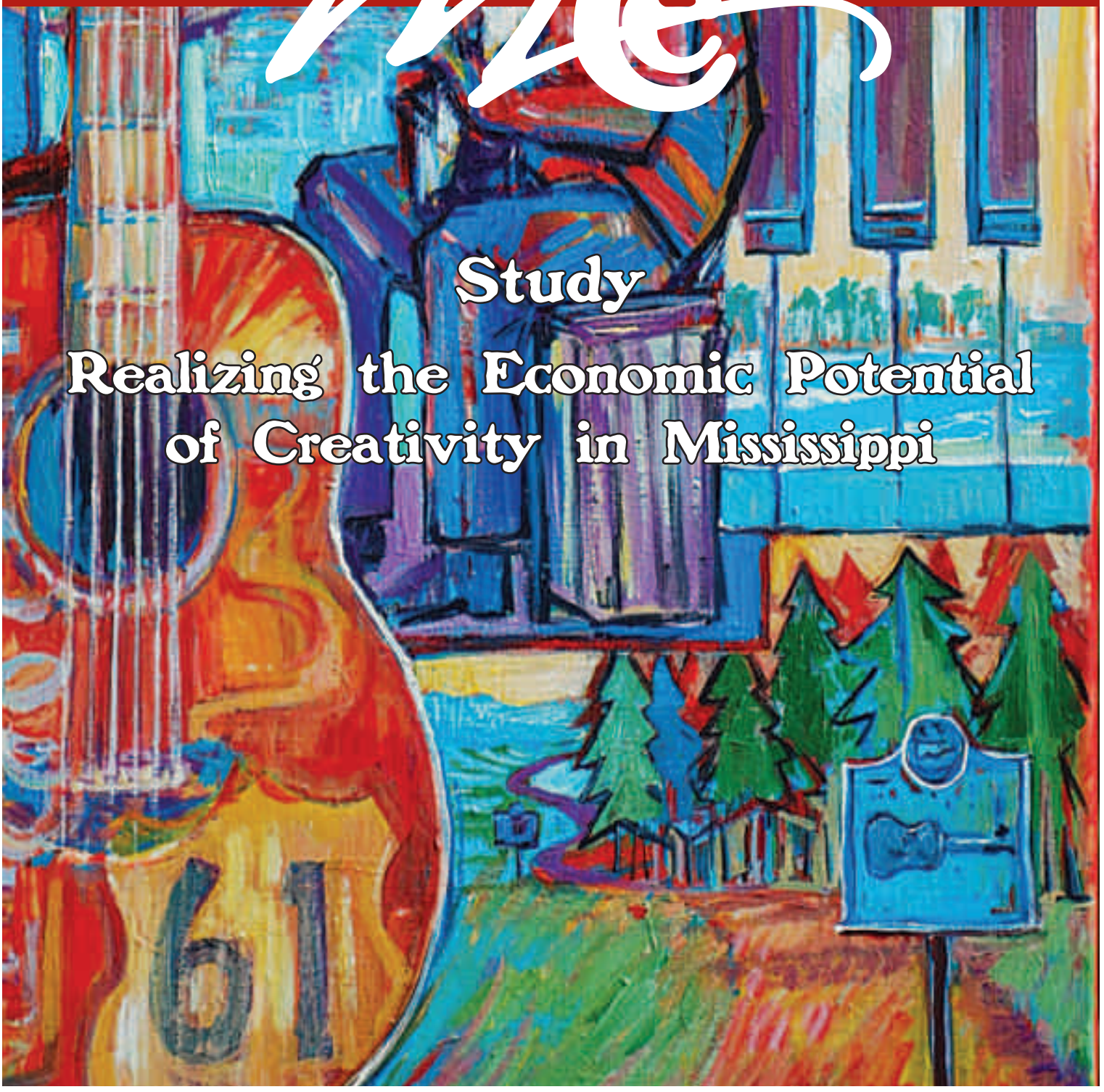
mississippi's creative economy

me



Study

Realizing the Economic Potential of Creativity in Mississippi


mississippi development authority
MISSISSIPPI
mississippi.org


mac
mississippi arts commission


REGIONAL
TECHNOLOGY
STRATEGIES, INC.


aca
alliance for creative advantage

Table of Contents

Acknowledgements

This report is a product of a joint effort among the Mississippi Arts Commission (MAC), Mississippi Development Authority (MDA), Regional Technology Strategies (RTS), and Mt. Auburn Associates. We wish to give special thanks to Malcolm White, Director of MAC, for continually sharing information and insights, and MDA Executive Director Gray Swoope and Chief Marketing Officer, Melissa Medley for keeping us connected to and informed of the economic development interests and implications. Allison Winstead, Candice Thomley and Lee Powell and all of the staff at MAC and many staff members at MDA were extremely helpful throughout the project.

We also acknowledge the broad base of support for the research and preparation of the report to many people we depended on for information, understanding, insights, and critiques, including the community college presidents at a meeting arranged by State Board for Community and Junior Colleges Executive Director Dr. Eric Clark.

We also thank the many artists, crafts people, festival managers, and manufacturers for completing the three surveys, and particularly Julia Daily, executive director of the Craftsmen's Guild of Mississippi and Jay Moon, CEO of the Mississippi Manufacturers Association, for supporting these efforts through their respective memberships and are grateful to Julia for arranging a site visit and focus group of members.

Those who carried out the research and contributed to the reports include RTS Director of Special Projects Dan Broun; RTS Senior Associate Jenna Bryant, who did the quantitative analyses; Mt. Auburn President Beth Siegel and Mt Auburn managing partner Michael Kane, RTS graduate student intern Dana Archer Rosenthal, and Beth Williams, who assisted with copy editing.

Stuart Rosenfeld,
Regional Technology Strategies

Powerhouse Community Arts Center, Oxford, MS

I. Introduction

The culture and creativity that are embodied in the people, places, and institutions of the state of Mississippi provide both intrinsic value, by defining communities and contributing to quality of life, and extrinsic value, by driving and bolstering regional economies.

Intrinsically, the achievements and talents of Mississippi's creative people, companies and institutions imbue the state with a distinctive ambiance and brand. They generate pride in community and sources of non-commodity-based satisfaction. But they convey much more than a sense of place. The cultural contributions of creativity are readily apparent—as in Mississippi's literary reputation, musical heritage, and internationally renowned ballet competition. These intrinsic contributions have been acknowledged, documented, and valued, but the economic contributions of creativity are not as evident.

The extrinsic economic value, however, has been underappreciated and undervalued and these same creative people, companies and institutions collectively add significant wealth to the state's economy, in ways that have been vastly under recognized. Thus, while acknowledging the intrinsic value of the arts and culture, the extrinsic value in arts and culture and their application in many other sectors of the economy becomes the principal focus of this report.

The following pages describe the multitude of ways that artistic people, creative enterprises and institutions, and cultural activities can and do generate new wealth, increase productivity and competitiveness, attract and retain jobs, stimulate innovation and growth, and improve learning.

First, the creative economy is a direct source of economic growth, jobs, and wealth. But it is almost always undercounted and underrated because (1) so much of it is embodied in self-employed artists, designers, freelancers and microenterprises; (2) many creative businesses are classified in sectors not generally thought of as being driven by creativity; and (3) a large amount is generated by secondary forms of employment and self-employment. When appropriately aggregated the size of the creative sectors compare favorably even to the more popular high tech sectors.

Second, creativity can improve the competitiveness of manufactured products and services. Talented firms and people create products, artifacts, experiences, and even processes with attributes that imbue them with newly discovered or additional value because they are more aesthetically pleasing, useful, powerful and desirable. Viking Range is a prime example of a company that successfully identified and filled a niche in the market for attractive but industrial strength kitchen appliances. An economy's capacity to innovate and create new value is the key to sustaining the growth and wealth generating process.

Third, talented people, businesses searching for talent, and tourists are increasingly drawn to places with a creative and cultural milieu, an environment that offers interesting attractions, entertainment and culture. Cost is still important to high growth businesses but no longer the deciding factor in choosing a location. Jackson's Fondren district, by reinventing itself from a slightly rundown neighborhood to a trendy upscale art district defined by its creative businesses, made itself a much more attractive location.

Fourth, a creative environment stimulates innovation in science and technology. Creativity, as an action or process, has its own set of profound values apart from economic value. But as an economic actor, it accelerates the innovation impulse.

Fifth, creativity is increasingly becoming the foundation for the 21st century work force and the arts a factor in increased academic performance. When Mississippi began industrializing, good work habits and literacy were sufficient. As the state's industry modernized, industry needed higher order technical and problem solving skills. But today, in an increasingly digitized and entrepreneurial economy, creativity is quickly becoming the

key to competitive advantage in many of the fastest growing sectors of the economy. Further, the arts are proving to be a potent force for improving academic outcomes while also developing an appreciation of culture.

A. The Mississippi Context

Tennessee Williams Park, Clarksdale, MS

Mississippi is fortunate to be an extremely rich source of talented people. Eudora Welty, Tennessee Williams, Craig Claiborne, Morgan Freeman, Leontyne Price, Muddy Waters, James Earl Jones, Walter Anderson, and Willie Morris—and even Brett Favre, in his own way—are but a very few examples of Mississippi's deep reservoir of well-known creative people.

This wellspring of talent developed across the state from a number of sources: from within an educated, privileged agricultural society that was able to appreciate and invest in the arts to the landscape of the coast that inspired many artists and from within the poor and undereducated class of share croppers and tenant farmers that developed its own art forms as an expression of and release from the drudgery of daily life.

Mississippi's history and culture has bred and cultivated imaginative writers; from the writings of William Faulkner, whose family founded a railroad, and whose novels—it was recently discovered—were heavily influenced by slave diaries in his possession[1] to Eudora Welty, who was influenced by the depression and social causes. You find this same talent in the blues played at the Mississippi State Penitentiary at Parchman Farm, which produced legendary musicians like Son House and songs like "Parchman Farm Blues" and "Midnight Special."

For much of the first half of the 20th century, Mississippi sat at the bottom among all states in almost every measure of income or wealth. Its farms had been decimated by the boll weevil and its forests depleted by large timber companies that failed to reseed.

In 1936, Mississippi took a historic step by enacting a plan to "Balance Agriculture with Industry (BAWI)." This allowed the state to provide tax incentives and buildings to labor-intensive manufacturers that were willing to locate or relocate in the state, which altered the playing field of economic development forever. The incentives combined with labor costs and a pro-business climate brought an industrial bonanza, with large numbers of companies relocating or building new facilities in the state.

Mid-century views of Mississippi's creativity often were overlooked as a result of northern urban standards of success set by professional critics, patrons, and the media, not by consumers, participants, and word of mouth. Urban media paid attention to writers while missing the richness of Mississippi's blues music, folk art, patterned textiles, visual art, local theater, local foods, dance, and period architecture. Too often the critics that set standards for art and culture missed the art of African Americans, Native Americans, farmhands and shop owners, and they glossed over the art that permeated many rural communities and that exists in carefully preserved historic homes, along the Natchez Trace, and in the distinctive and authentic products of manufacturers.

They failed to appreciate Mississippi's eclectic, and even eccentric, art. *"Arts are not isolated, arts are part of a fabric of life here, and add to the soul of the community,"* according to Gwen Impson, past president and founder of The Arts, Hancock County. *"The local hospital has art on its walls….whether you go to a doctor or the hair salon you see art."*

Mississippi is now on the cusp of another transition that may equal the industrialization that resulted from BAWI. Even though the state will continue to attract a solid share of the nation's manufacturing, the manufacturing employment pie is shrinking. The future may well depend on a new plan – BIWA (Balance Industry With Aesthetics). Can the state's creative sectors fuel new growth and prosperity by generating work, luring talent-dependent companies, and attracting visitors?

[1] Patricia Cohen, "Faulkner Link to Plantation Diary Discovered," New York Times, February 11, 2010.

Mississippi today is already home to creative talent that exists across ethnicities, ages, classes, races, and spaces. The state is known internationally not only for its outstanding writers, musicians, and stars of stage and screen but also for its historic architecture and sites, and world-famous art exhibits and performances.

- Mississippi hosts the USA International Ballet Competition, one of four international ballet competitions officially sanctioned by UNESCO, recognized as one of the world's premier ballet competitions.
- The Mississippi Art Colony has passed its 60th birthday, the oldest artist-run colony in the country.
- The Delta has become synonymous with the blues and draws visitors from around the world to experience "Ground Zero" for the typically Mississippian music forms.
- The more than 35 year-old Craftsmen's Guild of Mississippi helps preserve and advance local folk art, crafts, and new art forms.

Can Mississippi assemble the pieces of its creative economy in such a way that the whole is far more than the sum of its parts? This report will demonstrate that it is possible to do just that. First, we estimate the scale and describe the scope of Mississippi's creative economy in terms of conventional economic measures: employment/self-employment, companies, and occupations along the entire value chain. This will enable the state to assess and understand the creative elements of the economy alongside other industries and sectors.

The report will also describe—based on interviews, web-based surveys, published materials, and web searches—the support system for the creative economy that cannot be measured purely by economic measures. This support system includes the associational infrastructure, performance venues, events and festivals, education and training programs, forms of technical and business assistance, and financial resources that enable creative enterprises to exist, thrive, and grow.

Finally, the report will suggest strategies to further develop and spread the benefits of Mississippi's creative economy.

The Attic Gallery, Vicksburg, MS

B. The special challenges facing creative enterprises in a weak economy

This study was begun in a very weak national economy, during a recession that has affected levels of charitable giving, government budgets, and consumer spending. Moreover, it was completed in the midst of another disaster affecting the Gulf Coast, the Deepwater Horizon oil spill, the largest oil spill on record. Thus, those elements of the creative economy that depend heavily on private giving and on government support to allow them to keep their programs affordable are in dire straits.

At the same time, the much larger numbers of for-profit creative enterprises are facing more intense competition from abroad and tighter pocketbooks among Mississippi-based customers. Purchases of some specialty products, especially those connected to the housing market, are being postponed, affecting architectural and interior design sectors, and others are being outsourced to reduce prices. The market for high-end art has also suffered, although those making functional crafts and mid-range goods appear to be weathering the recession quite well. Still, the recession has caused some interruption to the gradual recovery from Hurricane Katrina, which destroyed so much of southern Mississippi's important creative assets, and the tourism-dependent economy of the coast is once again threatened.

The non-profit sector of the creative economy has been hit even harder. A National Arts Index fell four points in 2008, reflecting losses in charitable giving and declining attendance at larger cultural institutions.[2] But the most innovative non-profits are finding answers, and the number of arts organizations are growing.

[2] Liz Bartolomeo, First-Ever National Arts Index Measures Health and Vitality of Arts in the United States, Press Release, Americans for the Arts, January 20, 2010

In many ways, the creative economy offers solutions to communities and companies and new ways to compete and reposition the state as the economy regains its strength. The suggestions are not panaceas but steps that can be taken to revive and revitalize places and slowly generate and retain wealth. That is the goal of this report.

II. Mississippi's Creative Economy

Although the term "creative" can be, and is, applied to a wide range of intellectual activities, we use it in a way that directly, rather than indirectly, connects it to economic outcomes. Creativity can be used to describe certain types of companies, people, and places. We include all three: companies for their economic development value and potential; people to describe the workforce attributes and educational needs; and geography to describe clustering tendencies, the importance of milieu, and potential for economies of scale.

Creative Enterprises

The adjective "creative" is applied first and foremost to companies with products that obtain new or added value from a distinctive appearance, content, sound, or emotional response as well as all the enterprises necessary to take them from raw materials to markets. These include businesses, entrepreneurs, and organizations involved in every stage of production, from conception to initial presentation, and in every link in the value chain, from suppliers and equipment manufacturers to marketplaces. Similar to many other industries, creative enterprises tend to concentrate, or to "cluster," more heavily in some places than others. This happens because of some special location advantages, historical antecedents, or sometimes purely by chance. The aggregated employment in these enterprises within geographic boundaries equals the scale of the cluster and represents its economic power in the state.

Creative Workers

Second, we apply the adjective "creative" to occupations with job requirements that require or benefit from imagination and/or artistic expression. These occupations exist both within and outside of creative enterprises. For example, enterprises that do not fit the definition of a "creative enterprise" quite often employ people who do creative work, such as window designers at retail chains, landscape architects at resorts, advertising writers or web designers for large corporations, or musicians in churches. Creative and design thinking is also becoming more important even in occupations not officially defined as "creative," whether its planning a manufacturing process, starting a new business or managing a hospital. The need for creativity is especially important in designing and delivering education and workforce development programs. We look briefly at the occupational data while focusing primarily on the companies that represent the economy and recognizing the importance of the arts and culture to learning outcomes.

Creative Places

Finally, we recognize the importance of place. Creativity depends on the stimulation, inspiration, and exchange of ideas that occur where creative people congregate, socialize, develop relationships, and form networks. The community that supports and encourages creativity embodied in such places, that has cultural assets that attract tourists, and that hosts creative events might be called a creative place. Most such places also find ways to distinguish themselves and provide certain unique experiences that set them apart from other places. Mississippi has many such creative places, some recognized and known, some quirky and exotic but hidden away, waiting to be discovered—or, in some places, dreading discovery that could change them forever. This report does not attempt to quantify creative places as it does creative enterprises and occupations but it does describe the assets that make a place creative and gives examples of some of Mississippi's truly creative communities.

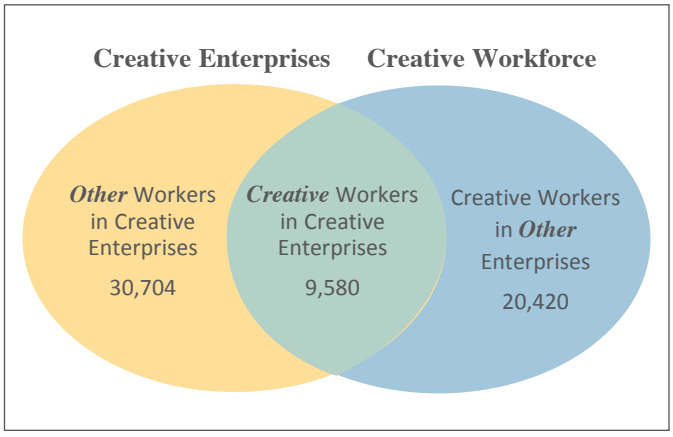
Powerhouse Community Arts Center, Oxford, MS

A. Counting, Aggregating and Comparing

Mississippi's creative economy, as defined by the combination of both employees of creative companies and employees of other companies who work in creative occupations, includes 60,704 jobs. Mississippi's creative enterprises are responsible for the employment of 40,284 people in just under 3,000 establishments with almost one in three of these people – 9,580 – working in a creative occupation. An additional 20,420 individuals are employed in creative occupations in sectors of the economy that don't fit the criteria established for "creative enterprises."

