State Board of Equalization. Any other permits/licenses are the responsibility of the individual vendor. If you have a Nevada Tax ID, please bring your Nevada Tax ID number to complete the State-provided forms.
4. We will allow only those items stated and approved in this application to be sold. Rendezvous reserves the right to limit items sold to prevent over-duplication. Prices must be posted in a legible manner. Booths must be properly manned at all times.
5. Rendezvous will provide security overnight, but Arlington Group Events LLC and Carson City Rendezvous, Inc. assume **no responsibility** for loss or damage to the property of exhibitors. Valuables should be put away for safe keeping each night.
6. This is **NOT** a dog-friendly park. Please make other arrangements for your pet.
7. This festival will be held outdoors on grass. Vendors must be completely self-contained. Power, lights and water are **not** guaranteed. If you need power, check here  **and add fee to booth fee, below. 110 v ONLY.** Please describe your electrical needs **in detail**:  
 \_\_\_\_\_
8. Assigned booth space and surrounding area must be left **clean**; don't leave anything behind. Vendors who do not comply will not be invited back.
9. Vendors will receive timely confirmation via phone, fax, e-mail, or post card that your application was received and that you are accepted. Notice of booth placement and set-up times will be sent approximately 10 days to 2 weeks before the event.

<b>General Crafter - \$250 per 10 x 10 space.</b>	Space Fee \$ _____ for _____ 10x10 space(s)
Power - \$50	Power Fee \$ <u>50.00</u> (Note: NO power without payment)
Corners - \$20 each	Corner Fee \$ _____ for _____ corner(s) <input type="checkbox"/> Left / <input type="checkbox"/> Right
	<b>TOTAL \$ _____</b>

Make check payable to the **Carson City Rendezvous**.

Return full payment and form to:

**Carson City Rendezvous**  
**P.O. Box 4156**  
**Carson City, NV 89702-4156**

For further info, call 775.887.1294 or fax: 775.887.1896 or e-mail: [agevents@sbcglobal.net](mailto:agevents@sbcglobal.net) or visit [www.EventsNevada.com](http://www.EventsNevada.com)

To charge your credit card, please supply the following information:

MasterCard or  Visa  
 Card Number: \_\_\_\_\_

Print Name: \_\_\_\_\_  
 Exp Date: \_\_\_\_\_ / \_\_\_\_\_ (As it appears on the credit card)  
 Signature: \_\_\_\_\_

*(Note: Charge card will be billed by Arlington Group)*



# Artist and Crafters Booth Application

Please complete and return with payment.

NAME \_\_\_\_\_

BUSINESS NAME \_\_\_\_\_ DEMO IN BOOTH? Yes \_\_\_\_\_ No \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE ( ) \_\_\_\_\_ CELL ( ) \_\_\_\_\_ E-MAIL \_\_\_\_\_

CATEGORY OF WORK \_\_\_\_\_

WORK PRICED FROM \$ \_\_\_\_\_ TO \$ \_\_\_\_\_

We will try to accommodate special requests, however, booths spaces will be assigned on a FIRST COME FIRST SERVED BASIS!

PLEASE TELL US BRIEFLY ABOUT YOURSELF AND YOUR WORK:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

PLEASE ENCLOSE THE FOLLOWING WITH THIS COMPLETED APPLICATION FORM:

- \$ 125 Check for Booth Space Fee\*  \$ 90 Check per vendor in Shared Booth Space Fee\*
- One Artist/ian Two Artists, Maximum, Separate Application is Required
- Photo or Sketch of Booth  Three (3) Photos of artwork for sale in Booth  Self-Addressed, Stamped Envelope

\*\$25 of Booth Fees is non refundable. If your application is not accepted, remaining booth fees (as applicable) and photos will be returned in your self addressed, stamped envelope after your application check has cleared.

Please circle one answer: I will set up my booth on Friday, October 9th, after 3 pm. YES NO

OFFICE USE ONLY CHECK # _____ RECEIVED ON _____
--

I have read the Greater Mesquite Arts Foundation information and policies. I agree if accepted as an exhibitor, to abide by and comply with all requirements, rules and regulations as stated in The Greater Mesquite Festival of the Arts 2009 Forms herein.

SIGNED \_\_\_\_\_

PRINT NAME \_\_\_\_\_

DATE \_\_\_\_\_

Submit Application and Fees to:  
**GREATER MESQUITE ARTS FOUNDATION**  
 PO BOX 3081  
 MESQUITE, NV 89024



Advancing the ARTS in Mesquite  
 www.GMAF.net  
 email: greatermesquiteartsfoundation@gmail.com

## Information you need to know as an exhibitor

### ACCEPTED CATEGORIES INCLUDE:

Painting · Drawing · Collage · Photography · Printmaking · Ceramics · Glass · Metal · Sculpture · Woodworking · Leather · Basketry · Fiber & Fabrics · Weaving · Jewelry · Stained Glass · Calligraphy  
Art/Crafts in other categories may be approved and booths displaying similar products will be limited to provide a greater variety of items for sale at the festival.

ABSOLUTELY NO COMMERCIAL PRODUCTS WILL BE ACCEPTED OR ALLOWED.  
ALL WORKS MUST BE ORIGINAL AND MADE BY THE VENDOR/ARTIST.

