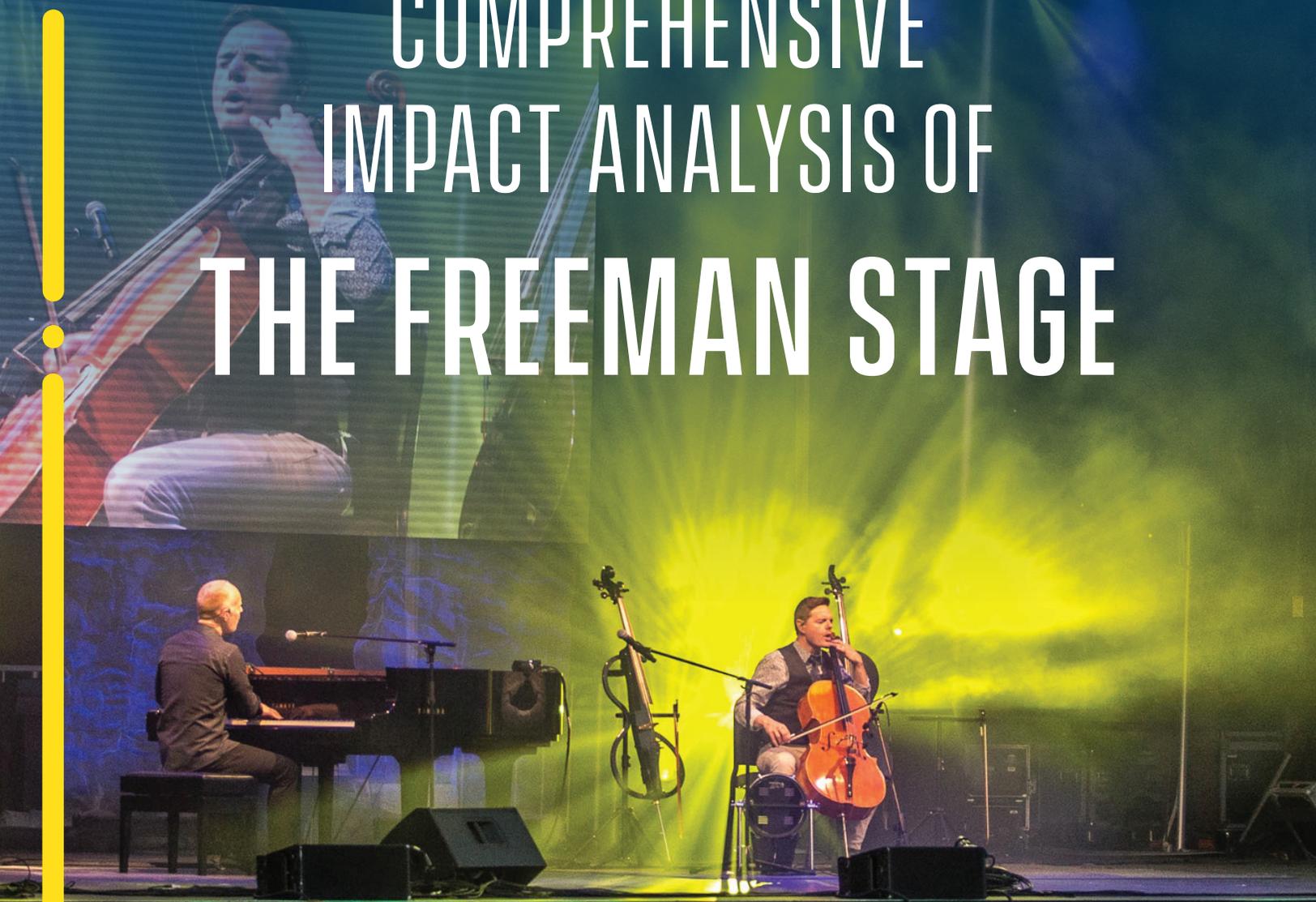


# COMPREHENSIVE IMPACT ANALYSIS OF THE FREEMAN STAGE



UNIVERSITY OF DELAWARE

**BIDEN SCHOOL OF PUBLIC  
POLICY & ADMINISTRATION**

**INSTITUTE FOR PUBLIC ADMINISTRATION | IPA**



# COMPREHENSIVE IMPACT ANALYSIS OF THE FREEMAN STAGE

August 2019

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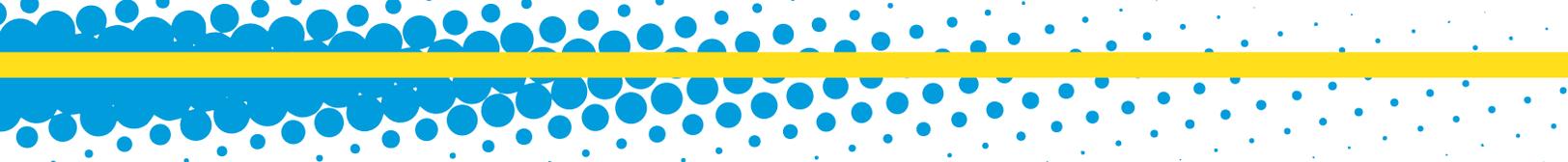
College of Arts & Sciences