The basis for these numbers begins, but does not end, with sectors identified by their North American Industrial Classification codes (NAICS [3]) that most closely represent creative businesses (Appendix C). But the baseline definition misses many businesses that produce creative products and are not associated with an industry defined as creative. Examples are specialty foods, fashion apparel, culinary arts, or handcrafted furniture. To identify these firms and supplement the baseline sector data, we relied on the knowledge of experts in industry organizations, web searches, and state industry directories. [4]

Figure 1.
Mississippi's Creative Economy



Chair Caning

Campbells Bakery, Jackson, MS

Street Musician Port Gibson, MS

B. Creative Enterprises in Mississippi

Mississippi's creative economy of nearly 3,000 establishments in over 70 different industry sectors (Appendix C) employed roughly 40,200 people, or approximately three percent of the state's total employment of 1.5 million in 2008. The percentage of workers in the creative economy is more than those employed in Mississippi's advanced materials cluster, computer and electronic product manufacturing cluster and only slightly less than those employed in the transportation and logistics cluster (3.6 percent).

The industries and occupations used to measure the creative economy are those typically used in creative economy studies. Industry sector occupations that are included range from artists and musicians to commercial printers and caterers to media-related and advertising agency employees. The starting point for the definition began with the New England Foundation of the Arts (NEFA) definition, which was based on earlier Mt. Auburn work. It was subsequently adjusted to reflect the particular nature of Mississippi's creative economy and supplemented with information about creative enterprises in other sectors based on information from business directories, associations, and interviews. The refined definition provides a more accurate, more conservative view than the very broad NEFA definition, and more comprehensive estimate of the number of businesses and people they employ than do the pure industry code-driven numbers.

Employment data, however, provide only a partial picture of the Magnolia State's creative economy. Many other individuals are self-employed as sole owners of businesses, freelancers, and consultants. These self-employed artisans and freelancers make up a much larger proportion of the creative economy than in other clusters, and excluding them would greatly understate the size and importance of the creative economy. An estimated 5,250 self-employed individuals, or 17.5 percent of those in creative organizations, fell into this category in 2007, according

[3] The Office of Management and Budget assigns NAICS codes to businesses that use identical or similar processes of production.

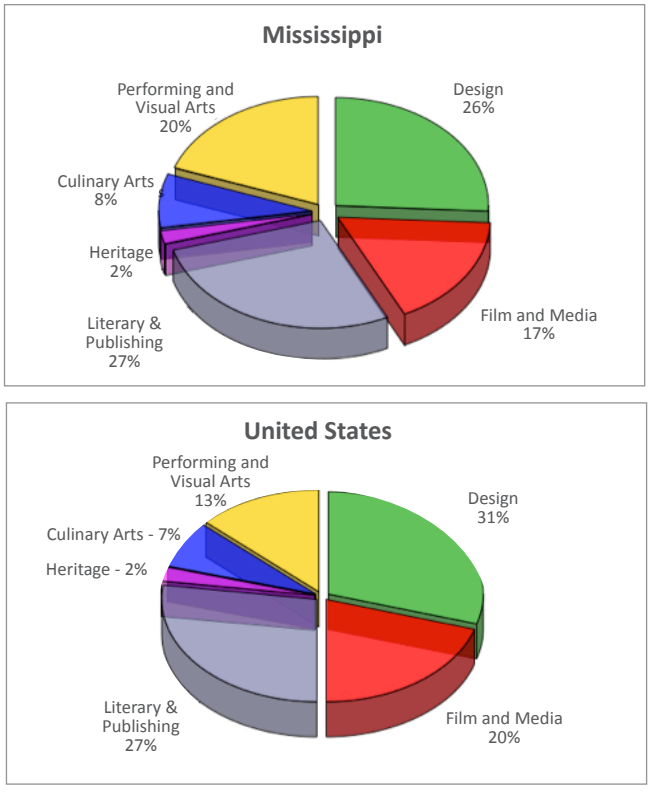
[4] Determining which businesses produce creative products is by necessity a matter of judgment rather than science, but it provides a more accurate estimate of the true scale of the cluster.

to the non-employer database published by the U.S. Census Bureau. While the data presented in this report includes estimates of self-employed creative workers, it does not capture the many other individuals with secondary jobs in creative establishments. Thus, the numbers presented still somewhat understates the scale of creative economic activity in the state.

To better understand the strengths, weaknesses, and needs of Mississippi's creative economy, the 77 industry sectors have been grouped into the following five subsets, or sub clusters: ***Design; Film and Media; Literary and Publishing; Heritage; Culinary Arts; Performing and Visual Arts***. The distribution of employment among the creative economy sub-clusters in Mississippi is quite similar to that of the nation (Figure 2), although Mississippi has a somewhat larger share of employment in its performing and visual arts sub cluster and slightly lesser share in the design sub cluster.

Based on the use of available standardized NAICS-based data alone, the density of Mississippi's creative economy was

Figure 2:
Distribution of Employment by Type of Creative Enterprise



Source: Economic Modeling Specialists, Inc., 2008.

compared to that of creative economies in four other predominantly rural states, Alabama, Kentucky, South Dakota, and West Virginia, and to two more urban states, Georgia and Ohio. The numbers represent a comparison of the proportion of workforce employed in each category, normalized to Mississippi as the standard. Thus, for example, 0.67 for design in Alabama (Table 1) means that the relative number of people employed in the design sub cluster in Alabama is only 67 percent of the relative number of people employed in that sub cluster in Mississippi, while 1.48 in Georgia means that the proportion of the total work force employed in Georgia's design sub cluster is 48 percent higher than Mississippi's.

Table 1:
Comparison of Relative Employment in Creative Economy Sub Clusters Between Selected States and Mississippi

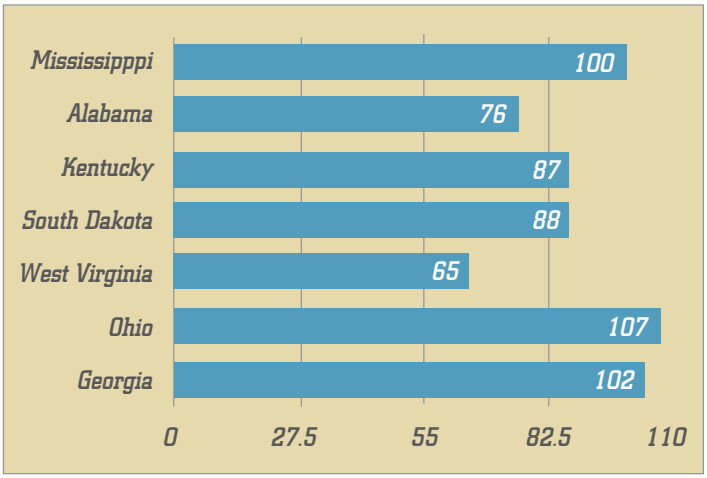
Sub Cluster	MS	AL	KY	SD	WV	OH	GA
Literary & publishing	1.0	0.69	1.09	0.84	0.71	1.50	1.24
Design	1.0	0.67	0.57	0.51	0.37	1.48	1.64
Film & media	1.0	0.60	0.67	0.82	0.65	1.26	1.54
Heritage	1.0	0.47	0.60	0.86	0.29	2.02	1.06
Culinary	1.0	0.57	0.65	0.50	0.47	1.55	0.91
Performing & visual arts	1.0	0.64	0.60	0.87	0.53	0.82	0.80
Total	1.0	0.76	0.87	0.88	0.65	1.07	1.02

Source: EMSI, 2008.

Note: Numbers present indices of states' proportions of relative employment compared to proportions in Mississippi. Indices lower than 1.0 indicate a lower proportion of the state's total employment compared to Mississippi, and indices greater than 1.0 indicate a higher proportion of the state's total employment in the sub cluster.

In Mississippi the relative concentration of people employed in all creative enterprises was 32 percent higher than Alabama, 15 percent higher than Kentucky, 14 percent higher than South Dakota, and 54 percent higher than in West Virginia (Figure 3). It was slightly lower in Mississippi than in Georgia and Ohio, though Mississippi had a much higher concentration in the performing and visual arts sub cluster. The two more urban states had much greater concentrations of people employed in design and in literary and publishing.

Figure 3:
Comparison of Employment in Mississippi's Creative Economy in Selected States

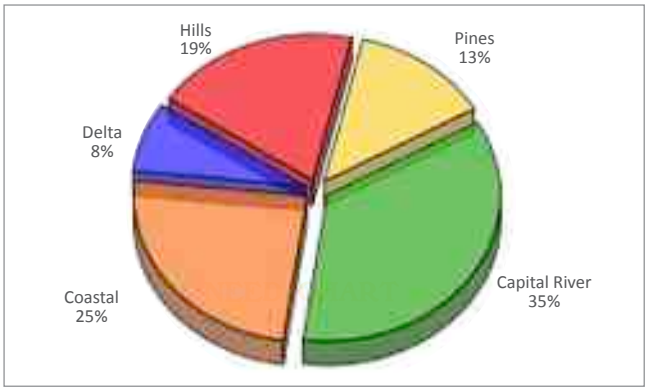


Source: EMSI 2008.

C. Creative Occupations

Mississippi has nearly 30,000 people employed in occupations that require or significantly benefit from a high level of originality and imagination (Appendix C). In 2008, those employed in creative occupations had average hourly wages of $14.63. The highest average wages for creative jobs in the state were in the more heavily populated Capital/River and Coastal regions, both of which paid above $15.00 per hour (Figure 4).

Figure 4:
Regional Distribution of Creative Occupations



Source: Economic Modeling Specialists, 2008, with regions defined by Mississippi Development Authority's Tourism Division.

The largest single category among creative occupations is photographers, with 4,000, followed by public relations specialists, with 2,000. Some regions, however, are stronger than others in certain creative occupations. For instance, the concentration of public relations specialist jobs in the Capital/River area is 40 percent higher than in the rest of the nation, which may be related to the presence of governmental agencies and their need to disseminate information to constituents. The Delta has a higher concentration of librarians, the Pines region a higher than average concentration of radio and television announcers, and the Coastal region a strong concentration of landscape architects.

Creative occupations are not just found in the better-known creative sectors like dance theaters, art galleries, and advertising agencies. Local governments in Mississippi employ nearly 9 percent of all creative talent, and religious organizations employ roughly 5.7 percent. Photographers comprise more than 10 percent of the total creative occupations with about 72 percent of them in the "all other professional and technical services" sector, which includes such businesses as meteorological services and specialty surveying companies.

The types of firms that employ creative people vary across regions. For example, 17 percent of those in creative occupations work in local governments within the Delta region. Casinos in the Delta are responsible for another 8 percent of this type of employment in creative occupations. Libraries represent another large source of creative employment. Mississippi has twice the librarians per capita than the national average, perhaps reflecting the state's literary traditions. Over 81 percent of librarians in the Delta can be found in public libraries run by Mississippi regional governments.

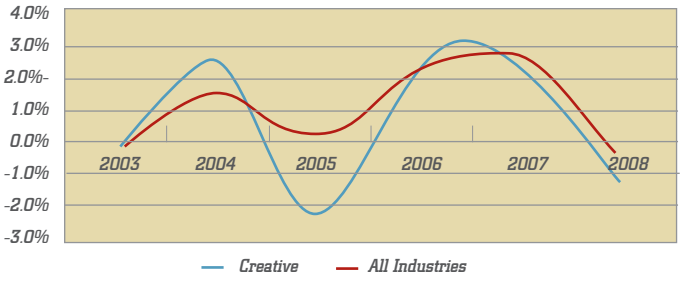
Photographer, Ken Murphy, displays his new book

D. Trends and Patterns

In the past six years, Mississippi has been hit by Katrina, one of the worst natural disasters of recent history, only to then be plunged along with the rest of the nation into a major recession. While the report focuses on the size and scope of the creative economy, this section takes a cursory look at how creative industries have fared from 2003 to 2008.

Over the five-year time span, the creative industries experienced more robust growth during boom times (Figure 5) but also were more severely affected by economic contractions.[5] Nevertheless, the creative cluster in Mississippi showed solid growth in employment over the five year period. From 2002 to 2008, creative cluster employment grew by four percent in the state compared to six percent growth across all industries. Employment growth in the creative enterprise cluster, however, has surpassed growth in other important value-added clusters that had been defined by industrial classifications for the Mississippi Development Authority. These include the advanced materials cluster, agribusiness cluster and food processing cluster.

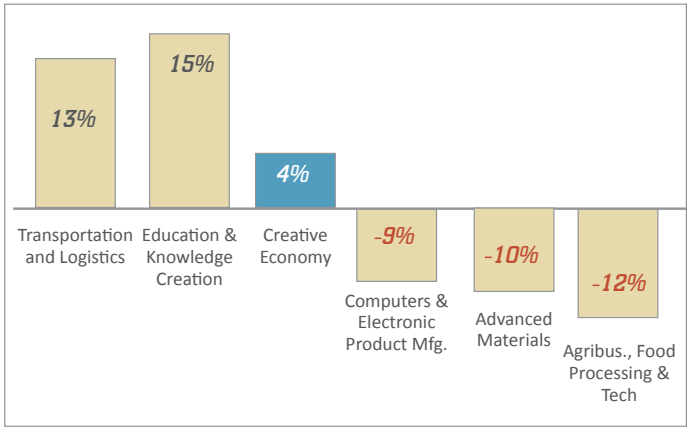
Figure 5: Growth of Employment in Creative Industries to All Industries, 2003 to 2008.



Source: EMSI Complete Employment - 2nd Quarter 2009 v2.

George Berry, Wood Carver

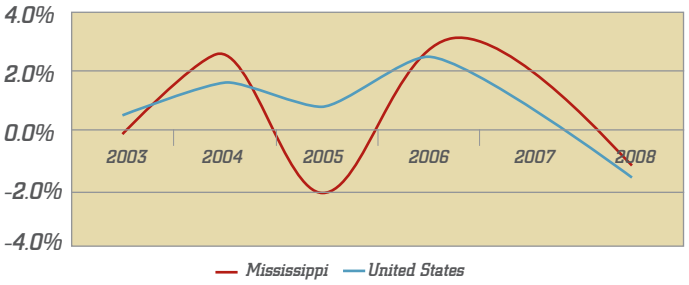
Figure 6: Employment Growth in Clusters, 2002 – 2008



Source: EMSI Complete Employment - 2nd Quarter 2009 v2

Overall, job growth in Mississippi's creative enterprises exceeded job growth in the rest of the nation (Figure 7), except in 2005 when Hurricane Katrina hit. The region of the state most strongly affected by the events of 2005 was, of course, the Gulf Coast, which lost 6.2 percent of its creative cluster employment between 2005 and 2006 (see Appendix B).

Figure 7: Changes in Employment in Creative Economy, 2003 to 2008 in Mississippi and U.S.



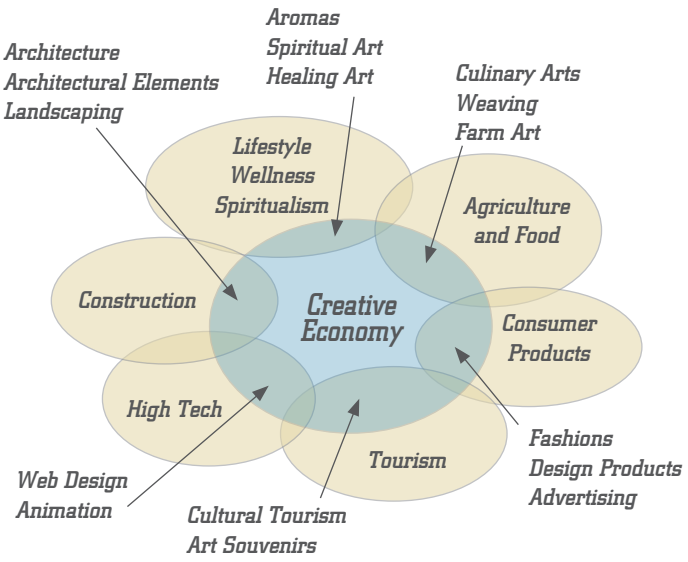
Source: EMSI Complete Employment - 2nd Quarter 2009 v2.

[5] Data in this section is based on the baseline definition of creative industries using the NAICS codes in Appendix C.

E. Convergence of clusters in Mississippi

While representing a significant proportion of the state's economy, Mississippi's creative economy has far greater impact than what the data alone reveal. The creative economy operates as a "keystone species," a biologists' term for something with an impact on its environment that is greatly disproportionate to its scale. The cluster formed by the state's creative enterprises both overlaps and influences a large number of clusters (Figure 8).

Figure 8: Convergence of Clusters



Some of the overlap is captured by its definition, which includes firms that are also part of other clusters. Certain enterprises operate as creative enterprises within furniture, consumer electronics, information technology and food processing. But some of the overlap is more subtle and affects companies that fall outside of the boundaries established for the creative economy.

- Music, stained glass, and sculptures are part of the attraction of many religious establishments and creative aromas and salves are a part of other forms of spirituality.
- Building and landscape architects and interior designers are integral parts of any construction and housing cluster.
- Many of the eating establishments designated as part of the culinary arts cluster purchase local foods from the food systems cluster and are part of its value chain. The culinary arts may also provide a second source of income for the families living on the state's many small and non-commercial farms (23,246 firms grossed between $1,000 and $25,000 in 2007). Mississippi's agriculture also provides a source of inspiration for art.
- Cable companies, web designers, and graphic artists may also be members of Mississippi's communications and information technology cluster association, CIT.MS.
- The tourism cluster is the most obvious area of convergence, with many of the sites that attract visitors to places included as part of the creative economy. The Mississippi Legislature recently enacted HB 1701 recognizing the economic development benefits of tourism and linking it to heritage, history, and culture.
- Creative goods are a large part of the retail sector, with most of Best Buy's goods and approximately 10 percent of Wal-Mart's sales attributed to creative goods—books, music, video and sound systems, even musical instruments.

