

Folk / Traditional Art Forms Workgroup

Definition of:

How do you define Folk/Traditional Art Forms?

- Stakeholders including Artists people interested in tourism
- Libraries
- Museums
- Schools
- State and Local Governments
- Families
- Galleries
- Communities
- Communities of Faith

Genre

- Material Art
- Culture
- Food
- Music
- Performance including dance
- Oral Traditions
- Beliefs

Regional Differences

- Southern Louisiana is the strongest and Northern Louisiana has a growing awareness of its strengths.
- Inclusive informality based on traditions

Competitive Strengths of Folk/Traditional Art Forms:

What are the competitive strengths of the Folk/Traditional Art Forms?

- There is a potential for Non-Profits to focus on Folk Art for partnerships
- Folk Art are real and tangible and authentic to Louisiana
- Everyone can relate to Folk Arts
- Ready and available to those aware and to those seeking
- Strength in diversity and tradition throughout the State of Louisiana
- There is unusual potential for entrepreneurships
- Folk Art can provide a bridge within the community and between communities
- There is a source of community pride. And the people of Louisiana are unified

Competition:

Who or where is the Competition?

- Traditional verses Non-Traditional Art
- Ex. Louisiana Cypress Furniture verses other furniture (Cost issues) includes performance arts venues.
- Native American Basketry that is masses produced verses hand made by artists.

Workgroup Notes

- Legacy is not passed on to younger generation due to a lack of economic opportunity.
- Ex. Competitions were formally held in the education system.
- Lack of a collaborative voice.
- Online Competition, sometimes traditional artists do not have access
- Other states have increased promotion ex. Mississippi has quilts that they market.
- Focus on New Orleans market verses the rest of the State.
- Authentic verses Inauthentic
- For Public and Corporate gifts or services. Ex. Jazz Fest poster is made in Pasadena, California.
- Good example of positive advertisements and campaigns, Ex. is CraftGuild
- Another positive is incubators with cross discipline trainings including technological aspects.

Barriers:

- A lack of awareness of the definition of Folk Art
- Lack of awareness of the authenticity process (Not Consensus)
- Environmental Barriers
- Ex. White Oak Basketry
- The next generation's interest due to economics and appreciation (build a sense of place of connection values, pride, and spirit)
- General Public identifies Louisiana as New Orleans (make it a positive if we can make it a gateway to the rest of the state.)
- Tourist and shops need to buy Artists work verses consignment.
- State agencies not cooperating enough with promotion.
- Transportation throughout the state and area.
- A positive is by making individual art forms a destination
- Ex. Golf, Music, and Art Trails
- People are not aware or do not understand the South (Ignorance, Poor, Backward, Violent)
- Need more than four-year administration time period on initiatives.
- Need private and public respect for Folk Art as a mean of economic development and education.

Infrastructure:

- Folk Art is economic development
- Not enough Studios
- A plus sign for people in Art forms
- Artists need a combination of art and business opportunities. And intermediaries (lawyers) need to develop specialties.
- Art education in the school systems, art can be used in LEAP core. Creates an audience and can start collaborative art experience.

KEY POINTS:

- Folk Arts are Louisiana's Difference
- If we want to stay unique we must preserve and perpetuate

OPPORTUNITIES AND STRATEGIES FOR GROWING THE SEGMENT:

- Expand (Access Louisiana) to include Louisiana Folk Art and resources on best practices, ex. Incumbent Worker Program, etc.
- Expand quality showcase opportunities for folk arts e.g. Welcome and Visitor Centers, Festivals, Web – Sites, Directories, etc.
- Louisiana First Marketing throughout acknowledgement, education, training, purchasing, incubation, and identification efforts.