University of Delaware

*For the*

Joshua M. Freeman Foundation

*All photos courtesy of the Joshua M. Freeman Foundation*



# PREFACE

As the director of the University of Delaware's Institute for Public Administration (IPA), I am pleased to present the Comprehensive Impact Analysis of The Freeman Stage. Funded by the Joshua M. Freeman Foundation, this report details the results of an IPA analysis of the economic and non-economic impacts of The Freeman Stage's programming from 2008 to 2018. Included within are quantitative estimates of the employment and spending contributions that The Freeman Stage makes to Sussex County and qualitative assessments of the cultural impacts made by The Freeman Stage performances and its Arts in Education Program. Whether based on the results of detailed economic models or survey responses, it is clear that The Freeman Stage makes a significant impact to Sussex County's economic and cultural landscape, and its programming is greatly appreciated by patrons and community partners.

IPA is committed to supporting community and economic development efforts that enhance the quality of life for existing Delawareans and make the state more attractive for visitors and future residents—a description that certainly fits the bill for The Freeman Stage's programming. I appreciate the opportunity for IPA to support The Freeman Stage's efforts with this data-driven analysis of economic and cultural vitality impacts, and I hope that this study serves as a useful framework for the Joshua M. Freeman Foundation to broaden and enhance the impacts of its programming over time.

Jerome R. Lewis, Ph.D.

Director, Institute for Public Administration

# ACKNOWLEDGMENTS

I offer my sincere thanks to the Joshua M. Freeman Foundation and The Freeman Stage team for both engaging IPA in this rewarding and valuable work and giving so freely of their time and expertise throughout the conduct of this study. From my first meeting with staff from The Freeman Stage, it was clear to me that they have a great passion for their work. They are both proud of the impacts The Freeman Stage has already made for Delaware and the surrounding region and driven by the possibilities of even more substantial and sustained impacts in the future. In particular, thank you to Bernadette Dowling, Patti Grimes, and Kristie Maravalli for providing the key ingredients of data, context, and encouragement needed to complete this study. Staff of The Freeman Stage and I greatly appreciate the participation of educators, partner arts organizations, and the public in this study. Without their insights this portrait of The Freeman Stage's economic and cultural impacts would have been incomplete.

IPA Regional Development Fellow Ellen Schenk played several key roles in the production of this study, which include taking the lead on the analysis of cultural vitality trends presented within, developing and administering the survey instrument, and assisting in the preparation of data and methods for the economic impact components of the study. The report could not have been completed without her contributions.

Additionally, IPA Community Development Specialist Bill McGowan designed, conducted, and summarized the focus group discussion with regional artists and cultural organizations, providing useful context on the cultural vitality impacts of The Freeman Stage. Finally, IPA staff members Lisa Moreland and Sarah Pragg provided their usual, indispensable editing and formatting assistance. Any remaining errors are mine alone.

Troy Mix

Associate Director, Institute for Public Administration

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# EXECUTIVE SUMMARY

Driven by ticket sales, contributions, and spending by visitors to Sussex County for performances, **The Freeman Stage now supports more than \$9 million in annual spending across the Sussex County economy.** The Freeman Stage’s nearly \$5 million annual budget spurs direct spending by visitors to Sussex County of approximately \$1.4 million annually, with this activity resulting in ripple effects of approximately \$3 million in sales and \$1 million in wages across businesses in the county. **As of 2018, each dollar The Freeman Stage spends results in \$1.89 of economic activity in Sussex County.**

As listed in Table 1, **more than half of this activity represents new money that would not otherwise be in Sussex County without The Freeman Stage and its programming.** The \$4.7 million in net annual impacts on output in Sussex County represent sources such as tourists brought to The Freeman Stage from outside Delaware or residents who decided to stay home rather than spend their money elsewhere.

Since beginning performances in 2008, **economic contributions and impacts resulting from The Freeman Stage have grown steadily from roughly \$2 million in sales in 2008 to over \$9 million in 2018.** Cumulatively, the economic contributions and impacts during this 11-year period total nearly \$58 million. Ticket sales and visitors are the primary drivers of increased impacts. Figure 1 projects a path of continued growth—with expanded impacts on the Sussex County economy—provided that construction of the Freeman Arts Pavilion allows for larger shows that appeal to both local residents and visitors.