Governor's Awards for Excellence in the Arts Award Winner
Bill Dunlap, Artist

III. Segmenting the Creative Economy

Although the creative enterprise cluster essentially incorporates the same general industries in all communities, it does differ from one local economy to another based on the specific conditions, economic relationships, and historic culture of different places. To better understand the state's creative economy, this report separates the creative enterprise clusters into smaller sub clusters composed of companies that have more characteristics and interests in common and thus stronger interdependencies. This helps to clarify the workings of the creative economy and frame recommendations.

Based on interviews, analyses of economic data, examinations of published materials, and web searches, the creative activities in the state have been grouped into the following six sub clusters, each with its own particular value chain. The sub cluster groupings are not mutually exclusive because some sectors can be part of more than one sub cluster. Potters, for example, design products but are also artists. Bookstores may sell music as well as books, and museum stores often sell local art and crafts at their gift shops. Therefore, the sum of employment in the sub clusters may not add to that of the full creative enterprise cluster. The six sub clusters with examples of their members are as follows.

Visual and Performing Arts sub cluster represents the heart of the creative economy, the most intentional originators of creativity. This sub cluster includes the painters, photographers, sculptors, potters, glassblowers, metal artists, jewelers, and other artisans who use their imagination to produce works of art. The value chain associated with this sub cluster includes the galleries and other venues that support, display, and sell the products such as Crossroads Pottery and the Delta Arts Alliance. The sub cluster also includes theater, music, dance, and spoken word and the performers, promoters, producers, directors, and technicians needed to bring the performing arts to the public, among them the Coast Community Concert Association, Mississippi Opera, TALK Dance Company, and Walter Anderson Players.

Design sub cluster is defined in part by companies that apply creative content to the built environment, architecture, landscaping, and interior design. The sub cluster also includes those firms that apply design to consumer products or to influence consumption patterns, such as fashion and furniture design, graphic design, web design, advertising, and design-intensive manufacturers. Eyevox, producing high-end video commercials and corporate films, Aimee's Linens, Miss Lou Roasters, Sippi Girlz Collection shirts, the Woodworking Collective in Jackson, and Viking Range are companies that manufacture products that engage customers.

Film, Video, and Media sub cluster includes the production and marketing of motion pictures, music, radio, cable, television programming, internet publishing, and multimedia firms. This includes sound and film studios, theaters, distributors, and agents.

Literary and Publishing is the sub cluster for which Mississippi is perhaps best known. It includes the state's many fiction and non-fiction authors, poets, and writers of content for the news media or web pages. It also includes book, magazine, and journal publishers, bookstores, distributors, reviewers, and critics. The Clarion-Ledger in Jackson, the Vicksburg Post, Mississippi Public Broadcasting, and University of Mississippi Press are all part of this sub cluster.

Culinary Arts sub cluster, which is not defined by industry classification alone, is that subset of the food preparation industry in which aesthetics and creative content are what attracts customers and generates higher prices. The sub cluster includes food establishments that employ trained chefs, gourmet food shops and caterers, and restaurants such as Southfork Fish House in Magee, and State Theater in Starkville.

Viking Cooking School, Greenwood, MS

Museums and Heritage is defined as a sub cluster of museums, libraries, and historical assets, including those that are part of federal, state, and local government agencies or educational institutions. Examples are the Antique Museum, the Delta Blues Museum, William Faulkner's home, and the Causeyville General Store.

The criteria for inclusion among Mississippi's "creative enterprises," again, is that the company's products or services acquire their competitive advantage, or receive substantial value, from a distinctive appearance, form, content, or sound. These diverse businesses are connected by their "creative content," a somewhat abstract term. The deeper analysis of the more tightly interdependent sub clusters, however, forms the basis for much of the study's findings and recommendations. What follows is a look at each of the sub clusters and a summary of its properties, value chains, strengths, and weaknesses.

Mississippi Musician Plays his Banjo

A. Visual and Performing Arts

The purest segment of the creative economy is made up of those people who earn their living from their artistic talents and who turn ideas and visions into experiences through art, craft, and/or performance. Although the scale of this artistic talent is not as great in rural regions as it is in urban art centers, it is just as important in less populated places, and in some cases, far more important in such places. Mississippi's visual and performing arts sub cluster is distributed across the state with higher concentrations in certain communities that attract tourists or that are home to universities. Oktibbeha, Hinds, Leflore, Forrest, and George Counties, for example, had much higher concentrations of artists and performers based on the last census.

INDUSTRIES INCLUDED IN PERFORMING AND VISUAL ARTS

339911 Jewelry, except costume, manufacturing
339914 Costume jewelry, novelty manufacturing
339992 Musical instrument manufacturing
423940 Jewelry merchant wholesalers
448310 Jewelry stores
451140 Musical instrument and supplies stores
453920 Art dealers
541921 Photography studios, portrait
611610 Fine arts schools
711110 Theater companies and dinner theaters
711120 Dance companies
711130 Musical groups and artists
711190 Other performing arts companies
711310 Promoters with facilities
711320 Promoters without facilities
*711510 Independent artists, writers, performers**

**Distributed throughout.*

In 2008, this sub cluster included more than 6,400 people employed in nearly 470 establishments. Based on the occupational data, however, about 1,800 Mississippians classify themselves as pure "artists" producing original work. The average annual earnings for the sub cluster is almost $19,000, but with very large income extremes. Individuals employed in theater and dance companies and fine arts schools can expect annual earnings around $7,000, while workers employed at musical instrument manufacturing earn on average about $40,000.

This sub cluster also includes a large number of self-employed people and others who work at their art on a part-time basis, supplementing income from other occupations or with transfer payments. It's especially difficult to earn a full-time living in music or theater in a sparsely populated region, where many of the artists are employed—particularly as teachers and in churches. The average annual earnings for the entire sector is almost $19,000.

The upstream side of the value chain for the visual and performing arts is of less economic significance than the downstream side. Although artists need supplies, equipment, tickets, advertising, costumes, packing materials, capital, and other material and service inputs, their greater need is for performance and to expand their markets. This end of the value chain includes the galleries, shops, art museums, and websites that display and sell art and crafts, the performance venues and technical support necessary to support the performance, agents, and transportation.

In addition to the transaction-based value chain there is a knowledge-based value chain that transmits ideas, knowledge and inspiration. It includes the formal and informal social infrastructure—the guilds, associations, councils, and web-based groups— and the educational institutions, support services, and grant making organizations. The Craftsmen's Guild of Mississippi, South Mississippi Art Association, The Arts, Hancock County, and Mississippi Watercolor Society are among the largest membership-based associations. But there also are more than forty theater groups and a large number of smaller formal and informal quilters' groups. The non-profit sector is vital to this sub cluster, and therefore often studied as an economic engine in its own right.

To learn more about those who earn all or some significant proportion of their living in this sub cluster, we conducted a web-based survey of artists across the state. The following information is based on responses from 200 artists, of whom some 65 percent are over 50 years of age, 62 percent are female, 96 percent have at least some college education, and 54 percent earn over $50,000 per year. Three out of five are originally from Mississippi, and the rest transplants that came most often for employment opportunities—for self or spouse—and/or for quality of life.

The survey was distributed with the assistance of the state's various arts organizations, which may have been why older artists were overrepresented and younger talented people, who may rely more heavily on social and web networks than membership organizations, may not have been captured to the same extent. By far the largest percentage of responses came from those in the visual arts and crafts. With those limitations, the survey was still very useful in understanding how artists earn their livings and what they need to improve their economic situations.

What is the economic profile of the artists who responded to the survey? The responses suggest that most are not able to earn a full-time living from their art but what they do earn is not captured by any enterprise-based economic analyses.

- 44 percent earn all their income from their art, 46 percent earn some while holding down another job, and the rest pursue art mainly as a hobby.
- Of those earning other income, 18 percent work for government, one in four teach, 19 percent have retirement income.
- Only 9 percent operate incorporated businesses, 31 percent operate unincorporated businesses, and 25 percent call themselves freelancers.
- Only 16 percent have Dun and Bradstreet numbers, which leaves 84 percent of them out of many, if not most, economic analyses.
- 37 percent devote at least 30 hours a week to their art, while 15 percent spend less than 10 hours a week at it.
- One in three describes the income earned from his or her art as essential, 41 percent as supplementary, and 20 percent as a hobby.
- Only 28 work at studios outside their home, and, of those, only one in seven share space.

Just how much do the artists earn from their craft? The range is dramatic, from those able to earn their primary income to the larger population of artists who are supplementing other household income. The responses must be tempered by the common knowledge that some income from the arts is unreported, some is bartered, and some is donated. One in five artists admitted to some unreported income while half sometimes bartered art for goods or services and most donated art, despite very minimal tax benefits. But based on reported income, we learned the following:

- About 45 percent earn less than $5,000 per year, 32 percent between $5,000 and $10,000 and just 8 percent make more than $30,000.
- For just over half, this is less than 10 percent of their household income, for 20 percent it is up to a quarter, and for 11 percent it's more than three quarters.
- The recent recession had a relatively small negative impact, with 37 percent seeing their incomes go down and 26 percent seeing them go up.

How and where do artists sell their work? One successful wood artist estimated that he has booths at about 16 shows a year and most are out of the state. His number of sales has dropped, but that loss has been offset by increased sales of more expensive pieces. Travel to fairs provides much of his income, yet he would prefer to stay nearer to home if there were more shows.

- Some 36 percent reported no income from festivals, 37 percent estimated up to 20 percent of their income, and only 19 percent earned more than 40 percent of their income that way.
- 58 percent have a web presence, but only 29 percent of those with web sites earned more than 10 percent of their income on line. Nine percent use Etsy.
- Artists are using social media; 53 percent use social networking sites such as Facebook or MySpace.

What do artists believe they need to be more successful? Skills, markets, and money stand out as their own highest resource needs, but artists also said that more support for art venues, advocacy, and networking would be most helpful.

- The very highest needs for resources expressed were for opportunities to be with other artists, funding (grants), and marketing assistance—in that order. Exhibit space and skill improvement were next.
- Health insurance surprisingly ranked lowest, perhaps because so many artists have it under another family member or are covered under Medicare.
- When asked what is most important to the state's creative economy, the most common response was having more venues for displaying and selling art. Arts advocacy was next, networking opportunities was third, and access to information about funding sources was ranked fourth.
- Finally, when asked about their needs for education or assistance, selling outside the state was number one, accessing funding sources was number two, selling their art was three, and more contact with other artists was listed fourth.

The needs that artists expressed were very consistent, whether it was resources, education, or assistance: marketing, funding, and networking were always on top. The state's artists would like to be economically self-sufficient. They value networking for learning, inspiration, and support, but they also need capital, either as grants, loans, or investments.

The arts community described a deep reservoir of strengths in the state's art and culture. Various respondents mentioned Mississippi's richness in diversity, willingness to work together, a historic foundation for art, its inherent talents and eccentricities, sheer energy, societal support and recognition, originality, and resourcefulness. Numerous artists mentioned the Craftsmen's Guild and Mississippi Arts Commission.

The artists surveyed are proud of the creativity of Mississippi. Descriptions of their strengths included the following statements.

- *"Having traveled, and lived in Florida and California, Mississippi is without a doubt the most supportive and actively seeks to support artists…"*
- *"It provides a creative outlet for rural Mississippians."*
- *"A wealth of knowledge despite the feelings and misgivings of the rest of the nation."*
- *"The history of our people in the field of literature and music."*
- *"[It's} so deeply rooted—from music to visual to fiction. We have more than any other state."*
- *"A general appreciation of the arts and great leadership at the state level."*

Mississippi Crafts Center, Ridgeland, MS

B. Design

Design is an applied art form, applied to products, print and web-based communications, buildings, and landscapes. The most obvious applications are seen in architecture, gardens, advertising, interior design, and fashion-oriented products. Because the creative design elements of this sub cluster are not always self-evident, it is often overlooked as part of the creative economy. The aesthetics embodied in these enterprises are too often taken for granted or attributed to some other factor, and the firm considered part of some other cluster, such as construction, agribusiness, communications and information technology, or furniture. The following companies, however, rely heavily on creativity.

- **Canizaro Cawthon Davis** worked with the Ramey Agency on the design of its office in Fondren, which will be featured as one of 45 world class designs of work space in an upcoming book titled "Where We Work: Creative Office Spaces." The company's aim is to "bring our creativity, our ability to listen, and our focus on appropriate results to each project," partner with clients, and produce designs that achieve shared goals.
- **Viking Range** created a product line of kitchen equipment not intended for the average development home but a high-end product with a brand that appeals to discerning foodies. It now is adjusting to new economic realities by introducing lower-priced but still commercial-quality, high-design appliances, in a line called the Designer Series.
- **Five independent and entrepreneurial furniture makers** in Jackson share space, rent, tools, and utilities as a "woodworking collective." They get their orders through their contacts with architects and decorators and depend solely on word of mouth. They sometimes partner with metal or glass artists for mixed media pieces. The recession has had no perceptible impact on their business and they are busy as ever filling orders.
- **Mad Genius**, a 30-employee Mississippi advertising company, is known for its creative genius. Using "creative fusion," it combines all aspects of a product from conception through post production, and promotion. In mid-2009, Mad Genius merged with a creative film and video production company, Eyevox, crossing over into another sub cluster, which greatly expanded their capabilities. Clients range from Southern Farm Bureau Insurance in eight states to an arts and education initiative, Imagination Education, Inc., which develops educational resources for Mississippi's public schools. Its CEO, Rick Moore, was named Mississippi's Small Businessperson of the Year by the U.S. Small Business Administration.
- **NunoErin** in Jackson has turned sitting and touching into an interactive experience by making furniture and wall panels with thermosensitive properties that leave colored imprints of the body and by using designs that imitate nature. Its Swamp Collections, for example, uses shapes found in Mississippi's Bald Cypress Swamp. It's founders, Nuno Gonçalves Ferreira and Erin Hayne, are the creative soul of the company.

Some of Mississippi's creative and culturally authentic manufacturers—especially those producing low- to medium-volume fashion apparel and accessories, kitchen or desk supplies, or specialty foods—take advantage of the state-sponsored Mississippi Market wholesale show. Others may think of themselves as traditional manufacturers but, when surveyed, it was clear that they acknowledge and increasingly depend on creative content in their brand and for their sales, and they expect to increasingly do so in the future.

This sub cluster has the second largest employment among the six sub clusters in the state's creative economy. Design-related businesses in Mississippi employ over 8,000 people in more than 700 establishments in 17 sectors. But Mississippi has only a half of the relative concentration of employment in this sub cluster as that of the national concentration, in large part because some of its largest sectors, fashion design, architecture, and advertising, are so heavily concentrated in large metropolitan areas. This does not detract from the subcluster's importance to the state, where there is particularly under-developed potential for small and mid-sized manufacturers.

In Mississippi, workers in design-related industries earn an average annual amount of $44,000, twice as much as the average income of all creative enterprise employees in the state. The largest group within the design sub cluster is architectural services, with 15 percent of total sector employment in 2008. This group has an average income of $62,000. Average earnings are highest among workers in media representation-related businesses, which had average annual earnings above $81,000 last year.

While the manufacturing companies in this sub cluster have conventional value chains with suppliers, subcontractors, and distributors, the value chain associated with the creative aspects is much more complex. It is made up of 17 different industries and is the second largest employer in the state's creative economy, with over 8,000 working in more than 700 companies. Design companies, for example, are part of the upstream segment of the value chain of a manufacturer, and advertising and branding are part of the downstream end. Architects, landscape architects, and interior designers are part of the homebuilding and real estate sectors.

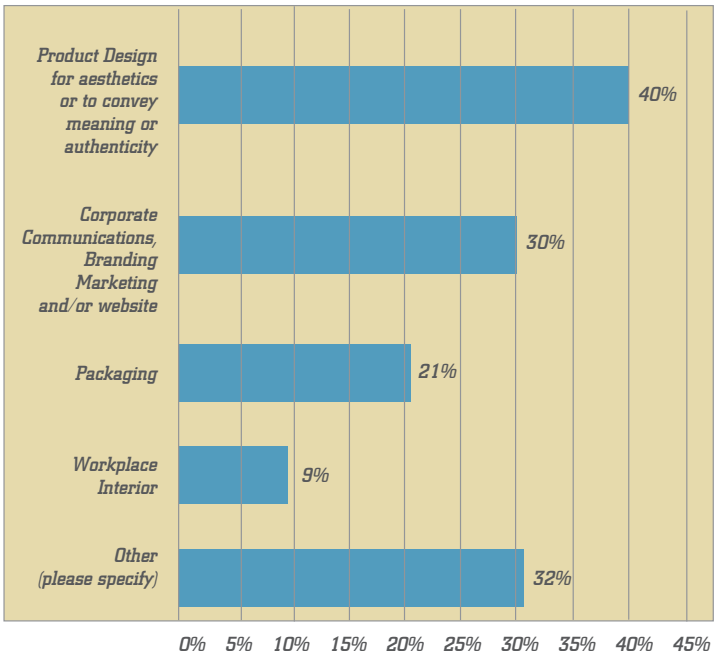
To further test the hypothesis that the aesthetics of design is increasing in importance to the state's manufacturing companies, an online survey was sent to members of the Mississippi Manufacturers Association. Sixty-one responses, of which 59 percent stated that they sold directly to users or were visible by users, yielded the following information.

- 46 percent replied that aesthetic design is of "significant" importance, and 63 percent replied it is "of some or significant importance." Only one in nine said it was not important. Among manufacturers with products that reach end users, those numbers were 72 percent, with zero saying it had no significance.
- Two in five stated that they use design to "convey meaning or authenticity," but more than 63 percent of companies with consumer products stated this.
- 58 percent responded that design differentiated their products from those of their competitors, and 53 percent said it enhanced recognition and meaning.
- 59 percent claimed design increased sales, 56 percent said it increased market share, and 36 percent said that it increased profit margin.

The companies were also asked who was responsible for their design.

- Design is an add-on to other job functions for 39 percent of respondents.
- 29 percent of all manufacturers and 39 percent of those with consumer products have dedicated design divisions.
- 26 percent contract out to design firms and 16 percent to freelance designers.
- Of those that contract out for design, half go out of state, and only 3 companies work with or hire from Mississippi colleges or universities.

Figure 7:
Ways that Mississippi Manufacturers Use Design



Note: Most of the "other" responses are the use of design mostly for functionality or manufacturability

Source: Survey data from 62 manufacturers, 2010

Viking Range Corporation, Greenwood, MS

How do companies value creativity in the work force and how much do they invest in design? Design in the past was valued for its effects on manufacturability, cost, and functionality, not emotional impact. The survey suggests priorities have changed.