### Application Deadline is 3:00 pm on Friday, August 7, 2009

THE APPLICATION: Must include the following:

- Completed & signed entry form.
- Fees paid to: Greater Mesquite Arts Foundation  
\$125 Booth Space fee, or Two \$90 Booth Space fees.
- Three (3) recent photographs of each medium to be displayed in booth. Photos must be clear with accurate color and detail
- One (1) clear photo or sketch of booth after erected.
- Self-addressed stamped envelope.

Accepted exhibitor cancellations made after September 5, 2009 will not be eligible for refunds.

Jury selections will occur by August 14, 2009. You will be notified by mail, no later than August 21 if you have or have not been selected.

The festival's art jury will consist of regional artists who determine acceptability from your submitted photos.

### FESTIVAL POLICIES:

- The festival will occur regardless of weather conditions.
- Registration will be held in the information booth at the park entrance.
- Booth spaces must be claimed by 8:00 a.m. (Pacific Time) on Saturday, October 10, 2009 or risk forfeiture.
- Exhibitors must display their own work and booth must be occupied by artist or artist's representative during scheduled festival hours. The festival will not be responsible for any damage or loss to exhibitors work. Your signature upon Artist Application is your signed waiver of responsibility.
- All exhibitors are required to pay 7.75% Nevada Sales Tax. Exhibitors will be provided with and are required to fill out a "One Time Sales Tax Return" to comply with Nevada tax laws.
- The festival reserves the right to film, photograph, and reproduce artwork for festival purposes.
- All entries will be screened by selection committee. Appointed evaluators will verify work displayed as being that presented in entry form. If displayed art differs significantly from photos presented or is unacceptable by evaluators, the Festival Organizing Committee reserves the right to dismiss said display and vendor.
- Playing of recorded music is prohibited.
- Animals and pets other than sight assisting guide dogs are prohibited.
- Returned checks will result in immediate cancellation.
- No food or edible items may be sold or distributed by any other than designated food vendors.
- All applicants upon signing and submission of official application form, consent to be bound by these regulations and will abide by them throughout the festival. Festival policies apply equally to all exhibitors and food vendors.
- Any exhibitors or vendors who do not abide by the festival policies contained herein will be excused from the show without refund.
- No overnight RV parking will be allowed at the park and no vehicles will be allowed on the grounds during Festival hours.

### BOOTH SPACE:

- Booth spaces are 12' x 12'.
- The fee is \$125 per booth space, or two \$90 fees for a shared space. This includes a non-refundable \$25 registration fee.
- Booths must be free standing and secured against wind. No power will be provided.
- Booth space locations will be determined by the festival selection committee at the time the applicant's work is juried.
- Booths must be set up by 9:00 a.m. on Saturday, October 10, 2009.
- All vendors must be able to load and unload and set up their own booths or supply their own assistants.  
provide their own handcarts if necessary. **No street vehicles will be allowed on the Festival grounds.**
- Booths may be taken down AFTER 4:00 p.m. on Sunday, October 11 but no later than 6 pm.



## *Sample* vendor application

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If you are going to be selling something at a fair or festival, you may need to apply separately as a “vendor” or “seller,” rather than as a participant, performer, or demonstrator. As a vendor, you may be required to obtain a local license and to collect sales tax on all items sold. You may be required to provide proof of liability and property damage insurance, and to comply with local ordinances regarding community standards and fire protection.

Read any and all application materials carefully before you commit to being a vendor.

**Sample:**  
Clark County “Life in Death Festival”







# VENDOR APPLICATION

## Life in Death Festival

November 1 & 2, 2009

4 p.m. – 9 p.m.

### BOOTH SPACE APPLICATION

Company Name: \_\_\_\_\_ Contact: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email Address: \_\_\_\_\_

TAX ID# and business license # \_\_\_\_\_

Non Profit ID # \_\_\_\_\_

**Exhibitor Requirements:** Booth rate is available according to the following scale. **You must supply your own tent, tables, extension cords and chairs. Applications must be filled out completely or it will not be processed. Clark County provides booth space only!** Pricing includes space and working passes. If you are a NEW vendor with Clark County Parks and Recreation you will need to include a photograph of your set up, products and booth. You will be notified if accepted.

### BOOTH COSTS

**10' X 10' - \$100.00 (INCLUDES 2 WORKING PASSES)**

**10' X 20' - \$200.00 (INCLUDES 4 WORKING PASSES)**

Please list below what you will be selling at your booth. If you are a NEW vendor with Clark County Parks and Recreation you will need to include a photograph of your set up or an example of your product.

### VENDORS PLEASE LIST ALL ITEMS TO BE SOLD WITH PRICING.

*(All exhibitors must fill out this section)*

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

4. \_\_\_\_\_ 5. \_\_\_\_\_ 6. \_\_\_\_\_

The Clark County Parks & Recreation Winchester Cultural Center, reserves the right to refuse any application.  
For more information please call Winchester (702) 455-7340.

# VENDOR APPLICATION

## Life in Death Festival

November 1 & 2, 2009  
4 p.m. – 9 p.m.

### ELECTRICAL WORKSHEET

(All exhibitors must fill out this section)

Please list all electrical items to be used and their wattage. (Check the sticker on the back of the appliance.) Standard power is included in your booth rental. Standard power is 20 Amps. Please check the appropriate box below:

Standard 20 Amps       Additional 20 Amps       Additional 30 Amps

If you are caught taking more power than you have requested on your application you will be removed from the event, all fees will be forfeited and face possible exclusion from future Clark County events.

