

MISSISSIPPI

OVERVIEW

Mississippi is internationally renowned for the reputation of its creative thinkers across many genres from writing to music to visual artists to actors. In recent years, the state has made a concerted effort to harness the creative talents of those past and present to not only ensure its preservation, but also to ensure that it leads to positive economic and social developments.

From such literary giants as Tennessee Williams, Eudora Welty, William Faulkner, Richard Wright, John Grisham, to such blues giants as Robert Johnson, Muddy Waters, Howlin' Wolf and B.B. King, to the king of rock and roll, Elvis, to the queen of opera, Leontyne Price, to actors such as Morgan Freeman and Sela Ward, and to world famous visual artists like Walter Anderson and George Ohr, the list of native Mississippians commanding the heights of creativity remains very impressive.

An essential component of the state's efforts to capitalize on these creative talents and direct them toward social and economic development involves the Mississippi Arts Commission (MAC). The MAC was created by the Legislature in 1968 and serves as the state's official agency for administering grants to eligible arts programs and individual artists. In addition, the mandate of the MAC extends to implementing arts-related policies and providing services to various artists and arts groups across the state.¹ In meeting these programmatic needs, the MAC divides its responsibilities into the following key areas: arts-based community development; arts-in-education program; arts industry; heritage;

schools initiatives; and grants and special initiatives.

Along with funding received from the state, the MAC also receives funding from the federal National Endowment for the Arts (NEA). Private sector funds also remain crucial in the operations of the MAC. In an era when support from government sources is under increasing pressure, the MAC notes that public sector support for its activities remains critical and maintains that it cannot be replaced completely by the private sector. In fact, the MAC stresses that not only does this government support increase private support, it accomplishes a number of important tasks including enveloping all citizens in diverse artistic experiences; linking arts to economic development through partnerships and collaborations; ensuring the credibility and accountability of arts-related projects; requiring a degree of openness in decision-making related to grant applicants and program content; and establishing cohesive leadership in matters related to the state's cultural policies. These public sector funding sources have responded positively in order to accomplish these tasks; in particular, the state of Mississippi, even at a time when state finances were under strain, sought to

devise different strategies to continue to fund art and cultural operations across the state.

In order to carry out its responsibilities, the MAC is governed by a 15-member volunteer board of commissioners, all appointed by the governor for five-year terms. (Three new commissioners are named each year). The commissioners, as representatives of the citizens of Mississippi, bring their expertise in the arts, business and community affairs to the MAC and meet quarterly to establish program objectives. In addition, they recommend budgets, assess needs, review programs and award grants.

FUNDING FOR THE ARTS

Mississippi, like so many other states, faced intractable fiscal problems during the early years of this decade. These fiscal pressures were reflected in reduced appropriations to the arts as the state struggled to balance its budget during these years. As demonstrated in Table 17, funds that flowed to the MAC dwindled significantly (-31 percent) between fiscal years 2001 and 2005, from \$3.9 million to \$2.7 million. The largest decline in the three major funding sources (state, federal and private/other) involved private/other (-55 percent), while state funds experienced a -36 percent decline as well. Federal funds, comprising funds from the NEA and the U.S. Department of Education (including this federal agency's Comprehensive School Reform Demonstration Program funds), actually increased by a hefty 18 percent.

In terms of the specifics, state funds declined from a high of \$1.9 million in fiscal year 2001, to \$1.3 million in fiscal year 2003, and then to \$1.2 million in fiscal year 2005. Similarly, funds raised from private and other sources decreased from a high of \$1.3