- About 70 percent of respondents said creativity was important or very important (23 percent) in hiring new employees.
- Investments in design did not change much in past year, which is probably a positive result given the state of the recent economy. About 26 percent increased investments and 23 percent reduced investments, with the rest staying about the same.
- More telling, almost 49 percent expect to spend more on design over the next three years while only 9 percent expect to spend less.

Overall, product and environmental design both appear to represent an underutilized capacity for additional growth. The internationally recognized motion furniture cluster in northeast Mississippi, for example, has been able to compete successfully for sixty years on the basis of cost and comfort. About ten years ago, an Appalachian Regional Commission study predicted a declining market without the investment of more in design and innovation. Competitors are not eating into the market for standard goods.

Similarly, the large number of historic buildings and neighborhoods in need of renovation create a demand for architecture, landscaping, interior design, and architectural preservation that could be better supported within the state's borders.

The associational elements of this sub cluster are either professional organizations that are generally national, such as the state chapter of the American Institute of Architects in Jackson or American Society of Interior Designers, or associations that include more than just creative enterprises, such as the Mississippi Manufacturers Association. Many of the state's architects learned their trade in the strong five-year program at Mississippi State, which results in professional accreditation. A small number of colleges offer programs in the field: architecture and landscape architecture at Mississippi State University, and interior design at Mississippi University for Women, University of Southern Mississippi, Delta State University, and Mississippi College. The community colleges offer only a one-year pre-architecture program and a scattering of interior design courses.

The Manufacturing powerhouse, **PEAVEY ELECTRONICS** *of Meridian is an example of how design can be used to advance a product. Peavey has more than 180 patents for the design of musical instruments, audio systems and enabling technologies that give these systems such a unique sound. For example, while most Dobros are acoustic, Peavey's founder, Hartley Peavey, realized that the Dobro, like the guitar, could be an electronic instrument. He started designing an electric Dobro on his own, sketching out design concepts and principles and figuring out how to configure the straps to be worn over his neck the way Dobros are played. The process then was turned over to his designers and engineers who added design and structural improvements. The result was yet another product line in the long list of Peavey musical products.*

See "Red Hots and Deep Blues: Stories from Mississippi's Creative Economy."

C. Film, Video and Media

This sub cluster comprises 19 sectors that span the distribution and production of motion pictures, music, radio, cable and television programming, and multimedia firms. The sub cluster is quite evenly distributed across the state. In 2008, it employed approximately 5,600 people in its more than 260 establishments with average annual earnings of just over $35,000. Thirty percent of the employment in the sub cluster is directly attributable to cable and other program distribution. Annual earnings in businesses associated with cable programming and subscription programming tend to be the highest, an estimated $59,000. Cable and other subscription programming establishments are primarily responsible for financing and production of original master recordings, with most of their revenues coming from the sale and leasing of master recordings.

The upstream end of the value chain traditionally began with paper products, ink and film, but as it digitalizes it is turning more to software programs, computers, and communications hardware. The upstream segment also includes the creative content for the media, much of which comes from members of other sub clusters—literary arts and visual and performing arts. The capital equipment inputs for media and communications, the technologies necessary to record, film, broadcast and reproduce, are among the largest equipment inputs in the creative economy. One of the state's premier strengths is integrated record production and distribution, where Mississippi has twice the national proportion of jobs. Downstream, video and music stores, public relations firms, and agents represent the distributional and market end of part of the sub cluster.

Mississippi is promoting itself as a film location in an extremely competitive national environment by strengthening its incentive programs and its support infrastructure. Neighboring Louisiana is already one of the most successful filming locations, and Michigan is spending lavishly to attract film and video to compensate for some of its lost automotive jobs. North Carolina invested in studios in Wilmington and now is considering similar investments in the Piedmont Triad region. Moreover, the competition for location is international and a still-weak dollar is helping to keep production in the U.S., a condition that could change.

Mississippi's incentive program includes 20 percent rebates for local expenditures, 25 percent rebates for payroll for resident cast and crew, and 20 percent rebates for payroll for non-residents whose wages are subject to state withholding. The Mississippi Film Commission has a location and production guide that describes the special assets, availability of transportation and education in each region and lists the companies and freelancers available throughout the state able to provide various types of technical and creative support. For example, the guide lists 5 animation companies, 9 casting companies, 9 costume/wardrobe companies, 10 catering services, and 14 post-production editors, 39 freelance production assistants, and 7 production coordinators. Between 1903 and 2010, 269 feature, documentary, or television films were made in Mississippi, 115 of those since 2000. The industry is growing, with 37 films made in 2008 alone.

INDUSTRIES INCLUDED IN FILM, VIDEO & MEDIA

512110 Motion picture and video production
512120 Motion picture and video distribution
512131 Motion picture theaters, except drive-ins
512132 Drive-in motion picture theaters
512191 Teleproduction and postproduction services
512199 Other motion picture and video industries
512210 Record production
512220 Integrated record production and distribution
512230 Music publishers
512240 Sound recording studios
512290 Other sound recording industries
515111 Radio networks
515112 Radio stations
515120 Television broadcasting
515210 Cable & other subscription programming
516110 Internet publishing and broadcasting
517510 Cable and other program distribution
519110 News syndicates
711410 Agents and managers for public figures

The industry is organized, in part, through the Crossroads Film Society, a Mississippi organization for independent filmmakers that has regular events and film festivals, and, in part, through the Mississippi Film and Video Alliance in Jackson. A number of other local film festivals are shown in the following chart.

MISSISSIPPI FILM FESTIVALS

Crossroads Film Festival, Jackson

***

Oxford Film Festival

***

Tupelo Film Festival

***

Magnolia Independent Film Festival, Starkville

***

Delta International Film and Video Festival, Cleveland

***

Natchez Literary and Cinema Celebration

One of the roadblocks to expanding this sub cluster is an insufficient ongoing source of talent in both film production and technical support. The state's best—and only—institutional source for that talent is the University of Southern Mississippi's four-year film and video degree program. The program, part of Mass Communications and Journalism, is about 30 years old and has had a steady enrollment of 50 to 60 students. About a quarter of the students are older career changers and about ten percent are African American. Many of the students in the program come through the community colleges, although only Pearl River Community College has a program in film and video, and it is not for credit. The film commission is attempting to establish short-term training programs in the state to develop a larger labor pool for any film companies that want to hire locally to reduce costs.

The University of Southern Mississippi program is fortunate to have an experienced and well-connected professor in Scott Dixon McDowell. Students learn about screen writing, editing, and filming and write and produce two short films. McDowell starts his class using 16-millimeter film so that students understand the feel of the camera and the essential skills before moving into high definition and digital methods. About half the students remain in the state and half leave, many for Los Angeles, where there is now a network of Mississippians to help newcomers locate and connect.

Through the efforts of the University of Southern Mississippi, the state is trying to retain more of its music recording industry. The Entertainment Industry program in the University's School of Music is the fastest growing major. Three years ago the School formed South City Records as an umbrella company that now hosts five student-run record labels covering a wide range of genres, including hip hop, country, bluegrass, R&B, and of course the blues, all financed by students and faculty.

See "Red Hots and Deep Blues: Stories from Mississippi's Creative Economy."

D. Literary and Publishing

Literary and publishing is the largest of the state's creative sub clusters in terms of employment, with about 9,000 people working in 17 industry sectors, representing about 28 percent of the state's full creative economy. Average annual earnings are just under $32,000. Mississippi is home to a treasure trove of writers that forms the core of this sub cluster and include some of the nation's most widely read and beloved fiction writers. A review of one of John Grisham's latest books by noted author Ron Powers stated that "Aside from the Upper West and Lower East Sides of Manhattan, the Mississippi Delta has probably generated more and better short fiction per acre than any other real estate in America." [6] William Faulkner, Eudora Welty, Willie Morris, Tennessee Williams, Shelby Foote, Richard Wright, Larry Brown, Richard Ford, Walker Percy, and Ellen Gilchrist are only the beginning of a list that goes on and on.

6 Ron Powers, "Southern Deviations," New York Times Book Review November 29, 2009.

The vast majority of writers and poets—very likely more than 95 percent—do not have the sales volume to produce a living wage and require other full time jobs. Among the most popular is education but many take jobs in the private sector that allow them enough time for writing. Other writers in the private sector classify themselves as consultants rather than writers and therefore this sub cluster is very likely undercounted. Still other writers earn a full-time living employed by the news media or as writers for corporations who write or edit newsletters, press releases, and technical articles. With the growth of on-line media that use freelance bloggers and student interns, however, these employment opportunities are rapidly dwindling.

INDUSTRIES INCLUDED IN LITERARY & PUBLISHING

323110 Commercial lithographic printing
323111 Commercial gravure printing
323112 Commercial flexographic printing
323113 Commercial screen printing
323115 Digital printing
323117 Books printing
323119 Other commercial printing
323121 Tradebinding & related work
323122 Prepress services
424920 Book & periodical merchant wholesalers
451211 Book stores
451212 News dealers & newsstands

Along the supply chain, the state is strongest in its educational programs, festivals, and writers' workshops. The materials that writers use, the writing materials and, increasingly, software programs, tend to come from national and international sources. Where the sub cluster falls short is in its depth downstream in the value chain, the publishers, printers, and software houses that convert content into commercial products. These are heavily concentrated in New York, London, Boston, and a few other large cities.

A small number of niche book publishers do operate in the state, led by the University Press of Mississippi. But other successful publishers are Quail Ridge Press in Brandon, which specializes in cook books; Genesis Press in Columbus, which publishes romance novels; and Yoknapatawpha Press in Oxford, a small regional press, which publishes southern writers. Mississippi also has 15 specialized magazine or journal publishers, most of them attached to universities. But the state's best known and most widely read magazine, Oxford American, recently moved to Arkansas. The Southern Foodways Alliance, headquartered at the University of Mississippi, finds and publishes the best of contemporary Southern food writing.

A dozen independent bookstores undergird the sub cluster's creativity. These include nationally recognized Square Books in Oxford and Lemuria in Jackson, which regularly feature readings, book signings, and festivals. Square Books' role in promoting local authors has been well documented. The bookstore was one of only a few stores to carry the books of John Grisham, a graduate of Oxford's University of Mississippi, at the start of his literary career; George Saunders and Charles Frazier, author of Cold Mountain, are two other authors who were championed by Square Books before they had achieved a national following.

Square Books, Oxford, MS

The mass distribution networks, however, and most of the book reviewers, are with national media or organizations. With increasing sales through international sources such as Barnes and Noble, Amazon, and Borders, recognition from New York, Los Angeles and London critics and agents are necessary for economic success.

The state also has a number of strong newspapers—55 in all—both large and small, daily and weekly. Newspaper publishers are responsible for about two-fifths of the employment in this sub cluster. Some are traditional newspapers but some are specialized business papers or free publications, generally covering entertainment and culture and supported by advertisements. The Delta Democrat in Greenville has been publishing since 1868 and took a stand against segregation during the civil rights movement. The Jackson-based Clarion-Ledger, which dates back to 1837, won a Pulitzer Prize in 1983 for its articles on education in Mississippi. The newspaper, which gave very little coverage to the civil rights movement and opposed desegregation through the 1960s, revised its position in the 1970s and in 2002 hired its first African American executive editor. Almost all of the papers have now moved on line, creating opportunities for bloggers and freelancers who are sometimes paid consultants.

The state has unusual strength in its commercial gravure printing industry, which produces stationary, invitations, cards and labels and has four times the proportion of employment the national average. The sector also pays the highest average annual salaries of all the industries in the sub cluster, an estimated $51,600.

E. Culinary Arts

Mississippi is known for certain special foods, and although it may not have the culinary reputation of New Orleans, it has its own distinctive and authentic tastes. Some are typical Deep South foods, some, like catfish, are more closely associated with the state of Mississippi, and others, like tamales, have found a new home in Mississippi.

The 2010 fifth edition of Cornbread Nation describes Sam the Tamale Man, selling tamales from a truck parked on the side of heavily traveled Highway 49. Food has both cultural and creative dimensions that are closely intertwined.

- The 2005 edition of 100 Best Art Towns in America highlighted the Bottletree Bakery in Oxford, as a "favorite local buzz shop" and an arts venue. It was featured by Southern Living and Oprah Winfrey as one of the best places for pastries.
- In February 2010, Hal and Mal's restaurant and pub, now a community institution in Jackson, celebrated its 25th anniversary with 25 bands. It combines local foods, entertainment, and funky art.
- Robert St. John is a world famous chef in Hattiesburg who has authored six cookbooks (plus a work of fiction); sells his own branded hot sauces, seasonings, and drink mixes; offers cooking demonstrations; and operates the Crescent City Grill, Mahogany Bar, and Purple Parrot restaurants, which together make up the New South Restaurant Group.
- In Tunica, since 1937, long before the casinos came, old-fashioned southern cooking from catfish Creole to fried dill pickles at the Blue & White Restaurant on US 61 has attracted famous musicians—including Elvis Presley, once a regular—as well as tourists.

This sub cluster is the most difficult to isolate because creative food-related businesses are included in sectors that also include large numbers of non-creative food enterprises—fast food restaurants, chains with fixed menus, and others with standard fares. Our criteria for being part of the creative economy is that the business, if an eating establishment, employ a trained chef, regularly change the menu, serve local fresh foods, and/or offer the customer a culinary experience.

INDUSTRIES INCLUDED IN CULINARY ARTS

445291 Baked goods stores

445292 Confectionery and nut stores

445299 All other specialty food stores

722320 Caterers

- *Selected restaurants*
- *Selected coffee shops*

Even after eliminating the obvious corporate chain establishments, the inclusion of a place of business ultimately is a judgment call and the number employed an estimate, for which we relied heavily on reputation and information from the state association. While still an estimate, we have tried to err on the conservative side. The director of the Mississippi Hospitality and Restaurant Association estimates that about 10 percent of his 2,500 members have professionally trained chefs and about 15 of those places are also venues for art or music. In addition, there are about 30 independent coffee shops with baristas, and some of those roast their own coffees, including the Southern Aroma Coffee Roasters, High Point Roasters, Mississippi Coffee Company, Miss Lou Roasters, and Coffee Roaster. The final definition used in this report includes catering companies, businesses involved in making and selling baked goods, confectionary stores, specialty food items and food processors, and those eating or drinking establishments that had special features associated with creativity.

TAMALES *may not be a native taste but they have been Mississippified and modified and have become so ingrained in the culture that there now is a Delta Tamale Trail that complements Mississippi's Blues Trail. The trail includes places such as Solly's Hot Tamales in Vicksburg, Tony's Tamales in Jackson, and Hot Tamale Heaven in Greenville—plus many others with unlikely names for gourmet tamales like Shipley's Donuts in Vicksburg, Airport Grocery in Cleveland, Abe's Bar BQ in Clarksdale, Onward General Store in Rolling Fork, and Crystal Grill in Greenwood.*

See "Red Hots and Deep Blues: Stories from Mississippi's Creative Economy."

The sub cluster also is supported by a topnotch culinary arts school associated with Viking Range and by strong programs at Mississippi University for Women and Hinds Community College. Quail Ridge Press in Brandon publishes a special line of cookbooks, and the state has various food-oriented festivals: the World Catfish Festival in Belzoni, the Mize Watermelon Festival, the Creole Crawfish Festival at Horn Lake, the Sante South Wine Festival in Jackson, and the Sweet Potato Festival in Vardaman, to name just a few.

As conservatively defined (including only a small identifiable subset of the state's restaurants), the sub cluster is responsible for 8 percent of the employment in the state's creative economy and almost 200 establishments. The average annual earnings in this sector is $23,000 but those who work in specialty food stores make an additional $10,000 per year more.

Viking Cooking School, Greenwood, MS

F. Museums and Heritage

Mississippi has an exceptionally strong and recognizable cultural heritage that serves to drive and inspire its creative economy. This sub cluster is composed of only three industry sectors, museums, historical sites, and zoos and botanical gardens, and these account for less than 700 jobs and 30 establishments. Many of the jobs are located in the Capital/River tourism region. Although the smallest of the six creative economy sub clusters, it is the most difficult to quantify and is inevitably undercounted because many of the jobs are within government and because there are so many part-time and volunteer employees.

INDUSTRIES INCLUDED IN MUSEUMS AND HERITAGE

712110 Museums
712120 Historical sites
712130 Zoos and botanical gardens

The common use of volunteers and part time helpers very likely also contributes to low average earnings, in the neighborhood of only $21,000, for the sub cluster. This figure is brought down by annual earnings of only about $10,000 for employees at historic sites. Museums, zoos and botanical gardens workers typically average about $23,000.

The state's website lists 222 museums in the state, which offer many unique views of the state's history, culture, and eccentricities. The museums include, for example, the Aaron Cotton Company Museum in Clarksdale where you can "learn about the history of cotton and the crops relationship to Blues music" and Yesterday's Children Antique Doll and Toy Museum in Vicksburg with "over 1,000 antique and contemporary dolls from the mid 1800s to the present." Sixteen Mississippi museums are described in the national travel book Little Museums [7]:

- **The Prayer Museum** in Greenwood is a collection of religious items from around the world—Tibetan, Buddhist, and other religious traditions—displayed in William Honey's home. He also provides personal seminars on the world's religions.
- **The Ole Place Café**: Home of the Hollywood Star Collection in Ruleville was founded by former Hollywood costume designer Luster Bayless, who bought a hometown department store to display costumes worn by well-known Hollywood stars.
- **The Casey Jones Museum** in Vaughn displays artifacts and memorabilia based on the story of Casey Jones' wreck of the Cannon Ball in Vaughn in 1900, later turned into a famous song written by an African American maintenance man.
- **Graceland Too** is located in Holly Springs, Mississippi, where Paul MacLeod turned his pink, two-story home into a floor-to-ceiling shrine to Elvis Presley. The house, which is full of Elvis paraphernalia, is now repainted white and remains open to the public 24 hours a day.

B.B. King Museum, Indianola, MS

***Natchez** is a city-wide cultural site. Its many mansions display rich antebellum architecture that is preserved and renovated by the Historic Natchez Foundation. The historic Natchez Trace extends north from Natchez to Nashville, Tennessee. The scale of Natchez's historical and cultural assets is impressive for a city of less than 20,000 people with nearly 80 sites on the National Register of Historic Places. Because some districts include several hundred historic homes, the actual number of historic places is in the range of 1,300 and includes 13 National Historic Landmarks, the highest historic designation given by the federal government. These assets draw thousands of visitors a year, and the Mississippi Development Authority's Tourism Division found that in Fiscal Year 2008, approximately 2,000 people were employed in tourism-related jobs in Adams County, 15 percent of the total employment for that county.*

See "Red Hots and Deep Blues: Stories from Mississippi's Creative Economy."