Appliance \_\_\_\_\_ Watts \_\_\_\_\_      Appliance \_\_\_\_\_ Watts \_\_\_\_\_

Appliance \_\_\_\_\_ Watts \_\_\_\_\_      Appliance \_\_\_\_\_ Watts \_\_\_\_\_

#### PAYMENT:

Upon Acceptance of the Application or by October 6, 2009

**Please make cashiers check or money order payable to:**  
**CLARK COUNTY PARKS & RECREATION**

Return your completed application and copies of insurance, permits, and additional requirements.

#### Mail to:

Clark County Parks and Recreation  
Winchester Cultural Center  
Attn: Irma Wynants  
3130 S. McLeod Dr, Las Vegas, Nevada 89121  
FAX: (702) 455-7344  
Phone: (702) 455-7340

**All completed vending applications must be returned to Clark County Parks & Recreation's Winchester Cultural Center no later than 5:00 PM on September 22, 2009. Upon acceptance the deadline for submitting the payment is October 6. Do not send payment with the application. You will be notified as to if your application is accepted or not and then the payment is due.**

**Application deadline: September 22, 2009**

The Clark County Parks & Recreation Winchester Cultural Center, reserves the right to refuse any application.  
For more information please call Winchester (702) 455-7340.

# VENDOR APPLICATION

## Life in Death Festival

November 1 & 2, 2009

4 p.m. – 9 p.m.

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### TERMS AND CONDITIONS FOR ALL VENDORS

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1. **Vendor shall submit the required fee by October 6, 2009 or their vending space will be forfeited. No acceptance after this date for anyone for any reason. Cancellation by vendor after this date will result in forfeiture of any fees paid.**
2. Vendor is required to be open on November 1 and 2, 2009 for the entire event. CLOSING BEFORE THE END OF THE EVENT, OR STAYING OPEN AFTER THE END OF THE EVENT IS GROUNDS FOR EXCLUSION FROM PARTICIPATION AT FUTURE EVENTS.
3. Vendor must post prices in a legible manner and in a visible space on their booth. Vendors will only be allowed to sell items that have been approved in writing by the staff.
4. **INSURANCE:** Vendor will provide public liability and property damage insurance naming Clark County and Las Vegas Metropolitan Police as additional-insured in an amount not less than One Million Dollars (\$1,000,000) per occurrence, Two Million Dollars (\$2,000,000) aggregate. The certificate of insurance must be received by the Department of Parks and Recreation no later than five (5) working days prior to the event. Vendor is solely responsible for any personal property at all times.
5. Clark County will not allow the sale of merchandise at the event that offends community standards or depicts illegal drug use or paraphernalia.
6. **FIRE INSPECTION: Vendors** will be required to have on site a fire extinguisher with a minimum rating of 2A10B:C AND a licensed Nevada fire protection company must have serviced it within the last year. These extinguishers must bear a tag with the servicing information. If you will be using any type of frying appliance, including commercial grade deep fryers, woks, pots, etc. they will need a fire extinguisher that is a K class, in addition to the C class. A licensed Nevada state fire protection company must also have serviced this extinguisher within the last year, and a No Smoking sign must be posted. *Please see attached addendum for additional fire code requirements.*
7. **SUBLEASING:** Vendor may not sublease their space unless pre-arranged with Clark County Parks & Recreation. Sublease in this use includes renting, sharing, donating or in any way allowing another company or person to display or advertise in an exhibitor's space.
8. **INDEMNIFICATION:** Contractor agrees, by accepting this application, regardless of coverage under any insurance policy, to pay all costs necessary to indemnify, defend and hold Clark County and/or the Las Vegas Metropolitan Police Department (as applicable) harmless from all claims, demands, losses, actions, attorney's fees, cost and expenses based on or arising out of any acts, errors, omissions, fault, or negligence of contractor or its principals, employees, subcontractors or other agents while performing services under this contract.

The Clark County Parks & Recreation Winchester Cultural Center, reserves the right to refuse any application.  
For more information please call Winchester (702) 455-7340.

9. No political signs are permitted.

# VENDOR APPLICATION

## Life in Death Festival

November 1 & 2, 2009  
4 p.m. – 9 p.m.

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### TERMS AND CONDITIONS FOR ALL VENDORS

- 10. ELECTRICAL REQUIREMENTS:** Vendors on request will receive 110 volt 20 amp electrical service (20amps = 2000 watts). If you require additional or other electrical hookup, there will be an additional charge. *(Please see Electrical Information section for fees).*
- 11. HEALTH PERMIT:** Food Vendors (including bottled water, soda, etc.) must obtain a temporary food permit from the Health Authority. Events operated on County Property should obtain a temporary permit from the Clark County Health District. These temporary food permits must be available on site. The Clark County Health District will charge a late fee for permits not obtained 7 days in advance. You will not be allowed to open if you do not have a health permit. Health District Regulations must be followed during the event. Any questions regarding temporary permits should call the Health Department at 702-383-1251.
- 12.** You are subject to state sales tax whenever applicable. If you are forced to close by any government agency for failure to obtain your necessary permits and/or licenses, Clark County is not liable and will not refund fees. Any questions should be directed to Nevada's Department of Taxation at 702-486-2300.
- 13.** The sale of alcoholic beverages of any kind is strictly prohibited. Failure to comply with beverage rules will result in forfeiture of vending fees and expulsion from the event.
- 14.** Consumption of alcoholic beverages by vendors at their booth is prohibited.
- 15.** Potable water is available on a limited basis. Use of potable water will require written advance notice.
- 16.** All business, or other activity, for which the vendors have rented space must be conducted within the designated booth space only! No distribution, canvassing, flyers or vending of any kind may be done strolling through the festival grounds.
- 17.** Set-up information will be mailed to you on acceptance.
- 18.** Vendors will be allowed to set up on Sunday, November 1 and 2 from 12PM to 4PM. After setup hours you will have to hand truck merchandise to your booth. Break down will be on Monday, November 2, from 9PM to 11PM.
- 19. Vendor vehicles will only be allowed in the festival area during the above hours, they will not be allowed to remain on the grass during the festival or past the setup deadline. All cars will have to be off site no later than 4 PM on Sunday, November 1, 2009. NO EXCEPTIONS!**
- 20.** Vendors must provide their own tents, tables, extension cords, chairs, shade cover/tent, lights, etc.
- 21.** All vendor vehicles must park in the designated area for vendors, which shall be a minimum of 50 feet from event perimeters. All vendor vehicles are subject to search by security personnel.