Table 17

MAC Funds Fiscal Years 2001 to 2005

Fiscal Year	State Funds	Federal Funds*	Private/Other Funds		Total
			Amount	Source	
2001			\$405,661	Collection of Sales and Use Taxes	
			\$121,250	Transfer from MDE**	
			\$465,716	Foundations	
			\$68,297	Donations and Registration Fees	
			\$169,375	Challenge Initiative Fund	
			\$6,359	Dille Bequest	
			\$1,236,658		
	\$1,880,534	\$764,462			\$3,881,654
2002			\$430,515	Collection of Sales and Use Taxes	
			\$116,250	Transfer from MDE	
			\$51,938	Donations and Registration Fees	
			\$250,000	Budget Contingency Funds	
			\$19,784	Palmer Foundation	
			\$76,184	National Geographic Foundation	
			\$3,905	Dille Bequest	
\$948,576					
	\$1,422,086	\$805,418			\$3,176,080
2003			\$396,436	Collection of Sales and Use Taxes	
			\$45,000	Transfer from MDE	
			\$102,115	Donations and Registration Fees	
			\$233,840	Wallace Foundation	
			\$2,104	Dille Bequest	
			\$779,495		
	\$1,264,098	\$881,469			\$2,925,062
2004			\$429,321	Collection of Sales and Use Taxes	
			\$43,650	Transfer from MDE	
			\$110,098	Donations and Registration Fees	
			\$234,000	Wallace Foundation	
			\$1,337	Dille Bequest	
			\$818,406		
	\$1,308,473	\$706,794			\$2,833,673
2005			\$421,790	Collection of Sales and Use Taxes	
			\$30,000	Transfer from MDE	
			\$98,406	Donations and Registration Fees	
			\$9,465	Foundations	
			\$2,155	Dille Bequest	
			\$561,816		
	\$1,211,551	\$902,769			\$2,676,136

Source: Mississippi Arts Commission, August 9, 2005

* Federal funds comprise NEA funds and U.S. Department of Education funds, including funds related to the department's Comprehensive School Reform Demonstration Program

** MDE stands for the Mississippi Department of Education

million in fiscal year 2001, to almost \$780,000 in fiscal year 2003, to just under \$562,000 in fiscal year 2005. In fact, state funds provided to the MAC declined in every year of the review period except one (fiscal year 2004), with the largest decline occurring between fiscal years 2001 and 2002 (-24 percent). Similarly, funds from private and other sources also declined in every year but fiscal year 2004, with the largest decline between fiscal years 2004 and 2005 (-31 percent). Federal funds, in contrast, increased in every year but fiscal year 2004 (when they declined by -20 percent), with the largest percentage increase occurring between fiscal years 2004 and 2005 (28 percent).

As noted earlier, funds secured from federal sources proved to be the only funding source that increased from about \$765,000 in fiscal year 2001, to almost \$882,000 in fiscal year 2003, to just under \$903,000 in fiscal year 2005.

In light of the turbulent funding environment, the relative importance of the different sources funding MAC operations experienced a transformation during the review period. Specifically, in fiscal year 2001, state funds amounted to 48 percent of total MAC funds, federal funds amounted to 20 percent, and private/other funds amounted to 32 percent. By the end of the review period, fiscal year 2005, this funding composition had shifted to the following breakdown: state funds declined to 45 percent of total MAC funds, federal funds increased to 34 percent, and private/other funds declined to 21 percent. The most striking aspect of this scenario was the increasing reliance on federal funds by the MAC during the review period to finance its operations.

During the review period, when the fiscal situation around the country and in Mississippi came under tremendous pressure, the MAC was able to secure grants from several foundations to buttress its financial position. This included grants from the Palmer Foundation, National Geographic Foundation, Wallace Foundation, and a small amount from the Dille Bequest. These funds played a crucial role in

helping sustain the activities of the MAC and its support of individual artists and arts-related programs. For instance, funds received from the Wallace Foundation originated when the MAC received nearly \$468,000 from the Foundation in fiscal years 2003 and 2004 to encourage broader participation in the arts across the state.² The MAC, one of 13 state arts agencies to receive funding under the Wallace Foundation's "Take Part!" initiative, in turn, channeled these funds to five Mississippi arts organizations to help support their efforts in working with targeted groups who have not participated in their activities in the past.

ECONOMIC IMPACT

In early 2001, the Mississippi Arts Commission released a study on the economic impact of the arts and the non-profit arts sector across the state that generated a surge of attention.³ The study established that the economic impact of the non-profit arts sector in the state could not be ignored and that from blockbuster festivals to downtown revitalizations to life-altering educational opportunities, very few industries in the state generated the kind of profound economic impact that the non-profit arts industry does in Mississippi. In describing the astounding economic ripple effects generated by government contributions to the arts, the report emphasized that for every one government agency dollar awarded, the non-profit arts industry generated \$6.50 in earned income, a most impressive economic ripple effect. Even though the results of this study are dated, given that more than half a decade has passed since its publication, the significant economic effects hint that a more recent study would only reveal an economic impact that is even more substantial. Notwithstanding the passage of over five years since the research related to the study was conducted, a review of some of the study's findings remains relevant.