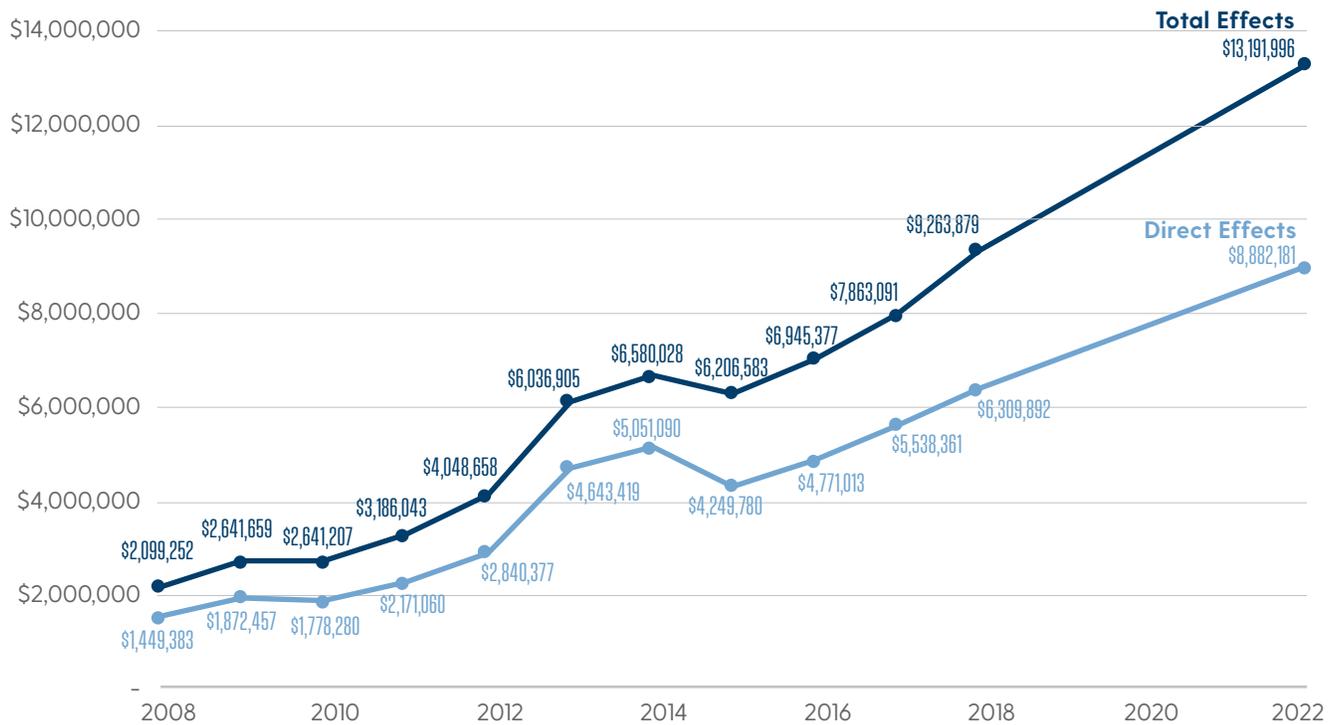
Apart from economic impacts, **this study revealed patrons of The Freeman Stage are a highly engaged group that recognizes the venue as a unique and highly valuable cultural asset for Sussex County and the region.** A survey of approximately 15,000 ticket buyers yielded a 15 percent response rate—favorable for studies of this kind—with nearly 90 percent agreeing or strongly agreeing that The Freeman Stage

**Table 1. Summary of The Freeman Stage’s Gross Contributions and Net Impacts on Employment and Business Activity in Sussex County, 2018**

Contribution Type	Employment	Labor Income (\$)	Value Added (\$)	Output (\$)
Direct Effect	58	1,995,496	2,223,542	6,309,892
Stage Sales/Contributions	25	1,030,508	1,063,917	4,913,215
Visitor Spending	33	964,988	1,159,625	1,396,677
Indirect Effect	11	483,349	875,590	1,323,748
Induced Effect	12	477,562	967,809	1,630,239
<b>Total Contribution</b>	<b>81</b>	<b>2,956,406</b>	<b>4,066,940</b>	<b>9,263,879</b>
<b>Net Impact</b>	<b>55</b>	<b>1,828,510</b>	<b>2,551,462</b>	<b>4,738,640</b>

Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2018; The Freeman Stage Attendee Survey, 2019.  
Note: All dollar values presented in inflation-adjusted 2018 dollars.