**The Clark County Parks & Recreation Winchester Cultural Center, reserves the right to refuse any application.  
For more information please call Winchester (702) 455-7340.**

**VENDOR APPLICATION**  
**Life in Death Festival**  
November 1 & 2, 2009  
4 p.m. – 9 p.m.

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**Submission of this application does not guarantee a space. I have read this entire application and shall comply with all terms and conditions.**

Business Name: \_\_\_\_\_

Date: \_\_\_\_\_

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Signature: \_\_\_\_\_

**The Clark County Parks & Recreation Winchester Cultural Center, reserves the right to refuse any application.  
For more information please call Winchester (702) 455-7340.**

# UNIFORM FIRE CODE

## SECTION 3202- DEFINITIONS

**CANOPY** is a temporary structure enclosed or shelter constructed fabric or pliable materials supported by any manner, except by air or the contents it protects, and is open without sidewalls or drops on 75 percent or more of the perimeter.

## SECTION 3205- ACCESS, LOCATION AND PARKING

**3205.2 Location and Parking.** Tents shall not be located within 20 feet (6096 mm) of property lines, buildings, temporary membrane structures, other tents and canopies, parked vehicles or internal combustion engines. For the purpose of determining required distances, support ropes and guywires shall be considered as part of the temporary membrane structure, tent or canopy.

## SECTION 3208-PORTABLE FIRE EXTINGUISHERS

Portable fire extinguishers shall be provided in accordance with Sections 1002 and 1005.2.7.

## SECTION 3211- MEANS OF EGRESS

Curtains shall be free sliding on a metal support. The support shall be a minimum of 8 feet (2438 mm) above the floor level at the exit. The curtains shall be so arranged that, when open, no part of the curtains obstruct the exit.

## SECTION 3213- MEANS OF EGRESS ILLUMINATION

Means of egress shall be illuminated with light having an intensity of not less than 1 foot-candle (10.76 lx) at floor level while the structure is occupied. Fixtures required for means of egress illumination shall be supplied from a separate circuit or source of power when required by Section 3214.2.

## SECTION 3214- EXIT SIGNS

**3214.2 Illumination.** Exit signs in temporary membrane structures, tents and canopies with occupant loads of more than 100 persons shall be of an approved self-luminous type or shall be internally or externally illuminated by fixtures supplied in the following manner:

## SECTION 3215- SOURCE OF IGNITION

**3215.1 Smoking.** Smoking shall not be permitted in temporary membrane structures, tents or canopies or in adjacent areas where hay, straw, sawdust or other combustible materials are stored or used. NO SMOKING signs shall be conspicuously posted.

The Clark County Parks & Recreation Winchester Cultural Center, reserves the right to refuse any application.  
For more information please call Winchester (702) 455-7340.

# UNIFORM FIRE CODE

## SECTION 3216- COOKING AND HEATING

**3216.1 General.** Cooking and heating shall be in accordance with Section 3216. Cooking and heating equipment, tanks, piping, hoses, fittings, valves, tubing and other related components shall be approved or in accordance with the Mechanical Code.

**3216.3.1** Cooking and heating equipment shall not be located within 10 feet (3048 mm) of exits or combustible materials.

**3216.3.2** Tents where cooking is performed shall be separated from temporary membrane structures, other tents and canopies by a minimum of 20 feet (6096 mm).

**3216.3.3** Outdoor cooking that produces sparks or grease-laden vapors shall not be performed within 20 feet (6096 mm) from a temporary membrane structure, tent or canopy.

## SECTION 3217- FLAMMABLE AND COMBUSTIBLE LIQUIDS

**3217.2 Flammable and Combustible Liquid Storage.** Flammable and combustible liquids shall be stored outside in an approved manner not less than 50 feet (15,240 mm) from temporary membrane structures, tents and canopies. Storage shall be in accordance with Article 79.

**3217.3 Refueling.** Refueling shall be performed in an approved location not less than 20 feet (6096 mm) from temporary membrane structures, tents, and canopies.

## SECTION 3219- GENERATORS

Generators and other combustion power sources shall be separated from temporary membrane structures, tents and canopies by a minimum of 20 feet (6096mm) and be isolated from contact with the public by fencing, enclosure or other approved means.