While this sub cluster may not be large in terms of employment, it plays a critical role in helping many communities retain their distinctiveness, and it influences much of the state's music, literature, art, and tourism. In the first three months after the BB King Museum and Delta Interpretive Center opened in 2008 tourists arrived from all 50 states and more than 30 countries. Sunflower County, where the museum is located at Indianola, saw a 12.5 percent increase in its estimated travel and tourism expenditures in fiscal year 2009, the year the museum first opened, compared to the previous fiscal year.

7 Lynne Arany and Archie Hobson, Little Museums. New York: Henry Holt and Company, 1998.

Part of the state's history, of course, is a source of regret and shame—the slavery and lack of civil rights for African Americans and Native Americans. But that history, along with its natural attractions also has shaped and sharpened its creativity, generating the blues, prolific folk art, oral histories, and sites of civil war and civil rights events that have become tourism attractions and have influenced the state's most treasured literature.

Much of the state's heritage is retained in museums, carefully preserved historic buildings and sites, cemeteries, and parks. The Smithsonian's Guide to Historic America [8] traces Mississippi's attractions back to 1540, when de Soto crossed what now is northern Mississippi.

Jefferson Davis's home, The Martha Vick House in Vicksburg, the Delta Blues Museum, Music Hall of Fame, Seafood Industry Museum in Biloxi, Tupelo National Battlefield, Sports Hall of Fame Museum, Mississippi Museum of Art, Elvis Presley's Birthplace, and Windsor Ruins are only a few of Mississippi's other noted historical, cultural, and creative locations.

IV. Support Infrastructure

Because much of the value of creative economy is based on the manner in which its products are experienced and the success of the buzz that it produces, the creative economy depends heavily on support from a variety of physical, intellectual, technical, and social sources to deliver or provide services to the elements of that economy.

The value of the support system is far greater than the number of people it employs or the income it produces. For example, formal and informal forums for associating, networking, and sharing ideas are part of how interest in creative enterprises forms and spreads. Public and private schools and personal instruction help develop the next generation of creative people and enterprises as well as consumers of creative products. Planned events—festivals, fairs, exhibits, and shows—operate as marketplaces for creative goods. Some creative and cultural goods are place-based, tied to specific locations. Finally, creative enterprises need resources, whether financial, technical, or business.

The ultimate strength of the creative economy is tied in large part to the quality and quantity of the social and support infrastructure that support it.

Category	*Description*
Organizations	*Formal support networks and groups such as guilds, councils, associations, and arts centers as well as informal clubs, networks, and organizations.*
Education & Training	*Programs and instruction aimed at developing or enhancing creative talent variously offered by public and private arts and craft schools, private teachers, and within educational institutions and supporting industries.*
Events & Performances	*Activities such as scheduled theatre, festivals, shows, celebrations, exhibits, gallery openings, and readings, open as well as ticketed, that showcase the creative economy.*
Places and Spaces	*Locations such as museums, historic sites, gardens, arts districts, neighborhoods, exhibition halls, film and music studios, incubators, and shared space in which creative assets and enterprises can be created, housed, and displayed.*
Resources	*Support such as sources of funding, incentive programs, and information or assistance provided by government agencies, non-profit or for profit organizations, and private foundations.*

A. Support Infrastructure: Networking for Compatibility and Competitiveness

Guilds, council, arts associations, advocacy organizations, and social networks represent the associational infrastructure that enables members of Mississippi's creative economy to connect to one another, to the state's broader creative economy, and to external sources of knowledge and creative inspiration. The approximately 200 arts organizations and networks that this study found include formal and informal groups of working artists, educators, and patrons and supporters of the arts. Together the organizations support creative processes and programming for artists and art enthusiasts of all ages and tastes.

[8] William Bryant Logan and Muse, The Smithsonian Guide to Historic America: The Deep South. New York: Stewart, Tabori, and Chamng, 1998.

Of the 200 organizations and networks uncovered, the greatest number of them (67) are located in Jackson. As the largest city and state capital, it is also home to a number of statewide organizations. The Pines, Coastal and Hills region were evenly represented with approximately 30 organizations each, and the Delta area lagged behind with only 17.

1. Arts Councils and Community Arts Organizations

Local arts councils and community arts organizations play an important role in making creativity visible throughout Mississippi. By sponsoring exhibits of local working or amateur artists, or by supporting arts programming in local schools or senior centers, local arts councils help make the arts viable, visible, and accessible to a broad swath of the state's population.

For example, the Yoknapatawpha Arts Council, the official arts agency for Oxford and Lafayette County since 1972, was founded to create opportunities for the community to experience high-quality art. To meet this goal, the organization supports 300 days of programming a year with galleries, festivals, local publications, libraries and the schools. In east Mississippi, the Starkville Area Arts Council makes grants and gives awards to arts educators, artists, organizations and students interested in pursuing education and training in the arts.

In Hattiesburg, Partners for the Arts is a vibrant and growing organization that provides financial support to the performing and visual arts departments at the University of Southern Mississippi. In 2009, its 300 members raised $87,000 distributed through a grant program to support the university's arts programs.

Arts organizations were also instrumental in helping the Gulf Coast recover after the devastating hurricanes of 2005. Working with the Hancock County Chamber of Commerce, the Mississippi Arts Commission, and The Arts, Hancock County, an arts recovery program set up shop to help get artists back on their feet and in a sense lead the charge of recovery for the region. The recovery program along with The Arts, Hancock County helped sponsor a traveling exhibition of Gulf Coast artists, helping local artists show their work around the nation and begin to recover from the storm's devastation.

See "Red Hots and Deep Blues: Stories from Mississippi's Creative Economy."

2. Guilds, Cooperatives and Professional Associations

Guilds, cooperatives, and informal craft and hobby groups provide individual artists with entré into a community of individuals involved in similar pursuits. The intangible benefits are significant, if difficult to measure. Those benefits include a shared spirit of creativity, increased social ties and the exchange of ideas and inspiration.

These organizations also have concrete and measurable benefits, particularly the more formal ones. Cooperative galleries and guilds may provide places for individual artists to sell their work. Individuals can benefit from having one centralized body responsible for marketing and financial management, as well as by being part of a larger "brand." The Craftsmen's Guild of Mississippi and its crafts gallery and store in Ridgeland is probably the most prominent of these organizations, but other cooperative galleries and guilds exist in Meridian, Jackson, Starkville, and Corinth, among other places.

Professional associations serve as advocates for the arts, in general, and for artists in specific fields. Associations such as the Mississippi Writers Guild, the Mississippi Museums Association and the Mississippi Gospel Music Association tend to have statewide membership, which allows them to provide a unified voice for artists across the state.

3. Amateur and Professional Companies

Amateur theatre, dance and music companies give Mississippi's aspiring talent places to hone their skills while their professional equivalents provide employment for some of the state's greatest talent. Approximately 50 community and youth theatres throughout the state offer education, training and performance opportunities to aspiring actors and the chance to enjoy theatre to community members. As with many strands of the arts, community theatres are represented by a statewide membership organization, the Mississippi Theatre Association.

Thacker Mountain Radio Performance, Oxford, MS

The Mississippi Opera, the Mississippi Symphony Orchestra and Ballet Mississippi are statewide professional companies. A number of regional companies, including the Tupelo Ballet, the Gulf Coast Symphony Orchestra, the Hattiesburg Civic Light Orchestra, Meridian Symphony Orchestra and Mississippi Metro Ballet, also provide opportunities for professional artists and audiences. Access to companies like these is a boon to music students at the University of Southern Mississippi who often find weekend employment playing with the state's several orchestras, thus gaining valuable professional experience.

B. Educational Institutions: Sources of Talent, Learning and Culture

Mississippi's educational institutions assume many roles in the state's creative economy. They generate its labor force and entrepreneurs that originate and produce creative goods. They provide access to new ideas, information, and people. They also are responsible for developing the creative, right brain thinking that employers increasingly seek. In the survey of manufacturers, 65 percent ranked creativity as an important or very important trait in new employees.

Educational institutions host entertainment and cultural activities in their communities. They develop interest in and appreciation for the arts in the population that will become the next generation of artists, designers, and consumers. And they provide a non-traditional means for raising levels of academic achievement. In each area of activity, Mississippi has significant strengths but also opportunities to do even more.

How well do the state's colleges and universities meet labor market and community needs for creativity and culture? Most community colleges have had programs in the fine arts for decades, but mainly as part of their associate of arts transfer tracks designed to send well-rounded individuals into the universities, not into employment or careers. Most of Mississippi's community colleges today, however, are beginning to respond to the state's transition from a mass production economy to an idea- and experience-based economy and to the growing job market and student demand for applied creative arts in, for example, digital arts, graphic design, landscape architecture, and interior decoration. And many colleges and universities are important sources of and venues for art and culture, especially in the state's smaller cities.

1. Cultural Contributions

In Starkville, Mississippi State University sponsors music and dramatic performances, arts shows, and film festivals, and it supports outdoor art. The University of Mississippi's museum, Gertrude Castellow Ford Center for Performing Arts, and Faulkner and Yoknapatawpha Conference are open to the entire community. Just a few examples of entertainment and culture colleges and universities offer their community include:

- Belhaven College's 800-seat Center for the Arts
- William Carey University's Sarah Gillespie Museum of Art and Carey Dinner Theater
- Millsaps College's Lewis Art Gallery and Arts and Lecture Series
- Alcorn State University's Jazz Festival.
- Art Colony at Tougaloo College
- Eudora Welty Writers Symposium at Mississippi University for Women

Many of the state's community colleges also are cultural hubs for their communities. Nearly all sponsor various musical ensembles and theater groups that perform at the college and locally. Some specific examples are:

- Hinds Community College's Marie Hull Gallery and Montage Theater of Dance
- Copiah Community College's co-sponsored Natchez Literary and Cinema Celebration
- Jones Junior College's Eula Bass Lewis Art Gallery
- Northeast Mississippi Community College's Northeast Art Gallery
- Pearl River Community College's museum

2. Creative Abilities

The skills and knowledge needed to make a living in creative fields are acquired in many ways but perhaps are most strongly influenced by exposure and support at home and in early school years. Career decisions are influenced by abilities and/or interests that have been shaped by elementary and high school teachers, counselors and by institutions' learning environments. One community college student found that "it was cool to go to movies" during his previous home schooling, and he turned that interest into a career path.

a. Starting Young

Mississippi's "Whole Schools Initiative" is an innovative approach to not only keeping, but to emphasizing, the arts in schools. It was begun in 1991, when arts curriculums were being cut in schools. The Whole Schools Initiative, funded and supported by the Mississippi Arts Commission, infuses and integrates arts into regular instruction. Its goals are to enrich students' lives, build sustainable communities and to improve teaching and achievement by putting the arts on equal footing with the three "Rs." Since 1998 this program has expanded into the middle and high schools. Schools can contract with both participating (teaching) artists and visiting artists to supplement and further enrich their programs.

The Mississippi School of the Arts

in Brookhaven, created by the legislature in 1999 for artistically talented and gifted Mississippi youth, is a residential school located on a historic campus. An agreement with Brookhaven School District allows students to balance their arts interests with meeting academic requirements at the nearby public high school. The impact generated from the school has been profound: In 2009 students graduating from MSA received $3.2 million in scholarships offers which exceeded the $3 million annual appropriation from the State Legislature. These scholarships include offers from top national and state universities and specialized arts programs such as the American Academy of Dramatic Arts

See "Red Hots and Deep Blues: Stories from Mississippi's Creative Economy."

b. Considering Careers

Students begin to think about their future career opportunities in middle school. By high school, many are already on clearly defined pathways in chosen areas of career and technical education (CTE) programs.

Historically CTE, as vocational education, focused on industrial trades and agriculture, but now it is moving into newer technology, health, and computer-related fields. Mississippi's CTE includes, among its 48 programs, five that directly support the creative economy: culinary and related foods technology, design technology for fashion and interiors, audio and television broadcasting, computer graphics, and graphics and print communications. Design technology for fashion is the newest track, started as a pilot program with 15 students in 2005 to convert the former occupational clothing track into a more design-oriented program aimed at higher-end and niche markets.

Career and Technical Education, once intended as preparation for immediate employment, now also must offer a path into higher education, most often at a community college. Mississippi's community college system, the oldest state system in the nation, places a high value on the fine arts in its liberal arts programs. Thirteen of the colleges have programs for visual and fine arts, and all but one have programs in music education. The majority of the students going through the fine arts programs will transfer to four-year schools and go into teaching careers.

Beyond the fine arts, however, programs to support creative occupations become scarce. Graphic design and mass communications are offered in five colleges each, and culinary arts in four. Hinds and Mississippi Delta Community Colleges have commercial kitchens and expose students to the art of baking and international cuisines. Coahoma has a fashion merchandising and Apparel Studies program. No Mississippi community college has a two-year architectural program, and none has a program in film/video, animation, or in historic renovation, all areas needed to support the growth of Mississippi's creative economy. Further, this unmet need receives little attention in the state's acclaimed workforce programs that have been so successful in supporting business recruitment and retention.

Mississippi's universities also are very strong in the fine arts, with 13 universities offering degree programs in visual/fine arts and 13 with programs in music; and many have mass communications programs. The availability of degree programs is considerably weaker, however, in design, culinary arts, and literary arts.

Mississippi Arts Commission, WSI Summer Institute

The University of Southern Mississippi (Southern Miss) is the state's flagship school for the creative economy, one of only 24 universities in the nation accredited in dance, music, theater, and visual art. But all of the state's universities offer something to the aspiring artist or designer, particularly in music. Delta State University has degree programs in both music and music education, Mississippi University for Women offers general music, music education, and music therapy, and Belhaven University, and Alcorn State University have degrees in music. USM and, since March 2009, Delta State University operate recording studios operated by students.

A few of the four-year colleges offer some courses and programs in design, with building and landscape architecture and a design program at Mississippi State University, degree programs in interior and graphic design at Southern Miss, plus concentrations in graphic or interior design at a few other colleges. Mississippi University for Women is the state's only four-year college offering a baccalaureate in the culinary arts.

The University of Mississippi is at the forefront of journalism and media, with the Edwin and Becky Meek School of Journalism and New Media, but Southern Miss and Alcorn State have schools or departments of mass communications and most other colleges have programs or concentrations. Many colleges contribute to the state's reputation as a wellspring for literature. Seven colleges are National Writing Project sites for the development of teaching writing. The University of Mississippi offers a masters' degree in creative writing, and Belhaven University has a baccalaureate program in the same area.

Mississippi residents can also acquire skills and knowledge in a number of non-degree granting private schools. The Natchez Clay Center, Allison's Wells School of Arts and Crafts in Canton, the Craftsmen Guild in Ridgeland, Mary O'Keefe Cultural Center for Arts Education in Ocean Springs, Meridian Artists' Coop, Dee Art Place in Columbus, the Caboose Art Gallery in Long Beach, and the Viking Cooking School in Greenwood are only a few examples. The state, for example, has more than 100 dance schools or studios with the industry classification of "fine arts school."

C. Events and Performances

One of the most important outlets for artistic expression is the multitude of festivals that are found in almost every county in Mississippi. These festivals celebrate everything from the writings of Eudora Welty and Tennessee Williams to the culture of Coastal Mississippi and art from the creations of Walter Anderson to the blues of BB King. Indeed, the Mississippi blues illustrates just how numerous festivals are in the state.

These festivals and arts events serve as assets for Mississippi's creative economy in several ways that generate economic impacts for the community in which they are held. First, they provide an avenue for Mississippi artists to reach larger numbers of audiences and customers. Second, those festivals and arts events that celebrate local culture or history and tell a story about their communities help create a brand and special sense of place. Third, they integrate and promote the arts to the community at large and expose residents to different ideas and people.

According to the Blues Highway Association's annual listing of festivals, there are 56 festivals in the state that prominently feature the blues. From the large annual Mississippi Delta Blues and Heritage Festival in Greenville to the Mississippi Gulf Coast Blues and Heritage Festival in Pascagoula, blues fans and performers can spend almost every weekend of the year hearing and playing the music they love.

Jessee Robinson performs at Hal and Mal's, Jackson, MS

From April to November of 2009, there were only eight weekends that didn't feature at least one blues festival. Many of these festivals are featured on the state's Blues Trail, which highlights historical events in the music's past and helps promote new events by reminding tourists about where live music is currently taking place (See Red Hots and Deep Blues: Stories from Mississippi's Creative Economy). To underscore the importance to the state's economy, in April 2010, ***"Mississippi – The Birthplace of America's Music"*** was the theme of the Mississippi Economic Council's 61st Annual Meeting.

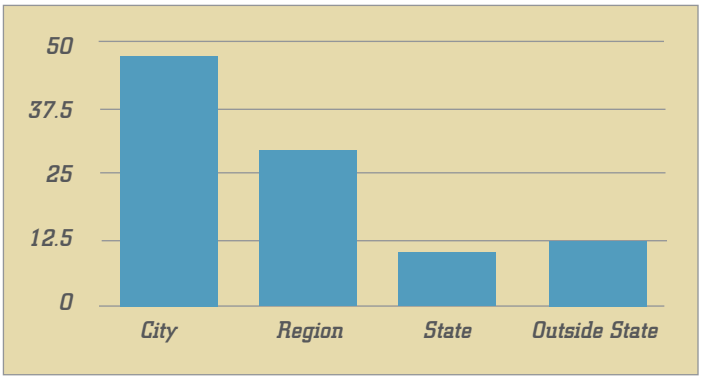
1. Festivals as Market Assets

About 66 percent of the Mississippi visual or craft artists who responded to a survey earned income through selling their products at festivals or fairs, and 30 percent reported earning more than a fifth of their income from such events. The Cotton Arts District Festival in Starkville is an example of the type of market asset that festivals represent. Each April, the Starkville Area Arts Council holds an event in the historic Cotton District. The event features a juried arts competition. The 2010 event showcased more than 100 artists and attracted approximately 42,000 attendees.