In terms of quantifying this remarkable economic impact, the 2001 study noted the following facts:

» During the review period, the non-profit arts activities gener-

ated an economic impact of \$55.3 million, revenues of \$22.7 million and a total effect on worker income of \$17 million. Of the \$55 million dollar impact, the study noted that the economic impact of the Mississippians attending the various non-profit arts events amounted to almost \$34 million; the economic impact of out-of-state visitors attending these events involved almost \$18 million. The impact of non-profit arts organizations expenditures totaled \$14.9 million, with \$40.4 million in spending offsite.

» During the review year, about 2 million attendees (including 800,000 children) experienced more than 5,000 arts-related events throughout the state, including performances, exhibits, classes and workshops, literature readings, festivals and special events. This attendance figure included 1.65 million residents and about 350,000 out-of-state visitors.

» The arts attract businesses and employees by enhancing the state's quality of life. In fact, 60 percent of Mississippi businesses responding to the research survey noted that they used the arts in their communities as a recruitment tool in enticing new and out-of-state employees.

» The arts have sparked downtown revitalization efforts across the state, breathing life and energy into once moribund business districts. A classic example here is the scenario in Clarksdale, the Delta town often cited as crucial to the birth and evolution of the blues. The number of blues-related business establishments and activities—from the Delta Blues Museum to galleries, to the annual Sunflower and Juke Joint Blues Festivals, to the numerous restaurants and various other venues—all sprang to life as a result of a concerted effort to focus on this uniquely American art form called the blues.

- » In the review period, the study revealed that non-profit arts organizations were a leading employer in the state with almost 1,500 direct employees. When a listing of the industry's indirect jobs are factored into the picture, the impact of the industry will be even greater.
- » The report indicated that the potential economic impacts would have been even more substantial if it was conducted in another year. Because the review was conducted during an "average" year and not in a year when a blockbuster exhibition was featured, the economic effects were actually understated. In fact, Mississippi hosted four major international exhibitions between 1996 and 2004, and the inclusion of the impact of these exhibitions would have boosted the overall impact significantly. Of note, the income and taxes generated by individual artists, crafts workers, art galleries and crafts shops were not computed into the overall effects; and the impact of commercial businesses related to the arts industry (such as art supply stores, music stores, commercial theaters, music clubs, recording studios, supply stores) and nurtured by the non-profit arts industry were not included in the analysis. If these aspects were included, the overall economic impact likely would have been even more significant.

CULTURAL HERITAGE TOURISM

During the 2004 legislative session, the Legislature and the governor created the Mississippi Blues Commission for the period July 1, 2004 to July 1, 2008, charging it with a number of tasks, including the following⁴:

- (a) To study, deliberate and report to the governor and the Legislature on the best method to market and foster an appreciation of the blues, to include tourism, academic study and

blues archives, blues historical preservation, blues cultural education and the support of performing artists. Such a marketing plan would be designed to attract tourists, conferences, music performances, filmmakers and others for the purpose of economic development in all geographic areas of the state through the promotion of the blues and the heritage and culture that produced the blues, as well as analyze the tourism potential of the blues for Mississippi.

- (b) To make an inventory of blues "assets" that make up the blues and blues culture that could be developed into a program for domestic and international tourism, as well as opportunities for investment.
- (c) To establish a statewide Mississippi "Blues Trail" infrastructure to offer to tourists and targeted groups a structured tour of Mississippi blues historical sites and performance venues.
- (d) To coordinate with the Division of Tourism of the Mississippi Development Authority; Department of Archives and History; Mississippi Department of Transportation; Mississippi Educational Television Authority; state institutions of higher learning; the Center for the Study of Southern Culture at the University of Mississippi; University Center for Economic Development at Mississippi Valley State University; Delta Center for Culture and Learning at Delta State University; Delta Blues Museum; Delta Music Institute; Mississippi Arts Commission and similar organizations to share resources and information in order to ensure a comprehensive approach to marketing the blues and blues culture in Mississippi.
- (e) To make recommendations regarding the establishment of, and budgeting for, a permanent Mississippi Office of the Blues

as an agency of state government with an executive director and appropriate staff to carry out the marketing plan developed by the Commission. To the extent practical, the office shall be located at an existing public or private location which is appropriate to the blues or blues culture in Mississippi, with minimal cost to the state.