Figure 1. The Freeman Stage's Gross Contributions to Economic Output in Sussex County, 2008–2018 (estimated) and 2022 (projected)



Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2018; The Freeman Stage Attendee Survey, 2019.  
 Note: All dollar values presented in inflation-adjusted 2018 dollars.

“provides arts and cultural entertainment that would be missing otherwise.” Further, more than 80 percent of respondents agreed or strongly agreed that “The Freeman Stage creates opportunities for positive social interactions in the community,” “enhances the sense of community in southern Delaware,” and “increases awareness of and participation in the arts.”

Particularly important for a rapidly growing region, **The Freeman Stage provides access to arts and cultural activities for Sussex County residents drawn from all age groups and economic strata, with participants in this study citing diversity of reach as a hallmark of The Freeman Stage programming.** As part of The Freeman Stage’s Arts Access Initiative, which seeks to provide everyone—regardless of their financial status—with access to the arts, more than 40 percent of The Freeman Stage’s performances are free to the public. Further, the Arts in Education program serves K-12 students throughout the year, with more than 20,000 students reached during 2018. With growing evidence of

the broad educational value of exposure to the arts, this initiative of The Freeman Stage may prove to be its most significant and long-lasting impact to the Sussex County community.<sup>1</sup>

The first 11 years of performances at The Freeman Stage have brought steadily increasing economic activity and impact levels, along with an ever-broadening program reach—both to underserved communities in Sussex County and to the surrounding region. With the prospect of expanded programming associated with the Freeman Arts Pavilion, the impact and reach of The Freeman Stage is likely to continue on a positive trajectory. In summary, the economic and non-economic analyses conducted for this study provide conclusive support for asserting that **The Freeman Stage has stamped itself as a destination for cultural tourists; a source of considerable economic activity for Sussex County; and a significant educational and quality of life asset for area residents of all ages and backgrounds.**



# INTRODUCTION

The Joshua M. Freeman Foundation commissioned this study to assess the economic and non-economic impacts of programming at The Freeman Stage since its establishment in 2007. The Freeman Stage is an outdoor performing arts venue near Fenwick Island, Delaware. It first opened in the summer of 2008 as a program of the Joshua M. Freeman Foundation, which was established to honor the memory of Josh Freeman, the former Chair of the Carl M. Freeman Foundation and Carl M. Freeman Companies.

## PROGRAM OVERVIEW

The Joshua M. Freeman Foundation’s mission is to “partner to present memorable performances & provide inspired arts education for all, while creating opportunities to elevate the human spirit.” Acting on this mission, The Freeman Stage provides unique arts experiences through a diverse range of dance, music, theatre, and children’s programming. Their vision, “to be a vital source of exceptional cultural experiences,” is reflected in the more than 60 performances held during the 2018 season. Patronage to The Freeman Stage performances experienced rapid growth over the first 11 seasons, with 9,464 visitors in 2008 and 58,083 visitors in 2018. Paid performances at The Freeman Stage in 2018 included Smokey Robinson, The Beach Boys, The Four Tops & The Temptations, the Mid-Atlantic Symphony Orchestra, and the First State Ballet.<sup>2</sup>

The Freeman Stage provides diverse artistic performances to residents, children, and visitors of Delmarva. Since 2008, The Freeman Stage presents a mix of free and paid performances that spans a multitude of genres including dance, theatre, symphonic, opera, and jazz. The Arts Access Initiative provides everyone, regardless of their financial status, access to the arts. This initiative consists of four programming elements: the Performing Arts Series, the Young Audience Series, the Community Access Program, and the Arts in Education program.

The Arts Access Initiative primarily serves children, families, and underserved populations with limited financial resources. Annually, over 40 percent of all Freeman Stage performances are free to attend. Partnering with all Sussex County school districts, the Arts in Education program brings the arts to K-12 students through a layered approach supporting curriculum standards. Through the Arts in Education Program, the Joshua M. Freeman Foundation aims to provide Sussex County children with four free arts education experiences during their K-12 schooling. 2018 Arts in Education programming consisted of 85 theatre, music and dance, and visual and literary arts projects and programs that reached 20,665 students drawn from 13 school districts in Delaware and Maryland.

## OVERVIEW OF STUDY SCOPE AND METHODOLOGY

The University of Delaware’s Institute for Public Administration (IPA) designed and conducted this study to estimate and detail the economic and non-economic impacts resulting from performances and programs delivered by The Freeman Stage from 2008–2018. IPA gathered and analyzed data to address two main questions:

1. What level of economic activity in Sussex County is supported by programs delivered by The Freeman Stage?
2. How does The Freeman Stage contribute to the cultural vitality of Sussex County?