For musicians , festivals are often the best way to get their art out to new and appreciative audiences. More than half of musicians who responded to the survey reported earning income from festivals or annual events. As mentioned, the blues festival circuit is promoted heavily and is usually the prime venue for local acts to perform and promote their music, with many artists selling their CDs and merchandise at the events. While the festivals do attract national level talent, the focus is still on local artists. Respondents to the survey of festivals in Mississippi showed that more than 75 percent of musical performers hailed from within the state.

Outdoor concert at the Cedars, Fondren, Jackson, MS

Figure 8:
Origins of Participants, by percent



2. Festivals Promoting the Arts

For many individuals, festivals and events represent their primary exposure to the arts. Even if nothing is purchased, listening to new music, looking at art and traditional crafts, and sampling new cuisines can contribute to a community's overall appreciation of artistic endeavors. Indeed, survey respondents saw this exposure as one of the main purposes of the events. One sponsor of a festival in Vicksburg said, "Our mission is to promote and raise awareness about Mississippi music, heritage and culture. It's good business for everyone; the venues, and the opportunities created for musicians. Our efforts to provide more music is important for local businesses faced with employee retention issues. By encouraging businesses to participate in providing great Mississippi music, we improve the quality of life for our community." Festival survey respondents generally agree with that assessment with 80 percent saying that the festival had a medium or major impact in preserving a community's local culture.

3. Festivals and Economic Impact

While the altruistic nature of promoting the arts certainly is present, festivals generate a large economic impact. In terms of sheer attendance, 56 survey respondents reported that more than 460,000 individuals attended the events, which, while impressive, is only a fraction of the total annual attendance for all festivals in the state. Extrapolating the numbers reported by those surveyed to the full 149 festivals held that year suggests more than 1.2 million participants. Although most of the attendees at these festivals were from within the state, 70 percent of respondents reported that more than 10 percent of attendees came from outside Mississippi.

Attendees don't only spend their time at the festivals; they also spend money, which can have a sizable impact on the economy of the host community. Seventy-five percent of respondents reported that the festival had a medium or major impact on tourist spending in their communities. This amount translates into helping entrepreneurs in the community; 57 percent of respondents reported that the festival had a medium or major impact on small businesses in the region.

The Loose Caboose Festival in Newton is just one example of the impact of how a festival can impact a small community. The small festival promotes local crafts and local artists and brings people to downtown Newton who otherwise might not visit it. One small business owner recognizes just how important that event is: "Repeat business to our community is somehow never calculated into economic impact, but as a business owner downtown I personally know the number of customers that come back to my shop from the festival alone and no amount of advertising could reach that many people in one day."

D. Places and Spaces: Creativity on Display

Though many creative occupations and processes are individual endeavors, calling to mind the image of the solitary artist in a studio or the writer hunched over a desk, creative individuals need places to create, either alone or with other creative people. But they also need more public places to perform, exhibit and share their work.

In Mississippi, hundreds of museums, galleries, theaters, concert halls, restaurants and pubs, historic sites, buildings and neighborhoods, gardens and public spaces serve as venues for the performance, exhibition, and dissemination of creative work.

1. Museums and Heritage Sites

More than 300 cultural heritage sites and 130 museums spread throughout the state serve as venues for the celebration, exhibition and, in some cases, sale of art and cultural heritage. These venues celebrate and commemorate a wide range of the state's artistic and cultural heritage, its most notable achievements and talent and, in some cases, its new and emerging artists.

The preserved homes of some of Mississippi's most famous artists are one subset of this group. Tourists and residents alike can draw inspiration from visiting the homes and workplaces of talent like Eudora Welty, Tennessee Williams, Mississippi John Hurt, and Alice Moseley.

Another example is the handful of museums that celebrate the artistic accomplishment and legacy of Mississippi natives, such as the Ohr-O'Keefe Museum, the Walter Anderson Museum of Art or the BB King Museum and Delta Interpretive Center. The Walter Anderson Museum of Art in Ocean Springs holds a permanent collection of approximately 800 pieces of work by Walter Anderson, a muralist, potter and painter, and his brothers Peter and James, all of whom made their homes and artistic careers on the Gulf Coast. Since Hurricane Katrina, the museum's mission has also included supporting Gulf Coast artists by providing opportunities to exhibit their work. (See Red Hots and Deep Blues: Stories from Mississippi's Creative Economy.")

2. Galleries and Studios

The study identified more than 100 galleries and working studios that provide venues for new and emerging artists to produce, display and sell their work, the majority of which are located in the Capital and Coastal tourism regions of the state. Undoubtedly, there are many more homes, restaurants, coffee shops, and classrooms that serve these same purposes, though perhaps more informally.

A wide range of fine and visual arts, from photography to jewelry to watercolor painting, can be found in the states' galleries and working studios. Some of these places focus on one type of art or media, such as Jackson's Pearl River Glass Studio, a renowned stained glass studio that is open to the public for visiting and observation and hosts an annual event to showcase Mississippi artists. Others are owned and operated by cooperatives or membership groups, and serve to display the varied work of their members, as with the Meridian Artists Co-op and the Hattiesburg Arts Council gallery.

3. Performance Venues

Local and touring performing artists find a stage and audience for their work in a range of venues located in all corners of the state, from the Tennessee border to the coast. These venues run the gamut from community theatres to municipal auditoriums, blues clubs to casinos.

Ground Zero Blues Club is a music venue in Clarksdale that showcases renowned blues musicians, some of whom got their start in Mississippi. Furthermore, one of the club's owners is a talented Mississippi native who has returned home: actor Morgan Freeman. Ground Zero is a destination for visitors—many of whom are international—that come to the Mississippi Delta seeking an authentic experience.

More numerous and spread throughout the state are countless community theatres, restaurants, bars, coffee shops and music halls that serve as performance venues for aspiring local talent. Corinth Theatre-Arts is a community theatre that nurtures local talent through open auditions for its production season and its youth summer program, while Cups, a local coffee roaster and purveyor, hosts local acoustic and folk musicians at its location in Jackson's Fondren district.

Jackson's Fondren District

is one prominent example of such a district. The neighborhood has been revitalized and is now a desirable residential, commercial and entertainment district. A high concentration of artists, painters and musicians mix comfortably with other area residents, themselves a mix of professionals, long-time residents and newcomers. Galleries, boutiques and restaurants all serve as venues to showcase the work of local artists. The community is now an experience rather than just a place to live or work.

See "Red Hots and Deep Blues: Stories from Mississippi's Creative Economy."

Though it takes place in a bookstore, Oxford's Thacker Mountain Radio also presents a unique opportunity for local writers and musicians. The weekly radio program, broadcast live each Thursday, showcases authors and musicians. Caroline Herring, one of the show's founders and original performers went on to become an integral part of the Austin, Texas music scene and has released five albums since 2001. (See Red Hots and Deep Blues: Stories from Mississippi's Creative Economy.")

The state's universities and colleges also provide many venues for performers. Mississippi State University's Meridian campus is home to the recently renovated Riley Center, a fully restored 1889 opera house and a 200-seat theatre. Southern Miss's music and theatre performance facilities showcase the talent of students and professionals and draw an audience from a one-hour radius.

Important venues that are easily overlooked are the casinos, especially the concentration around Tunica along the Mississippi River and the Mississippi Gulf Coast. People come for the entertainment as well as the gaming, and the stages attract both big name and local artists.

4. Arts Districts and Buildings

Creative industries and individuals benefit from proximity to like minded organizations, companies and individuals. Concentrations of creative economy actors also create positive spillover effects for other individuals and companies that may not be directly involved in the creative economy. For this reason, the existence of arts districts and entire buildings devoted to the arts are a critical part of any place's creative infrastructure.

In several locations throughout the state, artists and creative organizations are all brought under the same roof in historic buildings. The E.E. Bass Cultural Center in Greenville, the Mary C. O'Keefe Cultural Center in Ocean Springs and the Madison Square Center for the Arts in Madison are all former school buildings that now house a range of spaces for creative activity: studios, exhibition spaces, auditoriums, classrooms and offices for local arts organizations. A similar plan is underway in Hattiesburg.

E. Resources: Investments and Involvement

Success for artists and other creative enterprises depend, at least in part, on access to financial capital and technical support from private and public sources. Resources can come in the form of grants made by charitable foundations and state-supported institutions or in the form of technical assistance provided by organizations geared toward creative businesses and entrepreneurs. But the majority of creative enterprises have the same needs as any other new or growth-oriented businesses for venture capital and working capital.

The Mississippi Arts Commission is the most important resources and sources of support for the state's artists and organizations in the arts. In terms of support for individual artists, MAC offers grants up to $5,000 to individual professional artists under its Artist Fellowship program. The grant program is seen as "awards of merit." While applicants are not required to submit information on how they might use the funds, MAC expects the recipients to dedicate the funds towards expanding their ability to create new work. MAC also offers mini-grants of up to $500 to provide artists with funds to assist with professional training, promotional efforts, or purchase of supplies.[9]

MAC also provides operating grant support for individual arts councils around the state. Many of these organizations provide funding to support individual artists or community focused events and efforts. For instance, the Greater Jackson Arts Council provides grants to organizations that use arts to enhance quality of life in particular neighborhoods of the capital city.

Mississippi also has a large number of organizations that award grants to artists and arts organizations. An estimated 46 foundations based in Mississippi name arts funding one of their areas of emphasis—for activities such as assisting after school programs; providing disadvantaged youth with arts instruction; supporting the many arts-focused festivals around the state; and making grants to support community theaters and symphonies. The Gertrude C. Ford Foundation, Inc., for example, is an independent foundation based in Jackson contributed operating grant support to, among other organizations, the Mississippi Museum of Art, the New Stage Theater in Jackson and the Mississippi Opera.

The past year has been a difficult time for cultural and arts organizations to attract funds. The weak economy has reduced funds available from foundations and government agencies creating intense competition among non-profit organizations that rely in part on charitable giving or the public sector.

Needed resources are not limited to financial concerns. Organizations that provide small business assistance, such as those operated by the Mississippi Development Authority, can provide substantial assistance for promotion, marketing, and business development. For artists or other businesses within the creative economy such assistance can be invaluable. The network of Mississippi Small Business Development Centers can assist businesses in creating start-up plans and in navigating issues such as obtaining financing and expanding market share. In some states, small business development centers have developed expertise around creative enterprises recognizing that artists may require particular types of services. Mississippi does not as of yet have any comprehensive services but there are some geared towards the success of particular types of creative businesses.

For instance, the Franklin Furniture Institute at Mississippi State University offers entrepreneurs and companies in the wood products industry information about new market opportunities such as sustainably-produced products and how to enhance design to meet the aesthetic needs of an increasingly fragmented marketplace. Programs such as these that are tailored to the specific needs of creative industry can have a substantial impact on those businesses that choose to make use of these types of services.

The furniture industry in Mississippi

9 http://www.arts.state.ms.us/grants/artist-fellowship.php

V. Recommended Goals and Strategies

The size of the creative economy alone has a large and direct impact on the state's economy—nearly 3,000 establishments responsible for roughly 40,200 jobs that are engaged primarily in the production, distribution, and marketing of aesthetically or emotionally oriented products or services—is sufficient reason to invest in the cluster. It employs more people than the defense and security, apparel and textiles, and transportation equipment manufacturing clusters, all of which are important sectors of the state's economy. Add to that the effect of the creative economy on so many other sectors, such as tourism, agriculture, communications and information technologies, furniture and health care and its value as an amenity that attracts tourists and talent, and the potential value far exceeds the conventional view of the lone artist at a festival or performer on the street.

The following goals and strategies are based on what has been learned in this study and on the ideas and vision of some of the key stakeholders in Mississippi's arts, education, and economic development arenas. They are intended to help the state reap the full benefits of its creative people and creative economy.

The Creative Economy
1. Is a direct source of growth (Goal II)
2. Adds value to other sectors (Goals IV, V)
3. Attracts talented people, businesses and tourists (Goals I, III)
4. Stimulates innovation (Goals III, IV, V)
5. Is the foundation for the 21st century work force (Goal VI)

GOAL I:
Facilitate efforts that make communities throughout the state more creative and vibrant.

In Richard Florida's *Who's Your City*, he demonstrates the value of place to people and to companies. "Where we live is the central factor that affects all others—work, education, and love—follow. [10]" Although the book focuses on large metropolitan areas, small communities can even more easily distinguish or brand themselves and attract people and firms who may be looking for less expensive, less crowded, and less hectic places. Those communities that are able to offer enough of the urban creative amenities and cultural attractions along with a slower, more family-friendly lifestyle can use that to their advantage to generate and retain wealth. Strategies that allow rural communities to convert their creative talent into economic activities are critical to Mississippi's future.

Strategy A: Use creative talent and enterprises to promote community restoration and revitalization.

- Reinstate state funding for Mississippi's Building Fund for the Arts (BFA) program, a bond bill that could be used to refurbish and maintain buildings as cultural centers. [11]

  The fund, authorized at $19.2 million and managed by the Mississippi Arts Commission, supported 93 projects between 2001 and 2007. Awards were based on artistic quality, plans, architectural and organizational capacity, and anticipated economic impact.

- Offer financial or architectural incentives or technical assistance to make abandoned or unused downtown space available to creative businesses, galleries, and/or studio space in both urban areas and in small communities.

  Paducah, Kentucky has had one of the nation's first and most successful artists relocation programs. Recruiting artists nationally with zero interest loans and subsidies for architectural changes, the city attracts some 50 artists, which brought galleries and theaters to a previously distressed area of the city.

  In Pittsfield, Massachusetts, a group of artists worked with the owners of vacant storefronts in the downtown. The idea was to give artists the opportunity to work in these spaces and exhibit their art, and to bring more foot traffic to the downtown. The effort succeeded in helping both the artists and the property owners, and downtown Pittsfield is now a more arts-active and vibrant place to live and work.

10 Richard Florida, Who's Your City? New York: Basic Books, 2008, p. 6.

11 http://www.arts.state.ms.us/programs/building-fund.php

- Develop and communicate programs currently available through MAC.
- Consider a "Percent for Art" program such as is being implemented on university campuses and many federal projects. Set aside a percentage of funding for public buildings and public spaces to display art such as sculptures, murals and other decorative art in, for example, hotel lobbies, restaurants, banks, hospitals and outdoors.
- Consider zoning and private-sector set asides such as those done in the GSA Art in Architecture Program which commissions the nation's leading artists to create large-scale works of art for new federal buildings. These artworks enhance the civic meaning of federal architecture and showcase the vibrancy of American visual arts. Together, the art and architecture of federal buildings create a lasting cultural legacy for the people of the United States. GSA reserves one-half of the estimated construction cost of each new federal building to commission project artists.

  The Alluvian Hotel, a cosmopolitan boutique hotel in Greenwood, Mississippi exhibits a collection of award-winning art by Mississippi artists.

  The Mayor of Sheridan, Wyoming enacted Resolution 24-00 to establish an "Art in Public Places" program in July 2000 and the city of 15,000 now has some 50 sculptures with a western theme downtown. Originally on loan from the artists for $500, about half now have been purchased and are permanent.

- Support the designation and formation of "Creative Economic districts," where creative people and enterprises are encouraged to concentrate, collaborate, live and work.

- *The state of Louisiana recently passed enabling legislation that allows local communities to create Cultural Districts, and at least 51 districts have been created around the state to date. The Districts provide tax exemptions for the sale of one-of-a-kind art and tax credits to rehabilitate buildings to help create more vibrant downtowns.* [12]

  Granville Island was formed from a sandbar in the heart of Vancouver, British Columbia to hide the city's heavy industries. In the 1970s a local politician led the move to change its image and rebuild the island's economy on the arts. They created a cultural center in abandoned factories with low rent space for studios and theater companies. Granville Island is now the artistic center of Vancouver and a primary tourist destination served by a steady stream of sea taxies. [13]

- MDA and MAC would create a program that helps communities become certified (similar to the state's Certified Retirement Communities program) and offer technical assistance to communities to inventory their creative assets and develop plans to meet criteria for being designated a "creative community."

  Mississippi offers communities the chance to become Certified Retirement Communities, which is obtained after a three-month screening process, and to become recognized under the Mississippi Main Street Association program, supported by the National Trust for Historic Preservation and the Mississippi Development Authority.

  The Maine Arts Commission established a program in 2001 called "Discovery Research that gave grants and methodologies to communities to map their creative assets, discover their own cultural resources, and provide funds to survey local events, artists, traditions, and tradition-bearers as well as cultural organizations which promote or support the performing, visual, craft or literary arts. The state is now transitioning from that discovery model to a capacity building model.

  Vermont, based on recommendations of the Vermont Council on Culture and Innovation, encouraged selected communities to look at development through the lens of the creative economy, emphasizing the importance of place, creative partnerships, and creative assets. [14]

Cat Head Delta Blues and Folk Art, Clarksdale, MS

12 http://www.crt.state.la.us/culturaldistricts/documents/act298.pdf.

13 http://granvilleisland.com

14 http://www.vtrural.org/creative-communities.php.

Strategy B: MAC to continue support and assist cultural fairs and festivals.

- MAC and MDA offers technical assistance and support for organizers of fairs, festivals and other celebrations through the Festivals and Events Coordinators Workshops. The program improves the promotion, marketing, fundraising and business planning efforts of festivals. These festivals and other forms of community and regional celebrations can be used effectively to showcase and market a place's special history, culture, creativity or even weirdness, an increasingly sought attribute. [15]

  The Mississippi Arts Commission (MAC) and the Mississippi Development Authority's (MDA) Tourism Division have been active supporters of many events through grants and other services. Both agencies recognize the challenges faced by community groups that produce festivals. To address these challenges, MAC and MDA have come together to produce workshops that provide training and networking opportunities for festival coordinators from around the state.

  The City of Lowell, Massachusetts has an event called "Destination World" that brings together all of the city's immigrant and ethnic communities around a single event to highlight the contribution and work of the city's immigrant population. This also brings new audiences to the downtown.

GOAL II: Promote entrepreneurship and small business growth among creative firms.

The creative economy, with its emphasis on small scale, over mass production, is exceptionally entrepreneurial. But because the structure of this cluster favors highly flexible small companies with uncertain markets that are dependent more on the strength of reputation and connections than productivity, it is not well understood or served by the public agencies that assist small businesses. Business and capital assistance organizations typically are measured by employment growth, which biases publicly funded services against helping entrepreneurial companies that are considered "lifestyle" or unlikely to grow very large.

Strategy A: Develop greater capacity to assist businesses in the creative industries. Improve ability of existing technical and business support infrastructure to support the self-employed and microenterprises.