This 2004 decision to formalize the role of this important cultural contribution and art form—the blues—that originated and sprang from within the state's Delta region was a landmark event in the state. Not only did it confer the state's acknowledgement and approval of this art form, it created the way for the adoption of a number of steps to ensure that both the history and the future of the blues in Mississippi remained secure. Two important achievements relating to the establishment of the Mississippi Blues Commission involved the effort to designate Mississippi Blues Trail historical markers and eventually create a Mississippi Office of the Blues as an agency of state government. Given its extremely humble beginnings as African-American roots music that evolved from within the state's Delta region, the fact that blues is now officially accepted, recognized and promoted by the state as one of its cultural treasures is a noteworthy development.

BLOCKBUSTER EXHIBITIONS

Until the Mississippi Commission for International Cultural Exchange, led by then executive director Jack Kyle, decided to showcase the world's most renowned and treasured art work and antiquities in Jackson, Mississippi, there were very few individuals who would have speculated that this was even a remote possibility a few years before. Based on the initiative and work of the Mississippi Commission for International Cultural Exchange, assisted by the state government, the city of Jackson, numerous corporate donors and a hundreds of individuals in the last 10 years, a number of inter-

nationally renowned cultural treasures were exhibited in Jackson.

These world-class exhibitions provided for the cultural and educational enrichment and the quality of life not only of Mississippi's citizens but for citizens in the southeastern United States. In addition, they served both as an economic development resource for the state and as a catalyst for tourism development throughout the state. Finally, they created a huge positive boost in the state's image as local, regional, national and international media covered these blockbuster exhibitions. The exhibitions included the 1996 *Palaces of St. Petersburg: Russian Imperial Style*; the 1998 *Splendors of Versailles*; the 2001 *Majesty of Spain: Collections from the Museo del Prado and the Patrimonio Nacional*; and, the most recent, the 2004 *Glory of Baroque Dresden*. Each of these exhibitions was hugely popular and attracted tens of thousands of visitors, generating an impressive array of positive economic impact and publicity to the state of Mississippi. In fact, the first three exhibitions featuring priceless artwork from Russia, France and Spain attracted more than 1.1 million visitors to Jackson and generated an economic impact of approximately \$140 million on the Mississippi economy.⁵ In addition, approximately 350,000 students and school children visited these three exhibitions. Some additional details on these exhibitions are listed below.

Palaces of St. Petersburg: Russian Imperial Style was the highest attended, single-venue exhibition in the United States in 1996, drawing more than 554,000 visitors (including 271,754 Mississippi residents) during its six-month appearance in Jackson from March 1 through August 31, 1996.⁶ Organized by the Mississippi Commission for International Cultural Exchange in association with the State Museum Reserve Peterhof, the State Museum Tzarskoje Selo, the State Museum Preserve Gatchina Palace, and the State Museum Reserve Pavlovsk, *Palaces of St. Petersburg: Russian Imperial Style* consisted of more than 600 objects belonging to the tsars of Russia, from Peter the Great through the last

tsar, Nicholas II, and demonstrated the world of unparalleled wealth and luxury enjoyed by Russia's imperial rulers. Works by Faberge, lavish room recreations, paintings, furniture, bronzes, clocks, armaments, costumes, thrones and lapidary objects were among the Russian artistic and historical treasures included in this \$11.1 million exhibition. Patrons to the exhibition were given the opportunity to walk through five opulent palace rooms and six galleries from the dazzling palaces of St. Petersburg, including Peterhof, Catherine Palace at Tsarskoje Selo, Gatchina and Pavlovsk. Each room and gallery was reproduced by Russian and American artisans to mirror, in breathtaking detail, the original palace rooms. Of the exhibition's \$11.1 million budget, \$1.5 million came from the state and \$1 million came from Jackson Visitors and Convention Bureau.