## SECTION 3221- HOUSEKEEPING

**3221.4 Waste Material.** The floor surface inside temporary membrane structure, tent or canopy and the grounds outside and within a 30-foot (9144 mm) perimeter shall be kept clear of combustible waste. Such waste shall be stored in approved containers until removed from the premises.

The Clark County Parks & Recreation Winchester Cultural Center, reserves the right to refuse any application.  
For more information please call Winchester (702) 455-7340.







## Sample release forms

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There are basically two types of “release” forms that you may be asked to sign when participating in an event:

- ... One that gives your permission to the event organizer or sponsor to include your image and/or audio or video recordings of you made during the event in an archive or in future publications, exhibitions, or media productions;
- ... One that waives and releases the event organizer/sponsor and their officers and employees from any liability for personal injuries or damages that you might sustain or incur as a participant in this event.

Read these carefully to make sure that you know your rights and what you are either permitting or waiving.

### **Samples:**

Clark County “Life in Death” Festival – 2009 *Calavera* Contest  
*Ofrenda* Contest Rules and Indemnification Agreement



# RELEASE FORM

## 2009 Calavera Contest

A *calavera* is a traditional Mexican poem about death. *Calaveras* are humorous, sarcastic and satirical. A *calavera* is usually written about a living person who is well-known to the expected audience as though that person had died and is being memorialized in the *calavera*. In summing up the person's life and death (their death is usually important in the poem, and Death is a woman), the satire can range from a gentle tease to a ferocious attack. The person can be an internationally famous politician or someone who is just known to a few people, depending on the intended audience. *Calaveras* are, of course, traditionally written in Spanish, but this competition is also open to *calaveras* in English. Any *calaveras* submitted must be original and written by the submitter.

Length: Maximum 40 lines rhymed or unrhymed. Deadline to enter the contest is Oct. 9. The contest is open to everyone. An author submitting a *calavera* retains the copyright to the poem, but grants the Life in Death event permission to use it for publicity, promotion, and educational projects for an indefinite period.

Thank you for participating in the Life in Death *Calavera* Contest. By signing the form below you give your permission to include any recordings, photographs, or other materials made during this project in a public archive where they will be available to Clark County staff, researchers, and the public, for scholarly, educational publicity purposes, including publications, exhibitions, and media productions. By giving your permission, you do not give up any copyright or performance rights that you may hold.

I agree to the uses of these materials as described above.

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Signature

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Date

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Printed Name

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Address

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Phone & Email Address

## Ofrenda Contest Rules

- *Ofrenda* dimensions may not exceed 16' in length, 16' in width and 6' height.
- *Ofrendas* will be placed outdoors on pre-assigned grass area.
- Placement will be given on first-come, first-serve basis.
- *Ofrendas* must include the traditional elements of flowers, copal, candles, bread, water, photos of the honored deceased, and food.
- Contest participants are responsible for bringing tables, boxes, table clothes, candles and/or any other materials needed to erect and secure the *ofrenda*.
- Participants will have a representative safeguarding the *ofrenda* and ready to answer questions regarding this exhibit during the entire time of the event.
- Participants are solely responsible for any items missing/destroyed from their *ofrenda*.
- Displays of weapons are not allowed.
- Participants are not allowed to sell anything or receive donations during the event. Failure to follow this rule will result in disqualification. This rule does not prevent participants from having a food or handcraft booth in the vendor area.
- Participants are not allowed to give away food without the required health permit.
- *Ofrendas* must be in place by 3 pm on November 1.
- Participants' *ofrendas* must remain on display for the duration of the festival. Any *ofrenda* removed early will be disqualified.
- Public voting will determine the award prizes of \$500 to the best traditional *ofrenda*, the most creative *ofrenda* and to the *ofrenda* with the most original theme.
- Prizes will be announced on November 2 during the closing ceremony.
- *Ofrendas* must be removed by 11 p.m. on November 2.
- **Deadline to enter the contest is October 16, 2009**

### Indemnification Agreement

I, \_\_\_\_\_, acting on behalf of myself, my business, or my non-profit organization known as \_\_\_\_\_, do expressly and forever waive and release Clark County, Nevada, the Department of Parks and Recreation and all their respective officers, employees, agents, or representatives from any and all liability for personal injuries and or damages sustained, incurred, or arising from participation in a Parks and Recreation special event, specifically the Life in Death Festival on November 1, 2009 and November 2, 2009 at Winchester Cultural Center Park, 3130 S. McLeod Drive.

**In case of injury incurred by a patron at said special event, I understand that any claim or demands arising from said injury caused by me to be assumed by myself, my business and my homeowners or business insurance policy holder (company)**

\_\_\_\_\_.

I read and understood the rules of this contest.

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

Organization \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Telephone: \_\_\_\_\_



# Sample education guide

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The Nevada Folk Arts Roster, part of the Folklife Education Initiative and funded by the National Endowment for the Arts, is designed to incorporate meaningful first person experiences with traditional arts and artists into the curriculum and programming of classrooms and cultural institutions throughout the State of Nevada. The roster features Nevada folk and traditional artists who are available for school programs, master classes, public presentations, and performances. Each roster artist has a page with information about the traditional art they practice, contact information, and details of their specific performances and presentations, along with estimated fees for their services. Accompanying the roster are lesson plans and hands-on activities that relate specifically to the artists featured on the Nevada Folk Arts Roster.