- Help small business development centers, cooperative and manufacturing extension offices, incubators, MDA's Entrepreneurial Center and employment services to better understand the particular needs and markets of the creative enterprise. Continue to work through existing programs and organizations such as tech parks, incubator space, MDA's Entrepreneurial Center, etc.

  The current Mississippi Arts Commission program to help artists with business skills could be turned into a "train the trainer" program that would enable existing services to better understand and support the needs of artists and artisans.

  www.visualarts.ms.gov. The Mississippi Arts Commission has created the Mississippi Visual Arts Directory Website. The website serves as a resource to all things visual arts in the state and provides artists with the opportunity to increase their visibility. The site is open to all visual artists and craftsmen, museums, cultural centers and galleries and visual arts organizations and all art education facilities.

  Haywood Community College in western North Carolina hosts an arts business boot camp every summer during which artisans are taught about managing their business, finances, marketing, use of ecommerce, and budgeting. Most years, the camp is oversubscribed, with attendees coming from across the U.S. It's supported by the Arts Business Institute, co-located with HandMade in America in Asheville.

- Expand Mississippi's existing "Arts Means Business" program to reach a greater number of creative enterprises and creative people, possibly working though membership organizations like the Mississippi Craftsmen's Guild and by training the staff of existing small business assistance programs and educational institutions to support creative enterprises.

---

15 Joe Cortright, "'Keep Portland Weird' makes sense as a jobs strategy," Oregonlive.com, February 13, 2010.

The Montana two-year college system developed a program called "artrepreneurship" in its arts and crafts program at Great Falls that emphasizes the business side of the arts. An evaluation of the first class of completers found on average a 152 percent increase in sales, 309 percent increase in out-of-state sales, and four new enterprises started.

- Assist existing state programs and resources, such as the Small Business Development Centers and WIN Job Centers, to better understand and assist creative enterprises, with a special effort to target the development and growth of creative enterprises by underserved populations.

  In Kentucky, the state agricultural extension service has an extension agent in the poor, eastern-most and coal dependent part of Appalachia dedicated to working with artisans and artists and the University of Massachusetts-Amherst has an Arts Extension Service that has helped connect communities to the arts and has offered workshops and training for more than 30 years, now including a creative economy training program. [16]

Strategy B: Support branding and marketing of the state's creative places, products and assets.

- Work together across agencies to identify and communicate the state's creative brand, i.e., "Mississippi's Creative Spirit."

  The Mississippi Development Authority (MDA) Tourism Division contracted with North Star Destination Strategies to determine and define the state's true, unique and relevant brand position that will help the state stand out in the tourism marketplace. North Star conducted more than a dozen pieces of research to identify what differentiates Mississippi from its competitors. The result? Mississippi is the most southern of all states and the mother of southern culture - yesterday, today and tomorrow. From this, Mississippi's brand was created, "Find Your True South."

  Many places have branded their creative products, such as Kentucky Crafted, Native Handicraft from Alaska and Made in Montana. Fewer have successfully used creativity to brand a place, although Glasgow, Scotland calls itself the "Creative City" and the Berkshires in western Massachusetts use "Berkshire Creative: Creativity Lives Here" as a regional brand.

- Build the state's artist's roster, develop a more comprehensive directory of the larger range of creative enterprises that includes, for instance, lists of writers, designers, architects, interior designers, music companies, animators, and graphic artists. Use the roster to reach broader and more distant markets for the state's creative products.

  The Georgia Tourism Foundation supports a web site called Georgia's Creative Economies that promotes Georgia people, places, and made and grown things. It can be searched by region, category, and subcategory. [17]

  The Milwaukee Cultural Council is developing a comprehensive on-line database for all of the people and companies that are part of the creative economy in southeast Wisconsin as part of its creative economy initiative.

- Consider producing a Mississippi Roots Music show that celebrates being the birthplace of America's music.

  The Boston Pops has an American Idol style competition called POPSearch. Held in the summer, it plays to a live audience of almost half a million and millions more on television. In 2004, the winner was a van driver for special needs children. [18]

Strategy C: Help artists find new full-time employment that utilizes their talent.

- Support the development of an artist's employment service, either through the Arts Commission or the Mississippi Department of Employment Security.

  In Southeast Wisconsin, the Kohler Corporation has an on-going Artists in Residency program that leads to its arts edition products. The company also has an art gallery. In addition, one of the hotels in downtown Milwaukee created a similar Artist-in-Residency program in which a local artist worked on his paintings in the lobby of the hotel. The program has elevated the visibility of the arts and artists and made the lobby of the hotel more attractive.

  Northern Michigan University hosts an "Art & Design - Career & Employment - Art Jobs" designed to provide access to numerous art/design career and employment internet resources. Individuals can search for opportunities across the entire US and even globally.

16 http://www.artsextensionservice.org

17 http://www.gamadegagrownproducts.org/index.php

18 http://www.myspace.com/popsearch

GOAL III

Help communities preserve and generate added value from the state's rich cultural and historic heritage.

The history and architecture of a place influence how people feel about their communities and the decisions people make of where they want to live. This, in turn, influences where companies want to do business. If a place is distinctive enough, values, and invests in that uniqueness, cultural heritage can generate wealth in its own right.

Mississippi represents a prime example of this phenomenon. The state's cultural heritage, particularly as demonstrated by its literature, music, and architecture, is a strong, internationally recognized brand. Literature is epitomized by Oxford, music by Clarksdale, and architecture by Natchez. But all three art forms are present in force in many other places across the state. For example, in 2008 Columbus was named one of twelve national distinctive destinations by the National Trust for Historic Preservation.

If the heritage of a place can be preserved in the face of the growth pressures brought on by development, that brand can be used to promote all aspects of Mississippi's creative economy. Many other communities have some of these same attributes, but they are unrecognized or underappreciated. Taylor, for example, has been recognized as being "quintessential Mississippi [where] tourists come for photos." [19]

Mississippi should focus on those things which are authentically part of our Mississippi culture:

- Arts
- Literarture
- Music
- Architecture
- Food
- Sacred places
- Civil War and Civil Rights

The state should help communities identify their assets; provide communities a template and best practices.

Strategy A: Encourage investment in and marketing of the state's cultural heritage in more communities.

- Help each community to inventory and assess the economic value of its cultural and historical assets including its architecture. Although Mississippi has a strong program for preserving and registering historic places, this step would look for a unifying theme that is distinctive and defining and tie it to development efforts.

  In Mineral Point, Wisconsin, the town used its early mining history to create the historic Shake Rag Alley. The nine buildings attract students in the arts and crafts to classes, and a nearby artists' community is home to 17 art galleries within a few blocks of Shake Rag Alley. [20]

- Make better use of the state's strong investment in heritage sites and locations by linking them to the creative economy and the arts community.

  The city of Charleston, South Carolina has worked to establish itself as a center of historic preservation. This includes the location of the American College of Building Arts, which offers degrees in historic preservation, and Clemson University's Graduate Program in Historic Preservation.

Strategy B: Involve the media, new and old, in promoting all of Mississippi's cultural assets. For example, promote literature and strengthening the market for literary products.

- Create a year-round arts colony with an emphasis on writers and composers somewhere in the state. The prestigious Mississippi Art Colony for painters is now more than 60 years old, and a similar "camp" for writers would further enhance Mississippi's brand as a literary cluster.

  In Arkansas the Writers Colony at Dairy Hollow in Eureka Springs, renamed the Communications Arts Institute, gives about 50 writers each year a place to work free from distractions and in a community of people with similar interests with whom they share ideas and receive constructive

19 Christine Schultz, "You could say that some people's careers find them," Southwest Airlines Spirit Magazine, May 2010.

20 http://shakeragalley.com

feedback. Typically, writers—now extended to songwriters and composers in the new "composers' cottage"—spend between two weeks and three months, but usually about a month in residency. [21]

The Jentel and Ucross year-round art colonies in Sheridan, Wyoming, combine the literary and visual arts. The residents describe their work at regular community meetings and Ucross has a stage that puts on musical and literary events for the community. [22]

Strategy C: Further promote the image of Mississippi as a "global literary capital."

- Suggest that Oxford apply to UNESCO for Oxford to be designated a "City of Literature." This designation will attract international attention to a community that is so rich in literary excellence.

The Southern Literary Trail is a collaboration of eighteen towns from Natchez, Mississippi to Savannah, Georgia that celebrate internationally renowned writers and playwrights who were inspired by uniquely southern places. The Trail maps visitors travel to a region that is home to great writers and timeless stories. The Mississippi trail features such writers as Tennessee Williams, Eudora Welty, Shelby Foote, Margaret Walker Alexander, Richard Wright and William Faulkner. The Mississippi Development Authority is currently developing a Mississippi literary trail modeled after similar trails such as the Blues Heritage Trail, tamale trail and agri-tourism trail.

Mississippi communities host a number of literary festivals and events around the state such as the Tennessee Williams festival in Clarksdale, the Natchez Literary and Film festival and the Oxford Conference of the Book.

GOAL IV: Enhance the competitiveness of the state's business and industry through increased use of art and design.

Throughout the 1980's and 1990's, Mississippi successfully helped its industries develop or adopt the new technologies they needed to compete, investing in R&D and in technical assistance. Now that those process technologies are readily available and have been adopted in places with much lower operating costs, the competitive advantage has disappeared. The challenge for the 21st century will be to adopt innovations driven by the user and the market, not just R&D, and to make similar investments in helping companies use creativity and design to distinguish and establish new products in the market and new markets. During the course of this report, we learned that while manufacturers in the state recognize the value of consumer-driven design and innovation to their success, they do not yet use it to their fullest advantage.

Strategy A: Help manufacturers understand the importance of creativity and value of design as a competitive advantage.

- Create a Creative Economy Toolkit, a resource for business focusing on the relationship between creativity and economic growth and how they combine to create value and opportunity.
- Recommend that the Mississippi Manufacturers Association establish a council on manufacturing design or a design association within the organization for both education and application of design among manufacturers.

The Center for Design Innovation in North Carolina's Piedmont region brings in top designers to meet with local businesses and is working on forming a design council. It hosts an annual Design, Art, & Technology Symposium and brings in frequent internationally known speakers to give workshops. [23]

Winzelear Gear in Chicago, which has been making gears for industry for more than a century, advertises its gears as an art form and the company has a partnership with the School of the Art Institute with fashion designers experimenting with incorporating plastic gears into unique garments and accessories. [24]

---

21 http://www.writerscolony.org

22 http://www.ucrossfoundation.org/

23 http://www.centerfordesigninnovation.org/

24 http://www.winzelergear.com/

Strategy B: Help business and industry connect to design resources and expand design capabilities.

- Include product design support among the services of the state's Manufacturing Extension Partnership.

  The Manufacturing Extension Partnership, which was originally formed to help small and mid-sized manufacturers learn about and adopt newer production technologies, is well positioned to extend its services to helping small and mid-sized firms identify, develop, and use their design competencies and pursue user-driven innovations.

- Provide state tax credits for investments in design capabilities similar to the state's Five Year R&D Skills tax credit. Look at incentives similar to those used in technology businesses.

  Such credits have existed for many years for science-based research but have not been applied to user-driven, design oriented development. The legislation refers to scientists, engineers, and research professionals. Similar tax credits could be given for positions in design.

Strategy C: Facilitate and support networking among creative people and companies

- Offer incentives in existing incentive or grant programs for proposals by three or more firms operating as "flexible design networks" to encourage sharing design capacities similar to those given by some 20-30 states in the 1990s for "flexible manufacturing networks" to promote industrial modernization in small and mid-sized manufacturers.

  USNet was a 15-state program of Regional Technology Strategies, Inc. supported by NIST to train economic development officials and business leaders in collaborative approaches to innovation, marketing, and learning.

- Encourage and support cross-discipline associations of creative people that mix and blend creative ideas from different perspectives and across different ages and cultures and propagate creativity.

  Oregon Creative Industries was formed in 2008 as a non-profit association to provide a way for creative people, whether artists, film makers, designers, and architects, to intermingle, exchange ideas, and make deals.[25]

GOAL V: Enhance the support and networking infrastructure for creative talent across the state.

Creative people tend to be heavy users of digital social networking but not necessarily joiners of associations that bring people together face to face. Yet the evidence is that younger creative people, in particular, seek places where they can meet in person, socialize, share ideas, and build different kinds of relationships than they can on Facebook. Across all age groups, creative people in Mississippi expressed a desire for more opportunities for socializing and networking than is currently available.

Strategy A: Promote cross-disciplinary creative networking.

- Support local initiatives which encourage more networking opportunities and activities, particularly those that involve young creative people.

  Berkshire Spark is a networking activity of Berkshire Creative. It occurs monthly at a different locations (e.g. museums, art galleries, banks, etc.). The events bring together several hundred people (artists, cultural organizations and for-profit businesses) to meet and explore new ways of collaborating and partnering. In Milwaukee, Spreenkler Creative is a social networking site for creative people and students that informs them about events, internships and job opportunities, holds events, and provides a blogging site. [26] *It also has a "meetup" page for young talent.*

---

[25] http://blog.oregoncreative.org/

[26] http://spreenkler.com/.

Strategy B: Expand knowledge of, and familiarity with, existing arts and culture within the private sector.

- Promote the value of incorporating and displaying art and music in private and public facilities and grounds, such as at hospitals, offices, casinos, and manufacturing plants.

  Duke hospital in Durham, North Carolina, has on-going artists in residence —artists, craftsmen, musicians, and writers—all supported by North Carolina Arts Council.[27]

  In Sheridan, Wyoming, establishments ranging from the local Holiday Inn to Arby's restaurant feature the work of local artists on their walls.

- Continue to assist transactions between artists, designers, and businesses

  In New York City, a firm called Art Assets serves as a broker between artists and businesses that want to either buy or rent local art work. "Art has the power to transform space. Art Assets harnesses that power to communicate the vision and philosophy of each client to imbue their space with a special sense of value and sophistication" [28]

GOAL VI: Build Capacity to grow & retain Creative Talent Living and Working in Mississippi

For the fastest growing sectors of the economy, a surplus work force is no longer a sufficient asset to attract investment. Companies depend on talent, generally, but not always, as measured by levels of education, and many firms make their investment decisions based on where that talent already resides or is willing to move. Mississippi should first grow its talent by expanding educational programs for the creative sectors. Second, it should work to retain and recruit creative and talented people by providing environments with the amenities they seek. There is growing evidence that a significant portion of the talent population is looking outside the metropolitan areas for places that have more space, lower costs, and less traffic. [29]

- Create a life-long learning experience;
- Encourage the state to adopt creative strategies in education

Strategy A: Expand and strengthen post secondary degree programs in creative fields of study.

- Expand the culinary arts programs at community colleges, include artistic content, and offer international internships.

  Tampere College in Finland formed a network of community colleges, which includes U.S. colleges, to seamlessly combine the business side of a restaurant with interior design, service, menu, image, and pricing principles. During 4-6 week placements abroad students learn these skills and develop new catering products in teams of three that include a caterer, chef and baker.

---

27 http://www.ncartsforhealth.org/CulturalServ.htm

28 http://artassets.com

29 "In Praise of Boise: Why space really is the final frontier in the Internet age," The Economist, May 13, 2010.

- Establish a new two-year associate of applied science degree program in film/video/music production and convert the exiting one-year pre-architecture program to a two-year program with minors in historic restoration and community design.

  Guilford Technical Community College in Jamestown, North Carolina established the Larry Gatlin Entertainment Technology Center. It offers one and two-year degree programs and continuing education in a range of employment and freelance opportunities in all technical aspects of the industry.

- Expand programs in design disciplines at the state's four-year colleges and universities and integrate the arts and design into science, engineering, and business.

  The University of Wisconsin-Milwaukee School of Engineering supports research projects that involve three engineers and one artist to encourage creative solutions.

Strategy B: Promote the retention of graduates and the return of former graduates of creative degree programs in Mississippi.

- Use social networks to maintain connections among graduates who stay or leave and organize creative alumni groups in major cities.

- Consider creating a "MS Monster.com-type" employment listing

  Social networking now makes it easier for graduates who spread out across the country to stay in touch with each other and their roots. By giving some structure to Mississippi-based networks of creatives, and providing ways to stay abreast of opportunities and events back home, some of those who leave may choose to come back.

Strategy C: Use creative career programs to increase school retention rates in Mississippi

- Establish a "middle college," that combines grades 11 and 12 with two years of postsecondary education, that focuses on art, design, and multimedia. Such schools, located on community college campuses and heavily supported by the Gates Foundation, have proven to increase attendance and completion rates among underserved populations.

  A middle college that emphasizes creative career paths can both attract non-traditional learners and develop the state's talent base.

- Offer more curricula choices in creative fields such as music, film, and digital arts in ways that produce basic skill competencies as well as offer career opportunities.

  The Arkansas Science & Technology Authority established the EAST initiative (Environmental and Spatial Technology) to use digital arts media to facilitate the teaching of math and science. The program includes My Community, where students make documentary films about their communities and culture.

- Establish new career and technical education secondary school programs in digital fields including gaming and animation.

  McKinley Technical High School in Washington, DC, which serves a low-income minority population and utilizes creative endeavors such as broadcasting, gaming, and web design to produce the city's highest level of STEM skills. The school, with federal grants, started an Institute of Urban Game Design.

  The Mississippi Alliance for Arts Education received a grant from the Dana Foundation to provide training to Mississippi artists interested in working with teachers in school settings so that students may benefit from authentic experiences in specific art forms and to make cross-curricular connections among the arts and other core subjects. The goal of the workshops is to increase the number of artists included in the Mississippi Arts Commission's Teaching Artist Roster. Schools that engage artists routinely consult this roster for a description of an artist's skills and a recommendation of the quality of his/her work in the arts and in education.

VI. A Vision for the Future

Mississippi already has much of what it needs to be more widely recognized for the creative people and places it already possesses, to extend its economic impacts to more people and more places, and to broaden the impact of creativity on other sectors of the economy.

The state has a literary and music tradition and a broad-based architectural heritage that can hold its own against any state in the nation. Mississippi is a mecca for anyone interested in the history of the blues, southern fiction, or antebellum architecture. It's also known for being a wellspring of performing and visual artists.

Mississippi has a plethora of both formal and informal associations, guilds, coops, and social networks that serve as both sources of inspiration and innovation and various forms of business support in all forms of creative endeavor.