### *Modeling The Freeman Stage’s Economic Contributions*

IPA used IMPLAN—an economic impact modeling software package—to estimate the economic activity supported by The Freeman Stage. IMPLAN is an input-output model of economic activity, so named because it is based on inter-industry relationships defined by individual companies purchases of inputs (e.g., office paper, fuel for vehicle fleets) from other companies in order to produce their outputs (e.g., performing arts events, accounting services, manufactured goods such as furniture or automobiles).<sup>3</sup>

Starting with information on an initial direct effect—a change or activity being modeled, such as ticket sales in the case of The Freeman Stage—analysts can use IMPLAN to model how these changes ripple through the economy to create indirect and induced effects. Indirect effects represent spending on local goods and services as a result of the direct effect.<sup>4</sup> For instance, The Freeman Stage’s expenditures on goods and services necessary to host performances are indirect effects of the ticket sales. Induced effects represent the impact resulting from the local spending of increases in household income created by the direct effect.<sup>5</sup> For instance, The Freeman Stage raises local incomes

## *Patronage to The Freeman Stage performances experienced rapid growth over the first 11 seasons, with 9,464 visitors in 2008 and 58,083 visitors in 2018.*

both directly by employing staff and indirectly by supporting the hiring of staff at other local businesses to provide goods and services to The Freeman Stage. In this example, induced effects represent the total local spending resulting from changes in household incomes driven by The Freeman Stage's activities.

Using built-in data on local economic activity and inter-industry and household spending patterns, IMPLAN can estimate the impacts resulting from direct effects with little analyst intervention needed beyond inputting the extent of the direct effect. However, such a hands-off approach to analysis runs the risk of masking key assumptions or relying on inaccurate data in an effort to quickly arrive at a final number that satisfies the client demand for an economic impact number.<sup>6</sup>

In contrast to the hands-off approach to analysis that defers to IMPLAN model data and assumptions, IPA relied upon generating and collecting detailed data in three categories to carefully calibrate the IMPLAN model and arrive at defensible, realistic estimates of The Freeman Stage's total contributions to Sussex County's economy:

1. The Freeman Stage's revenues and expenditures;
2. Ticket sales by state of residence; and
3. Average spending at The Freeman Stage and in Sussex County while attending a performance, by attendee type.

Using these data, IPA developed estimates of total economic contributions and net economic impacts attributable to The Freeman Stage's activities from 2008–2018.<sup>7</sup> Often conflated with one another, net economic impacts represent a subset of the total economic contributions resulting from a particular direct effect. An economic contributions analysis focuses on tracking the total economic activity generated by

a direct effect. By contrast, a net economic impact analysis focuses on determining and reporting only those economic activities that are truly "new" to the local economy as a result of the direct effect. Activities are not new if they simply substitute one type of spending for another type that would have occurred in the absence of the direct effect. For example, local resident spending at a new baseball stadium shouldn't all be counted as "new" spending since at least some of this activity simply substitutes spending on baseball tickets and concessions in place of previous spending on existing entertainment venues such as movie theaters.

IPA completed both an economic contributions analysis and a net economic impact analysis for this study. The economic contributions analysis estimates the total direct, indirect, and induced economic activity in Sussex County that is supported by The Freeman Stage's expenditures and the expenditures of visitors to The Freeman Stage both at performances and during their visits to Sussex County. Using data on attendance by state, survey results on visitor spending and purpose of visit, and literature on economic impact study best practices, the net economic impact analysis estimates those economic activities that were unlikely to have occurred without the presence of The Freeman Stage and its programming.

### *Assessing the Cultural Vitality Impacts of The Freeman Stage*

IPA used survey data, publicly available data on arts and culture activity and participation, and focus group discussions with regional artists and cultural organizations to assess The Freeman Stage's impacts on the cultural vitality of Sussex County. Framed by the approach used in the Urban Institute's 2006 "Cultural Vitality in Communities: Interpretations and Indicators" report, this analysis focused on tracking the presence

of, participation in, and support for arts and culture offerings in Sussex County from 2007 to 2018. Related data on The Freeman Stage was gathered and analyzed to assess how The Freeman Stage’s programming may contribute to these cultural vitality conditions.