The economic impact of this extraordinary exhibition was substantial and included total estimated out-of-state visitor expenditures of \$33.4 million, including ticket and gift shop sales. An estimated \$2 million in general fund revenues flowed into the state's coffers as a result of these out-of-state visitor expenditures. The city of Jackson's room and restaurant revenues were \$1.4 million during the period March-August 1996, a 12.5 percent increase from the same period in the prior year. In addition, \$5.2 million was spent in Mississippi by exhibit officials for labor, overheads, food and beverage purchases and other items; another \$1.2 million was spent on the wages of 318 seasonal and full-time employees in management, food service, security and other areas. When the full economic impact of this exhibition was totaled, it was reputed to have injected \$61 million into the state's economy.⁷

Splendors of Versailles made its one-time, one-city American appearance in 1998. Once again, organized by the Mississippi Commission for International Cultural Exchange in association with the Musée National des Châteaux de Versailles et de Trianon, *Splendors of Versailles* featured nearly 150 irreplaceable items from

the reigns of Louis XIV, Louis XV and Louis XVI of France. The \$10.8 million *Splendors of Versailles* exhibition was designated the 1998 *Top U.S. Event* by the American Bus Association and more than lived up to its billing. One of only three 10-ton castings of the legendary Equestrian Statue of Louis XIV by Gian Lorenzo Bernini served as the centerpiece of the *Splendors of Versailles* exhibition. The only other two castings in the world are found at the Louvre in Paris and on the grounds of the Chateau de Versailles itself. In terms of its total economic impact, the *Splendors of Versailles* exhibition was reputed to have injected about \$40 million into the state.⁸ Of the exhibition's \$10.8 million budget, \$2 million came from the state and \$1 million came from the Jackson Visitors and Convention Bureau.

The Majesty of Spain: Royal Collections from the Museo del Prado & Patrimonio Nacional, a \$9.4 million project designated the 2001 *Top U.S. Event* by the American Bus Association, was the largest exhibition of Spanish treasures from seven royal residences and the Prado Museum ever presented outside of Spain. The exhibition featured 14 galleries filled with more than 600 priceless treasures, including a hand-carved and gilded 55-foot royal gondola, three breathtakingly beautiful room recreations including an authentic re-creation of the famous Chinoiserie-style Porcelain Room and the neoclassical Hall of Stuccoes, as well as paintings by Goya, Mengs and Tiepolo. Spanning the reigns of Fernando VI, Carlos III, Carlos IV and Fernando VII, *The Majesty of Spain* showcased the most outstanding art, architecture, design, decoratives, tapestries, sculpture, porcelains, bronzes, clocks, furnishings, ivories and religious objects of the era. A unique highlight of *The Majesty of Spain* exhibition, which attracted more than 320,000 visitors, was the visit by Their Majesties King Juan Carlos I and Queen Sofia of Spain. Of the exhibition's \$9.4 million budget, \$3 million came from the state and \$1 million came from the Jackson Visitors and Convention Bureau.

The Glory of Baroque Dresden in 2004 was the fourth and final in the series of international exhibitions presented by the Commission. Soon after *The Glory of Baroque Dresden* ended, the Commission for International Cultural Exchange disbanded, signaling the end of a decade when the state of Mississippi showcased exhibits from around the world that would have been considered a near impossibility a few years before. *The Glory of Baroque Dresden* exhibition was the first major exhibition from Dresden in North America in 25 years when a similar exhibition appeared at such world famous venues as the National Gallery in Washington, D.C., the California Legion of Honor in San Francisco, and the Met in New York City.⁹ As in the case of *The Majesty of Spain* exhibition when the King and Queen of Spain traveled to Jackson to inaugurate that exhibition, German Chancellor Gerhard Schroeder traveled to Jackson to take part in the opening of *The Glory of Baroque Dresden* exhibition.