Mississippi also has regions that are rich in creative talent, though not necessarily in assets or incomes; regions that have been historically poor that have been helped economically only marginally by industrialization. Creativity, unbounded by age, class, race, or ethnicity—and sometimes even benefitting from it— which may offer a new approach to economic growth. It builds on its existing place- and people-based strengths, not on outsiders, on distinctiveness, not on imitation, on customization, not mass production. Mississippi's Rural Place Building initiative was the Southern Growth Policies Board's 2010 Innovator Award winner, which recognized its ability to identify and build on community assets, promote entrepreneurship and new business development, and collaborate on regional issues.

Creativity can affect and infect large numbers of people and businesses. In the past, many employers valued conventional work habits over ideas, and the unconventional worker was penalized. Today, the new fastest growth sectors need and want creative people, and they are restructuring the workplace to accommodate them.

Creativity also appeals to young people, both as it is expressed and exposed in the amenities available in the community and in the social environment. Those that are mobile often choose locations based on such amenities and they need to be made aware of what Mississippi has to offer.

Finally, the effects of the creative economy extend across many other sectors of the economy, from agriculture and furniture to automobiles and telecommunications. The most obvious intersect is with tourism, but the application of artisans to farmers, auto or furniture designers to each other, landscaping to construction, creativity to research, and music to religion put art and design at the heart of those sectors. Their success depends heavily on their access to and use of creative talent.

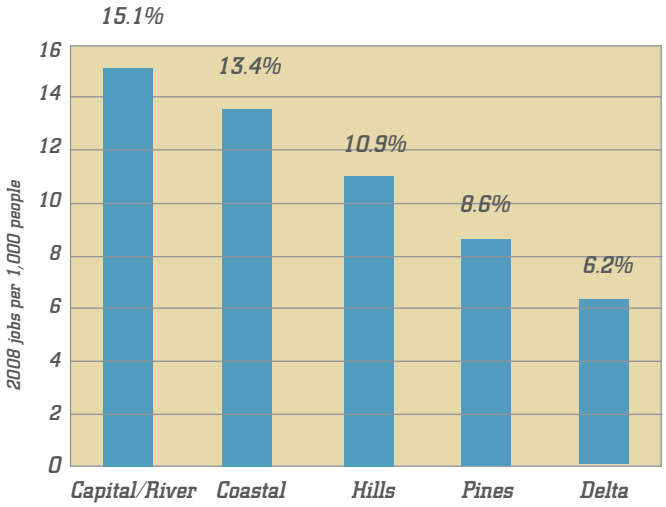
The state is fortunate to have an arts commission that works closely with and supports artists across the state, an economic development agency that recognizes the importance of creativity to its goals, and an extensive arts program in the elementary schools. The areas that are still most in need of strengthening are higher education in applied arts and design, the application of design in manufacturing, more accessible and relevant business support for microenterprises, and fuller integration of the arts with technology.

Mississippi Arts Commission, WSI Summer Institute

Appendix A. Regional Distribution of Creative Activity in Mississippi

The Capital/River region, the most populous region of the state, has the largest number of quantifiable jobs in creative enterprises, more than 11,000 workers, which represents about three percent of its workforce. The two largest sectors in this tourism region are design, and literary and publishing, which together account for just more than half of the employment in creative enterprises within the region.

Figure 1: Employment in Creative Enterprises by Tourism Region



Source: NAICS 2008 only, excludes employment in creative enterprises in other sectors.

The Coastal tourism region has a similar distribution of employment within the creative enterprises. Nearly 50 percent of the employment in creative enterprises is related to design and literary and publishing. Coastal Mississippi does, however, have a slightly higher percentage of jobs in literary and publishing enterprises.

Literary firms and businesses related to publishing dominate employment in most of the regions in Mississippi, but they appear to be most important to the Hills. The Hills' creative economy has 38 percent of the jobs in the literary and publishing sector, primarily in the industries involved in commercial printing.

While employment numbers are important in grasping the size of the creative economy, the total number of jobs do not identify areas of specialization. Table 2 details areas of the creative economy in which each region has a concentration of employment compared to the nation. The numbers are based only on the aggregation of sectors by industry classifications that are designated as "creative." They do not include the creative enterprises discovered through in-depth, company by company reviews and added to the totals since comparable data are not available at the national level.

Most of the regions do not display a uniqueness of creativity; however, concentrations of employment in the visual and performing arts, including crafts, are equal to or above the national average in the Capital/River, Coastal and Hills regions.

Table 2: Regional employment concentrations compared to national average concentrations (location quotients) by sub cluster, 2008.

	Mississippi	Capital/River	Coastal	Hills	Pines	Delta
Design	0.59	0.76	0.55	0.62	0.47	0.28
Film & Media	0.57	0.71	0.53	0.53	0.52	0.41
Literary & Publishing	0.70	0.72	0.56	1.09	0.50	0.43
Heritage	0.57	1.53	0.45	0.00	0.11	0.34
Culinary Arts	0.73	0.83	0.59	0.55	0.90	0.88
Performing & Visual Arts	1.02	1.20	1.07	1.07	0.86	0.45
Total	0.84	0.82	0.62	0.71	0.57	0.43

Source: EMSI, 2008 and RTS

While this report has been focused on sub clusters within the creative economy that tend to stand out in terms of scope and scale of employment, there are some sectors within these sub clusters that, though less numerous, are important to note in discovering the true creative character of region. In the Delta tourism region, the culinary arts and film and media sectors did not exhibit high employment or significant employment concentration. However, within those sub clusters, employment concentrations for confectionery and nut stores, radio stations, and baked goods stores are well above the national average.

The Capital/River region tends to mimic the specializations of the state as a whole. Integrated record production and distribution, media representatives, commercial gravure printing, cable and other program distribution, historical sites and direct mail advertising all have high concentrations of employment when compared to the nation as a whole. Dance companies have twice the employment concentration in the Capital/River region as in the United States.

Design industries help to characterize the Coastal region's specialization. Jobs in display advertising and drafting service establishments are most intense in this region. The Coastal region also has a great concentration in tradebinding and related work. The Hills tourism region has the highest concentration of employment in commercial gravure printing of any other region of the state, a concentration 17 times the national average.

Integrated record production and distribution industry employment is five times the national average concentration in the Capital/River region, twice the national average in the Hills region, and also well above average in the Pines region.

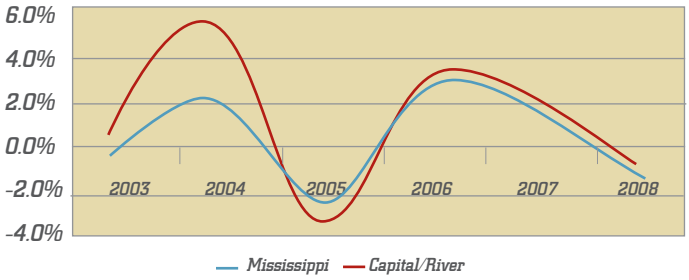
Appendix B. Trends in Creative Economy by Region

The dip in 2005 creative cluster employment was not felt in every region of the state. The Delta, reeling from negative creative employment growth in 2004, outperformed the other regions in terms of growth in the cluster in 2005.

In more recent times, the creative employment in northern Mississippi has suffered losses. The Delta lost more than five percent of the jobs in creative enterprises from 2006 to 2007 and continued to experience decline in jobs in 2008. Creative job losses of a lesser degree were also felt in the Hills region. Between 2006 and 2008, the Hills creative sector lost over 4 percent of its employment. All of the regions, however, were affected by the most recent recession and experienced slow job losses in the creative economy. To date it appears that the Coastal and Capital/River regions have weathered the financial storm better than the rest of the state, but the true effects of the Great Recession remain to be seen.

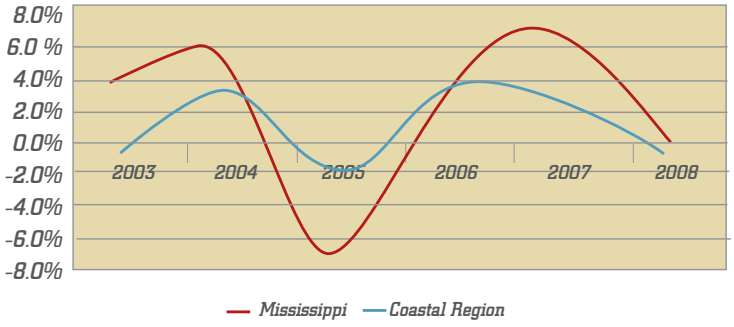
Comparisons of each region against the State of Mississippi are presented in the following graphs.

Employment Growth in Creative Industries Mississippi and Capital/River Region



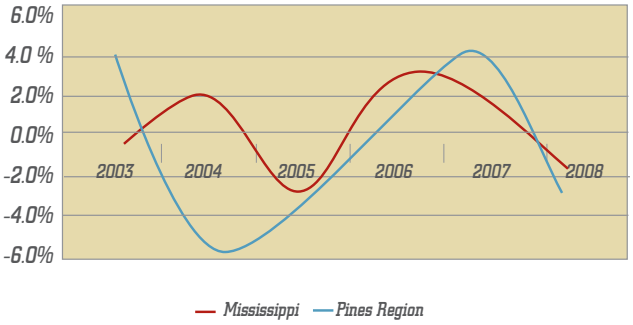
Source: EMSI Complete Employment - 2nd Quarter 2009 v2

Employment Growth in Creative Industries Mississippi and Coastal Region



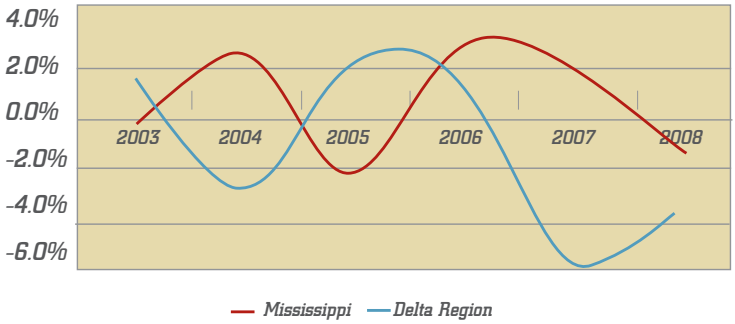
Source: EMSI Complete Employment - 2nd Quarter 2009 v2

Employment Growth in Creative Industries Mississippi and Pines Region



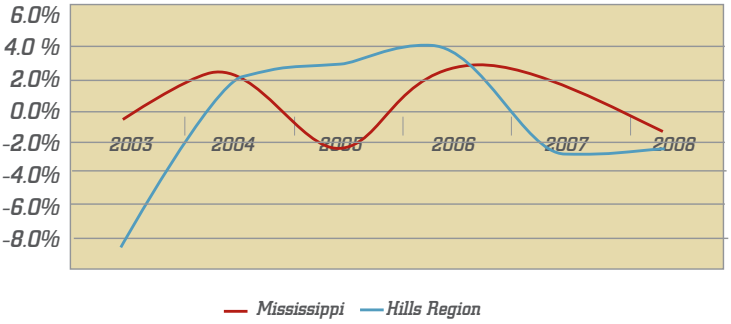
Source: EMSI Complete Employment - 2nd Quarter 2009 v2

Employment Growth in Creative Industries Mississippi and Delta Region



Source: EMSI Complete Employment - 2nd Quarter 2009 v2

Employment Growth in Creative Industries Mississippi and Hills Region



Source: EMSI Complete Employment - 2nd Quarter 2009 v2

Appendix C: Defining the Creative Economy

The definition in this report includes 77 industries, as classified by the North American Industry Classification System (NAICS [30]), that are involved in the production, distribution, and marketing of artistic goods and services. The definition includes only industries whose businesses are primarily engaged in the artistic community in the state of Mississippi. For example, electronic stores retailing mass-produced televisions, DVD, and game consoles are not included in this definition. Still included, however, are the companies who created the movies on the DVDs sold in electronic stores.

Measuring the creative economy involves two major steps. Our team starts from the belief that the demand for goods and services drives the need for jobs in any economy. The team starts with a look at creative industries by using established industrial codes (NAICS) to develop the baseline definition. The data are collected at the establishment level. Included in this baseline definition are also the self-employed who report their earnings to the IRS. A conservative approach is applied to the selection of the appropriate NAICS codes. All or most of the businesses in a selected NAICS definition must fit the creative economy criteria. It is this baseline definition that is used in comparisons across time and geographies.

Defining the creative economy along with industry codes can be quite misleading as some businesses may not fall into industries typically thought of as creative in nature. Thus, the definition presented in the table below should be thought of as a starting point. When data were available, EMSI data were augmented to present a more complete picture of the economy. An example of this approach would be in the culinary arts sector of the economy. Using business directory data from Selectory.com and the Southern Aroma Coffee Roasters, the definition was expanded to include food processors, specialty restaurants and coffee roasters that fit into the creative economy. The Viking Culinary School was also added to the culinary arts definition based on employment reported to Selectory.com. Another example is the large number of public libraries that are typically classified under local government. In this case, employment data was obtained from the Mississippi Library Commission. The design industry was augmented to include those manufacturing firms whose products are design-focused such as Viking Range and Peavey Electronics. Employment counts for both companies were obtained from Selectory.com. Selectory.com was also used to add in textile and apparel companies whose design and manufacturing processes fit the creative definition. This enhanced definition is used to quantify the true State of Mississippi creative economy.

In addition to collecting data on industries in the creative economy, our work also involves a direct look at creative workers. The team captures the creative workers who work in creative industries on the industrial side of the equation, however, most creative occupations are found in other industries like government, accounting firms, and hospitals. To get a more complete illustration of the creative workforce the team reviews the staffing patterns of the all industries in the economy and the total number of creative workers regardless of whether they are employed in a creative industry. Creative occupations are determined by the skills inherent in the job function.

Data used in this report came primarily from Economic Modeling Specialists, Inc. (EMSI). EMSI estimates suppressed data for regional economies in an effort to gain a more comprehensive picture of employment. Additionally, EMSI estimates jobs and earnings for all workers in the economy and not just those who are attached to an establishment. Because the number of non-covered workers (workers who are not covered under the unemployment insurance law) in a given area can be large, job figures in EMSI Complete will often be much larger than those in state LMI data.

30 The Office of Management and Budget assigns NAICS codes to businesses that use identical or similar processes of production.

Table C.1: Mississippi Creative Enterprises

Culinary Arts

445291	Baked goods stores
445292	Confectionery and nut stores
445299	All other specialty food stores
722320	Caterers

Design

332323	Ornamental and architectural metal work manufacturing
337212	Custom architectural woodwork and millwork
541310	Architectural services
541320	Landscape architectural services
541340	Drafting services
541410	Interior design services
541420	Industrial design services
541430	Graphic design services
541490	Other specialized design services
541810	Advertising agencies
541820	Public relations agencies
541830	Media buying agencies
541840	Media representatives
541850	Display advertising
541860	Direct mail advertising
541890	Other services related to advertising
541922	Commercial photography

Film & Media

512110	Motion picture and video production
512120	Motion picture and video distribution
512131	Motion picture theaters, except drive-ins
512132	Drive-in motion picture theaters
512191	Teleproduction and postproduction services
512199	Other motion picture and video industries
512210	Record production
512220	Integrated record production and distribution
512230	Music publishers
512240	Sound recording studios
512290	Other sound recording industries
515111	Radio networks
515112	Radio stations
515120	Television broadcasting
515210	Cable and other subscription programming
516110	Internet publishing and broadcasting
517510	Cable and other program distribution
519110	News syndicates
711410	Agents and managers for public figures

Cultural Heritage

712110	Museums
712120	Historical sites
712130	Zoos and botanical gardens

Literary Arts & Publishing

323110	Commercial lithographic printing
323111	Commercial gravure printing
323112	Commercial flexographic printing
323113	Commercial screen printing
323115	Digital printing
323117	Books printing
323119	Other commercial printing
323121	Tradebinding and related work
323122	Prepress services
424920	Book and periodical merchant wholesalers
451211	Book stores
451212	News dealers and newsstands
511110	Newspaper publishers
511120	Periodical publishers
511130	Book publishers
511199	All other publishers
519120	Libraries and archives

Performing and Visual Arts

339911	Jewelry, except costume, manufacturing
339914	Costume jewelry and novelty manufacturing
339992	Musical instrument manufacturing
423940	Jewelry merchant wholesalers
448310	Jewelry stores
451140	Musical instrument and supplies stores
453920	Art dealers
541921	Photography studios, portrait
611610	Fine arts schools

711110	Theater companies and dinner theaters
711120	Dance companies
711130	Musical groups and artists
711190	Other performing arts companies
711310	Promoters with facilities
711320	Promoters without facilities
711510	Independent artists, writers, and performers*

**Distributed throughout.*

Table C.2: Mississippi Creative Occupations

Artists

27-1011	Art directors
27-1012	Craft artists
27-1013	Fine artists, including painters, sculptors and illustrators
27-1014	Multi-media artists and animators
27-1019	Artists and related workers, all other
27-2011	Actors
27-2012	Producers and directors
27-2031	Dancers
27-2032	Choreographers
27-2041	Music directors and composers
27-2042	Musicians and singers
27-2099	Entertainers and performers, sports and related workers, all others
27-3043	Writers and authors
51-9071	Jewelers and precious stone and metal workers

Culinary Artists

35-1011	Chefs and head cooks
51-3011	Bakers

Cultural

25-4011	Archivists
25-4012	Curators
25-4013	Museum technicians and conservators
25-4021	Librarians
25-4031	Library technicians
25-9011	Audio-visual collections specialists

Designers

17-1011	Architects, except landscape and naval
17-1012	Landscape architects
17-3011	Architectural and civil drafters
27-1021	Commercial and industrial designers
27-1022	Fashion designers
27-1023	Floral designers
27-1024	Graphic designers
27-1025	Interior designers
27-1027	Set and exhibit designers
27-1029	Designers, all other

Media

11-2011	Advertising and promotions managers
11-2021	Marketing managers
11-2031	Public relations managers
13-1011	Agents and business managers of artists, performers, and athletes
27-3011	Radio and television announcers
27-3021	Broadcast news analysts
27-3022	Reporters and correspondents
27-3031	Public relations specialists
27-3041	Editors
27-3042	Technical writers
27-3099	Media and communication workers, all other
27-4011	Audio and video equipment technicians
27-4012	Broadcast technicians
27-4013	Radio operators
27-4014	Sound engineering technicians
27-4021	Photographers
27-4031	Camera operators, television, video, and motion picture
27-4032	Film and video editors
27-4099	Media and communication equipment workers, all other