## Key Data Sources

IPA relied upon gathering and analyzing the following significant data:

- IMPLAN 2016 data and model.
- The Freeman Stage expenditures and revenues by detailed source, 2008–2018 (provided by The Freeman Stage and summarized in publicly available annual reports).
- Data on number of proportion of out-of-state ticket buyers by year, 2014–2018 (provided by The Freeman Stage).
- Data on in- and out-of-state vendor spending by The Freeman Stage, 2018 (provided by The Freeman Stage).
- Data sources on cultural vitality as suggested by the Urban Institute’s 2006 “Cultural Vitality in Communities: Interpretations and Indicators” report.
- Focus group discussion with regional artists and cultural organizations (organized and conducted by IPA).
- Online survey of The Freeman Stage attendees administered as follows:
  - Using an email distribution list provided by The Freeman Stage, IPA administered an online survey sent to 15,352 individuals who had attended shows at The Freeman Stage in 2017 or 2018. IPA evaluated the survey responses for completeness and accuracy, and ultimately subjected 2,193 responses to statistical analysis. This response rate of 14.3 percent compares favorably to typical response rates for surveys of this type.<sup>8</sup>

- The survey included four question types:
  - > Questions about respondent background (ZIP code of primary residence, age, size of party, and ages of party members).
  - > Detailed attendance information related to The Freeman Stage: How much money was spent on tickets, how much money was spent on food at The Freeman Stage, if the person stayed overnight as part of their trip, and if the show was the main reason for their visit.
  - > Estimates of trip expenditures: How much was spent in total on lodging, food, entertainment, transportation, etc. in Sussex County and outside the area.
  - > Qualitative questions about the perceived value of The Freeman Stage, level of respondent participation in the arts, and how likely the person would be to attend The Freeman Stage again.

## REPORT ORGANIZATION

In addition to the executive summary and this introductory chapter, this report is organized into two core analysis chapters and multiple appendices that provide supplementary information related to these analyses. The next chapter, Economic Contributions of The Freeman Stage, reports the results of IPA’s analysis of the total economic contributions and net economic impacts attributable to The Freeman Stage, while reviewing the key assumptions and methods used to generate these estimates. The Cultural Vitality Impacts of The Freeman Stage chapter reviews trends in cultural offerings and participation in Sussex County, with a focus on detailing The Freeman Stage’s contributions to these trends.

Appendix A includes a copy of the survey questions used, along with frequency of response for selected questions. Appendix B includes a guide to the focus group discussion with regional artists and cultural organizations. Appendix C lists reference data and provides maps in support of the cultural vitality trends analysis.



# ECONOMIC CONTRIBUTIONS OF THE FREEMAN STAGE

This chapter contains a review of the methods, key data sources and trends, and findings associated with the analysis of The Freeman Stage's gross economic contributions and net economic impacts to the Sussex County economy.

Key findings include:

- The Freeman Stage supported a gross total of \$57.5 million in sales activity in Sussex County over the 2008–2018 period, with nearly \$32 million of this total representing new activity that was unlikely to occur in Sussex County without the presence of The Freeman Stage.
- Every dollar of direct spending by The Freeman Stage over the 2008–2018 period translated to \$1.78 in total contributions to output in the Sussex County economy.
- As of 2018, The Freeman Stage directly and indirectly contributed to an estimated \$2.9 million in annual labor income for Sussex County residents.
- The potential expansion of The Freeman Stage’s programming through the Freeman Arts Pavilion would translate to significant ongoing economic impacts in addition to supporting an annual average of 116 jobs over a potential two-year construction period.

## METHODOLOGY

To generate estimates of The Freeman Stage’s gross economic contributions and net economic impacts to Sussex County, IPA used IMPLAN economic impact modeling software; detailed data from The Freeman Stage on revenues and expenditures and out-of-state ticket sales and vendor purchases; and responses to an attendee survey on topics including primary purpose of their visits to Sussex County and spending behavior while visiting The Freeman Stage and Sussex County. Detailed data on revenues and expenditures allowed for the use of an analysis-by-parts technique to contributions and impact analysis, which enabled substantial customization of The Freeman Stage’s spending patterns in support of their performances. Relative to accepting IMPLAN assumptions, this technique should allow for results that are more consistent with The Freeman Stage’s operational reality. IMPLAN model year 2016, the latest available to IPA at the time of the analysis, was used to

generate all estimates of contributions and impacts. All dollar amounts are represented in inflation-adjusted 2018 dollars. Table 2 (on the next page) lists and defines key terms related to conducting and interpreting these analyses of gross economic contributions and net economic impacts.