The Jackson, Mississippi, exhibition consisted of more than 400 masterpieces from eight collections and museums of the State Art Collections Dresden and Moritzburg Castle. Among the highlights of the exhibition were Johann Vermeer's *The Procuress* and the 41-carat Dresden Green Diamond, long-considered the companion to its more famous "sister," the Hope Diamond. Other artworks include 27 Old Masters paintings by Rembrandt, Rubens, Titian, van Dyck, Veronese, Tintoretto, and Mantegna; Chinese, Japanese, and Meissen porcelain, including the famous animal sculptures and the Venus Tureen from the Swan Service; prints and drawings by Michelangelo, Rembrandt, Durer, and Correggio; arms and armor; coins and medals; decorative arts; and sculpture including works by Balthazar Permoser, Giambologna, and Francois Girardon.

The Glory of Baroque Dresden drew a disappointing 133,000 visitors on a budget that amounted to \$9.8 million, which, as in the instances of the other three exhibitions, was raised by pairing public funds (state and local) with private funds. *The Glory of Baroque*

Dresden's (held between March and September 2004) disappointing turnout was attributed to the "Iraqi war and high gas prices," a development that led to the eventual disbanding of the Commission for International Cultural Exchange.¹⁰

BUILDING BOOM

Mississippi, like so many other states, has focused on enhancing its collection of cultural facilities in recent years.

The Building Fund for the Arts

An important measure in this regard occurred during fiscal year 2001 when the Legislature enacted *The Building Fund for the Arts* to expand, renovate and repair existing cultural facilities. Given the twin pressures of both juggling the fiscal downturn that was beginning to sweep across the state and the need to identify a funding stream to finance the enhancement of these cultural facilities, the state decided to issue bonds to raise the necessary funds.

The 2001 legislation that established *The Building Fund for the Arts* created it within the State Treasury with instructions that it be "maintained separate, special and apart from the state's General Fund." The Mississippi Arts Commission was legislatively authorized to disburse grants "to non-profit organizations and units of local government to pay for the costs of repair, upgrading, expansion, renovation or enhancement of existing buildings and facilities for the presentation, teaching or exhibition of the arts in any and all of its forms and furniture, equipment and/or technology for such buildings or facilities."¹¹ An interesting requirement included in the legislation was that the entity receiving grants from the fund (either local government or non-profit organization) would be required to secure matching funds from local, federal or private sources equal to 40 percent of the proposed project cost in order to be eligible for a grant. The total amount of bonds issued under the legislation was capped at \$12 million.

In the very first year of its enactment, the MAC awarded \$6 million in

grants for the renovation, repair, expansion and enhancement of cultural facilities across the state.¹² The competition for grants under this program was particularly intense and the MAC received 46 applications from 31 communities seeking in excess of \$10 million in funds. On October 30, 2001, entities in 24 counties and 25 towns (representing both urban and rural areas) were awarded a total of 36 awards. In listing its priorities for awarding grants in 2001, the MAC stressed "the potential impact on a community, capacity and readiness of the applicant organization to successfully manage the project, applicability of plans for the identified building and its community and the feasibility of the identified space for artistic purposes and its access by the community."¹³

Mississippi Arts and Entertainment Center (Meridian)

A major development in recent years related to the arts building boom in Mississippi revolves around the proposed Mississippi Arts and Entertainment Center in Meridian.¹⁴ Given that Mississippi has long inspired the work of great artists and entertainers on the world's performance stages and classrooms, in 2001, the Legislature approved the establishment of the Mississippi Arts and Entertainment Center to collectively recognize the artistic works and accomplishments of these noted artists. Toward this effect, the Center is organized around four central elements:

- » A state-of-the-art Hall of Fame celebrating Mississippi artists of all disciplines – musicians, literary artists, performance artists and visual artists;
- » A conference center to serve as a catalyst for the continued growth of the arts and arts education;
- » Performing arts facilities including an amphitheater and a recording studio-grade theater center; and
- » An artist-in-residence colony, a special use pavilion and a band 'shell' to draw visitors.

In terms of funding its construction, in February 2005, officials affiliated with the Center announced a master plan that amounted to \$87.9 million that included all the elements listed previously. By August 2005, in light of the rising concerns regarding costs, the Center's governing board announced that it had trimmed more than \$18 million from the project and that the overall cost of the project now would be about \$69.9 million. Construction, which would occur in two phases, would include a conference center, hall of fame, amphitheater and special events pavilion in Phase I at a cost of about \$50.5 million; Phase II, which would include a performing arts center, band shell and an artist-in-residency colony, would cost about \$19.4 million.