Community Folklife and Traditional Arts

[nac.nevadaculture.org/dmdocuments/FL\\_CommunityFolklifeTraditionalArts.pdf](http://nac.nevadaculture.org/dmdocuments/FL_CommunityFolklifeTraditionalArts.pdf)

Hawaiian Culture

[nac.nevadaculture.org/dmdocuments/Cultures\\_Hawaiian.pdf](http://nac.nevadaculture.org/dmdocuments/Cultures_Hawaiian.pdf)

Folk Arts Educational Resources

[nac.nevadaculture.org/dmdocuments/lessonsansplans.pdf](http://nac.nevadaculture.org/dmdocuments/lessonsansplans.pdf)



### COMMUNITY FOLKLIFE AND TRADITIONAL ARTS

#### Objectives

The traditional arts and folklife described in “Groups” overlaps with the traditional arts and folklife in “Community Folklife”; community folklife is often based on place and location, as well as the “community” of people (or group), and on local traditions. Students will explore the ties between traditional arts and folklife and the communities where they were created.

#### Background

Students will read or hear background materials on the *Nevada Folk Arts Roster* artists and their presentations. They will note the wide variety of traditions and places where each skill or tradition was learned. They should note their attitudes and expectations about traditional arts that come from particular locations; about the differences between history and traditional arts and folklore in Nevada, and about what characterizes local and regional (and Nevada and the West) traditions and culture and how those may be similar or distinct from other regions of the country.

Remember: history can be understood as the people and events that existed in the past, but traditional arts, culture, and folklife are part of everyday life, and are the living traditions of people. Traditional arts and folklife are a way that the past continues to thrive in the present day.

### ACTIVITY – COMMUNITY MAP

#### Directions

1. Have the students develop a map and/or tour of their community, or a portion of it. They should indicate favorite locations, restaurants, and anything that links them to their cultural heritage, regional identity, and community. They can indicate places with local legends, historic or other significant buildings, and cemeteries.
2. Have them find old photographs of these same locations (or bring current ones), find out what the buildings are made from (local river rock or stone?);
3. Ask if there are local foods specific to their community.
4. Are there specific ways of dressing, speaking, singing, or dancing that are specific to their community?
5. They can make notes on the bottom, or as “pop outs” on their maps/tours that indicate these aspects of community and local identity and traditions.

## Nevada Folk Arts Roster – Lesson Plans and Activities

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### ACTIVITY – MUSICIAN INTERVIEW

#### Directions

1. Invite a local traditional musician to be a guest speaker in your classroom.
2. Interview them using the questions below, or divide the questions and have students interview the musician.
3. (Note: Be sure to acquire written permission from the musician for the interview and for publication in school newspaper or newsletter, if needed.)

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Name of Interviewee \_\_\_\_\_

Male or female (circle)

Age: \_\_\_\_\_

Written Release acquired? \_\_\_\_\_

1. What is your name? When and where were you born?
2. How did you learn to play (sing) this kind of music?
3. From whom did you learn?
4. When did you start to learn? (How old were you?)
5. Where did you live at the time?
6. How long have you been actively playing (singing) this kind of music?
7. What is it about this kind of music that makes it different from other types?
8. Are there different styles of playing (singing) your type of music?
9. When and where do you usually play (sing) music?
10. Do you ever earn money by playing (singing) music?
11. Do you play (sing) alone or with others?
12. Are there others in this locale who play (sing) the same kind of music? What are their names and types of musical instruments (songs) they play (sing)?
13. Have you passed your tradition on to others? Who and when? Why is this important to you?
14. What is your favorite song or tune to play?
15. What makes a performance /song good?
16. Do you have anything else you would like to add?



# Nevada Folk Arts Roster – Lesson Plans and Activities

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## COMMUNITIES AND CULTURES: HAWAII

### Objectives

The student will observe the dance traditions of the people of the Hawaiian Islands.

### Community/Cultural Background

Hawaii is the only state in the United States that is composed of islands, and the only state in the United States that has two official languages: English and Hawaiian. It contains eight main islands and more than 100 islets, reefs and shoals. The Hawaiian Islands lie about 2,400 miles away from the western coast of the continental United States, and the capital city is Honolulu.

Hawaii was originally settled by Polynesian people more than 1,000 years ago. The islands were discovered by Captain James Cook in 1778. They remained united as a kingdom under a monarch (king or queen) until the late 1800s, after which they existed as a republic and then a U.S. territory before becoming the 50th state in 1959.

The islands of Hawaii were formed by volcanic activity and there are still active volcanoes on the islands today. Hawaii has a mild, temperate climate and many varieties of plants grow in the islands. Some of the plant life is native, some was introduced with the Polynesian culture, and some was imported in more recent history by European traders and colonists. Historically, Hawaii was known for the export of sugar beginning in the 1860s, and pineapples beginning in the 1900s. Today, 40 % of the work force is employed in service occupations. Tourism is the leading source of income for Hawaii.

Music and dance play a significant role in Hawaiian culture. The hula is the traditional dance of the islands, and the word “hula” means “dance” in the Hawaiian language. In the hula, the dancers move their hips in a swaying motion while telling a “story” with their hands and arms. The ukulele is a stringed instrument adapted from small guitars brought to the islands by Portuguese laborers in the late 1800s. The Hawaiian or “slack-key” steel-stringed guitar developed from the same influences.