Key analysis steps and related assumptions for this study included:

1. **Translating The Freeman Stage’s line item budget expenditures data to IMPLAN sectors to create a customized industry spending pattern for use in modeling the indirect impacts resulting from The Freeman Stage performances.** Due to minor inconsistencies in the categorization of expenditures and lack of information on prior year spending on out-of-state versus in-state vendors, the 2018 spending pattern was used to model all years. To the degree that prior years vary significantly from this pattern, contributions modeled prior to 2018 may be relatively less accurate.
2. **Collecting direct effects information from The Freeman Stage budgets equal to the total of sales and contribution income minus any costs associated with sales (e.g., costs of food sold at concession stand) and inputting this information into IMPLAN as output along with known employment and labor income totals at The Freeman Stage to calculate value added for direct effects resulting from income at The Freeman Stage.** These totals were preserved for manual combination with direct effects resulting from food truck sales and visitor spending.
3. **Estimating total food truck sales at performances for 2015–2018 based on contribution amounts provided from vendors to The Freeman Stage.**
4. **Using survey responses and economic impact analysis literature to determine the share of spending by out-of-state and in-state visitors to The Freeman Stage that should be recognized as a contribution of The Freeman Stage to Sussex County’s economy.** Based on survey responses

indicating whether The Freeman Stage was the main reason for respondent's visit to Sussex County or not, both in- and out-of-state visitors to The Freeman Stage were assigned to "Main Reason" and "Not Main Reason" groups. For the four groupings of in- and out-of-state visitors and "Main Reason" and "Not Main Reason" visitors, Table 3 illustrates the approach used to estimate average spending

amounts per visit to The Freeman Stage that should be reasonably attributed to The Freeman Stage.

Dollar values in the table's second column represent the average per visit spending levels by expenditure type reported by out-of-state and in-state visitors, respectively, who indicated The Freeman Stage was the main reason for their visit. For out-of-state

**Table 2. Key Terms for Interpreting Impact Analyses**

<b>Term</b>	<b>Definition</b>
Input-Output Model	"Framework [characterizing]...financial linkages in a regional economy between industries, households, and institutions." <sup>1</sup>
Economic Contribution	"Gross change in economic activity associated with an industry, event, or policy in an existing regional economy." <sup>1</sup>
Economic Impact	"Net changes in new economic activity associated with an industry, event, or policy in an existing regional economy." <sup>1</sup>
Direct Effects	"Set of expenditures applied to the predictive model...for impact analysis. It is a series (or single) of production changes or expenditures made by producers/consumers as a result of an activity or policy." <sup>2</sup>
Indirect Effects	"Impact of local industries buying goods and services from other local industries." <sup>2</sup>
Induced Effects	"Response by an economy to...direct effect...that occurs through re-spending of income received by a component of value added...money is recirculated through... household spending patterns causing further...economic activity." <sup>2</sup>
Employment	"A job in IMPLAN = the annual average of monthly jobs in that industry...Thus, 1 job lasting 12 months = 2 jobs lasting 6 months each = 3 jobs lasting 4 months each. A job can be either full-time or part-time." <sup>2</sup>
Labor Income	"All forms of employment income, including Employee Compensation (wages and benefits) and Proprietor Income." <sup>2</sup>
Value Added	"Difference between an industry's...total output and the cost of its intermediate inputs...[measures] contribution to GDP." <sup>2</sup>
Output	"The value of industry production...For manufacturers this would be sales plus/minus change in inventory. For service sectors production = sales. For Retail and wholesale trade, output = gross margin and not gross sales." <sup>2</sup>
Multiplier	"Measure of how dollars interjected into a community are respent, thereby leading to additional economic activity...[for instance] for one dollar of economic activity, the output multiplier measures the combined effect of a \$1 change in its sales on the output of all local industries." <sup>3</sup> Multipliers can also be applied to value added and employment measures.

Sources:

1. Watson, Philip, Joshua Wilson, Dawn D. Thilmany, and Susan Winter. "Determining Economic Contributions and Impacts: What is the difference and why do we care?" *Journal of Regional Analysis and Policy* 37, no. 1100-2016-90041 (2007).
2. "Glossary," IMPLAN Support Site, IMPLAN Group, LLC, May 2019, <https://implanhelp.zendesk.com/hc/en-us/sections/115002653168-Glossary>.
3. Hughes, David. "A Primer in Economic Multipliers and Impact Analysis Using Input-Output Models." <https://extension.tennessee.edu/publications/Documents/W644.pdf>, (2018).

visitors who indicated The Freeman Stage was not the main reason for their visit, the average spending per visit amounts are reduced to 25 percent of the “main reason” amounts to account for the proportion of time a visitor staying the median length of two days would spend preparing for and attending a performance at The Freeman Stage. For in-state visitors who indicated The Freeman Stage was not the main reason for their visit, average spending amounts were first reduced to the same 25 percent of main reason amounts and then reduced by an additional 90 percent to reflect that 90 percent of in-state visitors in the “Not Main Reason” group indicated that they lived in the area—suggesting a relatively low level of new local spending that should be attributed to The Freeman Stage.