While the city of Meridian donated a 175-acre site on Bonita Lakes for this project, the Center's board hopes to fund the project with one-third coming from the state, one-third from federal sources and one-third from local and private contributions, including a local 2 percent food and beverage tax. In backing the 2 percent local food and beverage tax (expected to generate an estimated \$1.8 million each year), the Center's director noted that proceeds from the tax could allow bonds to be issued for as much as \$15 million, to be paid back over a 10-year period.

In further emphasizing the positive impact of the Center, officials note that it will generate substantial benefits for Meridian, Lauderdale County, and the state of Mississippi. Not only will the new facility and its programs entice visitors from throughout the state and elsewhere in the United States, it also will attract foreign visitors who are familiar with, and interested in, authentic American art and culture. In detailing this economic impact, a report on the topic indicated that the economic activity generated by visitors to the Center represents totally "new money" to Mississippi residents, businesses, and government. More detail on this economic impact is presented in Table 18.

As noted, the \$10.1 million estimated annual economic impact will be a completely fresh injection of funds

Table 18 Annual Economic Impact Summary Projection

Impact Category	Amount
Visitor Spending	\$10.1 million
Employment	155 jobs
Local Tax Receipts	\$102,244
State Tax Receipts	\$705,000

Source: www.msarts.org

into the local and state economies; more importantly, this figure does not include indirect and induced impacts. If these multiplier effects are included in the overall calculations, the impact would be considerably larger than the \$10.1 million figure. Similarly, the employment figures would be much higher if the effects of indirect jobs are factored into the equation. The analysis estimated that approximately 207,240 individuals would visit the Center in a year with the impact of these visitor expenditures (accommodations, food, beverage, entertainment, recreation, shopping and miscellaneous) contributing to the overall economic impact.

A number of Mississippi super stars in the entertainment and music industry serve on the Center's governing board including Faith Hill, Sela Ward, Lance Bass, Jimmy Buffet, Morgan Freeman, John Grisham, B.B. King, Jim Henson, Tom Lester, Mary Ann Mobley, Leontyne Price, Charley Pride, Britney Spears and Three Doors Down. The presence of these stars on the board and their involvement in both publicizing and fundraising for the Center has remained crucial. For instance, in February 2005, country music star and Center chairperson, Star, Mississippi-native Faith Hill, addressed the Mississippi Legislature and sought the Legislature's support in financing the Center's construction.

B.B. King Museum and Delta Interpretive Center (Indianola)

On June 10, 2005, blues icon B.B. King joined local and state dignitaries for the groundbreaking of a \$10

million museum honoring him in the small Mississippi Delta town of Indianola, one of the towns in which he had lived.¹⁵ Among the dignitaries and politicians attending the groundbreaking were Mississippi's lieutenant governor, speaker of the house and two former governors. Scheduled to open in 2007, the 18,000-square foot Museum and Center will be built around a cotton gin, where the blues legend once worked, and showcase four phases of King's life, from his years in the Delta to the present.

In terms of financing its construction, funding is expected from a variety of sources, including the state. Included as part of the legislative agenda for a special session in July 2005, the Mississippi Legislature approved \$2 million in bonds that could be diverted toward the construction of the Museum and Center.¹⁶ Local officials already are anticipating significant economic benefits from the Museum and Center's presence. Indianola's mayor forecasts several spin-off businesses, including hotels and restaurants, and noted that tourism undoubtedly will increase. He cited the annual Medgar Wiley Evers—B.B. King Mississippi Homecoming Concert, held every year in Indianola for the past 42 years, as a major tourist event for the town (the Indianola Chamber of Commerce cleared \$70,000 at the 2005 concert). The mayor predicted that the presence of the Museum and Center will lead to even greater interest in tourists visiting Indianola.

Mississippi Museum of Art (Jackson)

As the state's largest art museum, the Mississippi Museum of Art is home to some 4,000 very extraordinary works of art spread out over 13,000 square feet of exhibition space in downtown Jackson.¹⁷ While the history of the Museum dates back to 1911, its current location opened in 1978. In the last few years, there has been some debate related to whether the Museum should remain in downtown Jackson or relocate to a different location. In fact, a special committee was formed in 2004 to assess the future

of the Museum and legislation signed into law by the governor in March 2005 authorized moving to a new facility or renovating its current location. This legislation provided \$2 million in state funds toward this. Eventually, the Museum, which attracts about 50,000 annual visitors, decided to remain in downtown Jackson and be a central part of the revitalization of downtown area.