Early Hawaiian music was largely based on chants. Later Hawaiian music was influenced by the hymns learned from the many missionaries who visited the islands. Hawaiian music continued to evolve and change throughout the 20<sup>th</sup> century and it profoundly influenced the development of American popular music due to the activities of touring groups of Hawaiian performers.

# FOLK ARTS EDUCATIONAL RESOURCES

## Lesson Plans and Links: Traditional Arts and Artists

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### AFRICA

***African Arts and Music***, from the **PBS TeacherSource**

### AMERICA, NATIVE AMERICAN FOLKLIFE

- **“Make a Tule Duck Decoy,”** Churchill County Museum, *Just for Kids*
- Native American Basketry
- **“Native Nevada Classroom,”** developed by the Department of Teaching and Learning Technologies at the University of Nevada, Reno
- Paiute Tule Ducks

### AMERICA, WESTERN AMERICAN FOLKLIFE, COWBOY TRADITIONS

- **Cowboy Poets,”** from Folkstreams: A National Preserve of Documentary Films about American Roots Cultures
- Cowboy Poetry and Music
- **“From Vaquero to Cowboy,”** presented by Target in collaboration with the Smithsonian Institution
- Western Ranch Crafts

### ASIA

- **“The Painted Bride Teachers Guide,”** from the Folkstreams Teacher’s Portal
- Body Decoration – Mehndi

### EUROPE

- **Pysanky,”** from Southern Arizona Folk Arts, University of Arizona
- Ukrainian Pysanky

### MEXICO AND LATIN AMERICA

Last updated 11/09/2010 – Please email comments or suggestions for new links to:  
Rebecca Snetselaar, Folklife Program Associate, Nevada Arts Council, [rsnetselaar@nevadaculture.org](mailto:rsnetselaar@nevadaculture.org)

# FOLK ARTS EDUCATIONAL RESOURCES

## Lesson Plans and Links: Traditional Arts and Artists

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- **“*Mariachi Los Camperos de Nati Cano* Teacher Resource Guide,”** developed by the University Musical Society’s Youth Education Program at the University of Michigan-Dearborn
- Mexican *Mariachi* Music

### PACIFIC ISLANDS

- **“An Overview of New Zealand for the Elementary Classroom: Artifacts from a Music Teacher’s Journey,”** research project produced via Fulbright-Hays Seminars Abroad
- **“Composing a Haka,”** from *Exploring Te Ao Kori*, published on *Te Kete Ipurangi The Online Learning Centre* by the TKI Joint Venture for the New Zealand Ministry of Education
- Maori Songs, Dances and Culture

### ART AND CRAFTS

- Body Decoration – *Mehndi*
- **Make a Tule Duck Decoy,”** Churchill County Museum, *Just for Kids*
- Native American Basketry
- **“The Painted Bride Teachers Guide,”** from the Folkstreams Teacher’s Portal
- Paiute Tule Ducks
- **“Pysanky,”** from Southern Arizona Folk Arts, University of Arizona
- Ukrainian *Pysanky*
- Western Ranch Crafts

### CEREMONIES AND DANCE

- **“An Overview of New Zealand for the Elementary Classroom: Artifacts from a Music Teacher’s Journey,”** research project produced via Fulbright-Hays Seminars Abroad

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# FOLK ARTS EDUCATIONAL RESOURCES

## Lesson Plans and Links: Traditional Arts and Artists

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- **“Composing a Haka,”** from *Exploring Te Ao Kori*, published on *Te Kete Ipurangi The Online Learning Centre* by the TKI Joint Venture for the New Zealand Ministry of Education
- **Maori Songs, Dances and Culture**

### LIFEWAYS

- **“Native Nevada Classroom,”** developed by the Department of Teaching and Learning Technologies at the University of Nevada, Reno

### MUSIC

- **“Mariachi Los Camperos de Nati Cano Teacher Resource Guide,”** developed by the University Musical Society’s Youth Education Program at the University of Michigan-Dearborn
- **Mexican Mariachi Music**

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# Photo credits

- Cover (top left) Engraved silver, butterfly motif, Silver Springs (*Texture and Weave* project)  
(right) Mexican *ballet folklorico*, International Food and Folklife Festival, Henderson  
(bottom left) Hawaiian music, Historic 5th St. School, Las Vegas (Folklife Apprenticeship Program)
- p.5 (top left) Folk dances of India, International Food and Folklife Festival, Henderson  
(bottom left) Tule duck, Great Basin Native Basketweavers Association gathering, Carson City
- p. 6 West African drumming, Clark County School District in-service training, Las Vegas
- p. 8 Father's Day Powwow, Stewart Indian School, Carson City
- p. 9 *Taiko* drumming, International Food and Folklife Festival, Henderson
- p. 10 (upper right) Native American drum making, Las Vegas Indian Center, Las Vegas  
(lower right) Scottish Highland dancing, Las Vegas Highland Dancers *Ceilidh*, Las Vegas
- p. 11 Western saddle making, Fallon (Folklife Apprenticeship Program)
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- p. 14 (top right) Maori welcoming ceremony, Las Vegas (Folklife Apprenticeship Program)  
(bottom right) *Numu* stone pipe carving Reno (Folklife Apprenticeship Program)
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- p. 17 (top right) Mexican *ballet folklorico*, Lost City Museum, Overton  
(bottom right), Northern Paiute foodways, Yerington (Folklife Apprenticeship Program)
- p. 18 Mexican embroidery, Day of the Dead Festival, Winchester Cultural Center, Las Vegas
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- p. 22 (upper left) Flatbread cooking demonstration, Reno Turkish Festival, Reno  
(lower left) Art Exhibition, Day of the Dead Festival, Winchester Cultural Center, Las Vegas
- p. 23 Chinese *erhu* music, Chinese New Year Festival, Las Vegas
- p. 24 Irish dancing, St. Patrick's Day Parade and Festival, Henderson
- p. 25 (top and bottom), Mexican paper flowers, East Las Vegas Community/Senior Center, Las Vegas
- p. 26 Splitting willow shoots, Washoe basketry, Gardnerville (Folklife Apprenticeship Program)
- p. 28 Nevada Day Parade, Carson City
- p. 29 *Mariachi* musicians, Hispanic International Day Parade, Las Vegas
- p. 30 *Taiko* drumming, NACO convention, Reno
- p. 31 (upper left) *Mehndi* (henna tattoo), International Food and Folklife Festival, Henderson  
(lower left) Western Shoshone dancers, Duckwater Reservation, Duckwater
- p. 32 Hawaiian *hula* dancing, International Food and Folklife Festival, Henderson
- p. 33 (upper left) Chippewa dance stick carving, Fallon (Folklife Apprenticeship Project)  
(lower left) Peruvian *Shipibo* textiles, International Food and Folklife Festival, Henderson
- p. 34 (upper right) Japanese *koto* music, Henderson (Folklife Apprenticeship Program)  
(lower left) *Ofrenda*, Day of the Dead Festival, Winchester Cultural Center, Las Vegas
- p. 35 Folk dances of India, DIVYA Cultural Arts studio, Las Vegas
- p. 36 Folk arts of India, Friends of India Independence Day Parade, Henderson
- p. 37 (upper left) Rope twirling, Hispanic International Day Parade, Las Vegas  
(lower left) Mexican *ballet folklorico*, *Muestra Cultural Michoacana*, Las Vegas
- p. 38 Mexican *ballet folklorico*, *Muestra Cultural Michoacana*, Las Vegas

- p. 39 (upper left) Mexican *acordeón* music, Day of the Dead Festival, Winchester Cultural Center, Las Vegas  
(lower left) Sonoran horsehair rope making, Cowboy Poetry Gathering, Elko
- p. 40 (upper right) Fancy feather dancer, Pinenut Festival, Schurz  
(lower right) Hawaiian leis, International Food and Folklife Festival, Henderson
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- p. 42 West African dance and drumming, International Food and Folklife Festival, Henderson
- p. 44 Student artwork, Day of the Dead Festival, Winchester Cultural Center, Las Vegas
- p. 45 Hawaiian music, American Folklife Center's "Homegrown" music festival, Washington, DC
- p. 46 Northern Paiute storytelling, StoryCorps National Oral History Project, Reno
- p. 47 (upper left) Mexican *ballet folklórico*, Day of the Dead Festival, Winchester Cultural Center, Las Vegas  
(lower left) Mexican *ballet folklórico* textiles, Winchester Cultural Center, Las Vegas
- p. 48 (upper right) Mexican *mariachi* music, Governor's Arts Awards, Las Vegas  
(lower right) Twined burden basket, Great Basin Native Basketweavers Association gathering, Carson City
- p. 49 Hawaiian *hula* music and dancing, Las Vegas (Folklife Apprenticeship Program)
- p. 50 Scottish Highland bagpiping, Las Vegas (Folklife Apprenticeship Program)
- p. 51 (upper left) Chinese dragon dance, Chinese New Year Festival, Las Vegas  
(lower left) Chinese folk dance, International Food and Folklife Festival, Henderson
- p. 52 Mexican *ballet folklórico*, Grant Bowler Elementary School, Logandale
- p. 53 (upper left) Native American drum making, Las Vegas Indian Center, Las Vegas  
(lower left) Twined willow basket, Great Basin Native Basketweavers Association gathering, Carson City  
(right) Day of the Dead Festival, Winchester Cultural Center, Las Vegas
- p. 54 Great Basin Native Basketweavers Association gathering, Carson City
- p. 56 Mexican *mariachi* music, Hispanic International Day parade, Las Vegas
- p. 57 Hawaiian frond basketry, Las Vegas (Folklife Apprenticeship Program)
- p. 61 Scottish Highland dancing, Las Vegas Highland Dancers *Ceilidh*, Las Vegas
- p. 62 Fancy feather dancer, Pinenut Festival, Schurz
- p. 65 (upper left) Chinese folk dance, Gardnerville (Folklife Apprenticeship Project)  
(lower left) Chinese lion dance, International Food and Folklife Festival, Henderson  
(right) *Numu* stone pipe carving Reno (Folklife Apprenticeship Program)
- p. 68 Native American drum making, Las Vegas Indian Center, Las Vegas
- p. 70 (right) *Numu* stone pipe carving Reno (Folklife Apprenticeship Program)
- p. 71 Mexican paper flowers, East Las Vegas Community/Senior Center, Las Vegas
- p. 72 Folk dances of India, International Food and Folklife Festival, Henderson
- p. 74 Mexican ballet folklórico, *Muestra Cultural Michoacana*, Las Vegas
- p. 75 Hawaiian dance, Lei Day Festival, Las Vegas
- p. 76 Shoshone cradleboard, Great Basin Native Basketweavers Association gathering, Carson City
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# The Nevada Arts Council

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