Ohr-O'Keeffe Museum of Art (Biloxi)

Housing the impressive collection of Biloxi-born George Edgar Ohr's (1857-1918) pottery and ceramic work, the Ohr-O'Keeffe Museum of Art was scheduled to open in the summer of 2006.¹⁸ Acclaimed architect Frank Gehry, a long-time fan of Ohr's work, was selected to work on the \$29 million project and, by April 2005, despite a shortfall of \$8 million, the new museum was slated to open as scheduled. However, the destruction caused by Hurricane Katrina was severe and now fundraising for the project will have to be increased to even greater levels. While the Ohr collection is safe and currently housed in the Mobile Museum of Art, the summer 2006 completion date will not be met. When completed, the combination of Ohr's work (currently on display at such venues as the Metropolitan Museum of Art in New York, and the Smithsonian Gallery in Washington, D.C., among other locations) and the Gehry-designed structure are expected to stimulate a great deal of interest among tourists in the region and across the country.

Alamo Theater (Jackson)

The historic Alamo Theater on Farish Street, the hub of entertainment in the district since the 1940s, had fallen into disrepair in recent decades.¹⁹ A legislative appropriation of

\$1.5 million, coupled with funds from the MAC, the city of Jackson and other sources, enabled a renovation effort to commence in 1997, which was finally completed in fall 2005. Downtown officials are optimistic that the newly renovated Alamo Theater will once again be a central player in the city's entertainment activities and be an integral part of the renaissance of the capitol city's downtown.

OTHER

Another major arts-related event that, in turn, generates a great deal of positive media attention and economic impact to the state of Mississippi is the USA International Ballet Competition (USA IBC).²⁰ Recognized as one of the world's most prestigious dance events, the USA IBC is a two-week "olympic-style" competition where professional and amateur dancers vie for medals, cash awards and scholarships. The USA IBC, designated as the official international ballet competition in the United States by a 1982 Joint Resolution of the United States Congress, is held in Jackson, Mississippi, every four years in the tradition of "sister" competitions in Varna, Bulgaria, and Moscow, Russia.

As in the case of the blockbuster art exhibitions held in Jackson between 1996 and 2004, the USA IBC performs the crucial tasks of stimulating the local and state economies, generating a slew of positive media coverage about Jackson and Mississippi in the regional, national and international media and providing thousands of people, both in state and out-of-state, with the opportunity to experience world-class dance. For the most recently concluded competition, in 2002, total attendance for the competition and its ancillary events was approximately 39,309, with patrons and dance enthusiasts flocking

in from 41 states and seven foreign countries. An even larger audience was afforded the opportunity of experiencing of USA IBC Encore Gala performance competition via a live broadcast by Mississippi ETV (a potential viewing audience of 2 million), alongside the national and international media coverage of the event reaching an estimated 63.8 million people through 66 local and national newspapers, 22 national and international magazines and seven broadcast stations. The positive media attention brought on by this national and international coverage remains incalculable and will assist in establishing other tourist opportunities for the state.

In terms of the competition, 98 competitors from 23 countries were invited to participate and 13 world-renowned dance professionals from 13 different countries made up the distinguished panel or jurors. Attending the International Dance School, an IBC companion event, were 259 dance students from 26 states and six countries, while the Teachers' Workshop was filled to capacity, as 39 teachers from 13 states and three foreign countries participated.

In terms of the economic impact, the two-week June 2002 competition generated an economic impact of \$6.2 million for the state of Mississippi, a 38 percent increase from the previous competition held in 1998. Furthermore, \$2.8 million in total labor income was earned along with more than \$81,000 in local sales taxes. In addition, more than \$350,000 was added to the state's general revenue fund. As a result of the USA IBC, 105 direct jobs were either sustained or created. Preliminary work related to the 2006 competition in June is in progress, and the organizers are optimistic about an even more impressive economic and media impact.