Weighted spending coefficients by attendee and expenditure types were then calculated for both out-of-state and in-state visitors. For out-of-state visitors, the weighted spending coefficient by expenditure type represents the sum of average spending per visit values for those indicating The Freeman Stage was and was not the “main reason” for this visit, with each value weighted by the share of survey respondents reporting, respectively, that The Freeman Stage was either the main reason for the visit or not. For in-state visitors, spending values for main reason and not main reason respondents were also weighted according to the proportion of these responses. Additionally, “main reason” in-state visitor spending was also further reduced by 50 percent to reflect that at least a portion of

**Table 3. Estimates of Average Spending by Visitors to The Freeman Stage, By Attendee and Expenditure Type**

<b>Attendee and Expenditure Type</b>	<b>Average spending (\$) per visit reported by respondents indicating The Freeman Stage was “main reason” for visit</b>	<b>Average spending (\$) per visit estimated for respondents indicating The Freeman Stage was “not main reason” for visit</b>	<b>Weighted spending (\$) per visit estimated by attendee and expenditure type</b>
<b>Out-of-State</b>	<b>34% of responses</b>	<b>65% of responses</b>	
Hotel	7.36	$7.36 * 0.25 = 1.84$	$(7.36 * .34) + (1.8 * 0.65) = 3.70$
Grocery	24.49	... = 6.12	... = 12.32
Restaurants	59.19	... = 14.80	... = 29.77
Outdoor Recreation	0.85	... = 0.21	... = 0.43
Entertainment	2.58	... = 0.65	... = 1.30
Transportation	16.31	... = 4.08	... = 8.20
<b>In-State</b>	<b>15% of responses</b>	<b>71% of responses</b>	
Hotel	2.87	$2.87 * 0.1 * 0.25 = 0.07$	$(2.87 * 0.15 * 0.5) + (0.71 * 0.07) = 0.27$
Grocery	30.46	... = 0.76	... = 2.85
Restaurants	81.37	... = 2.03	... = 7.62
Outdoor recreation	5.84	... = 0.15	... = 0.55
Entertainment	9.87	... = 0.25	... = 0.92
Transportation	18.68	... = 0.47	... = 1.75

Sources: The Freeman Stage Attendee Survey, 2019; Tyrrell, Timothy J., and Robert J. Johnston. “A framework for assessing direct economic impacts of tourist events: Distinguishing origins, destinations, and causes of expenditures.” *Journal of Travel Research* 40, no. 1 (2001): 94–100; Cobb, Steven, and David Weinberg. “The importance of import substitution in regional economic impact analysis: Empirical estimates from two Cincinnati area events.” *Economic Development Quarterly* 7, no. 3 (1993): 282–286. Note: Percentage of responses figures do not total to 100 percent because respondents skipped questions. To estimate conservatively, potential contributions from the share of respondents who skipped questions were omitted from consideration.

this entertainment-related spending by Delaware residents substitutes for spending that would have otherwise occurred outside Sussex County or Delaware (i.e., The Freeman Stage performances allow for local substitution of otherwise imported entertainment services from outside the state and region).<sup>9</sup>

**5. Using calculated weighted coefficients of in-state and out-of-state visitor spending and known and estimated in- and out-of-state ticket buyer data to estimate spending by expenditure type and year that should be attributed to The Freeman Stage.**

Over the 2014–2018 time period, out-of-state residents accounted for an average of 51 percent of ticket buyers, so this proportion was used to assign known attendance numbers to out-of-state and in-state residents over the 2008–2018 study period. Several steps were used to translate in- and out-of-state attendance estimates to spending by expenditure type. First, the weighted coefficients for in- and out-of-state visitors, respectively, were multiplied by 0.92 to reflect survey responses indicating that approximately eight percent of attendees at The Freeman Stage performances are 17 years old or younger. In other words, at least a portion of The Freeman Stage audience is unlikely to spend significant amounts of their own money at or away from performances.

Second, for years prior to 2018, dollar values were deflated using the Bureau of Labor Statistics' inflation calculator.<sup>10</sup> Two percent annual inflation was assumed for the 2022 projections included with this study.

Third, an attractiveness index was applied to deflate pre-2018 spending values and inflate the 2022 value. The inflation adjusted value of spending was reduced (or increased) by one percent for each year difference from 2018. This attractiveness index is meant to correct for the use of only survey data from 2017 and 2018 patrons, and account for the likelihood that spending associated with visits to The Freeman Stage has grown over time as performances have become more attractive at regional and national scales.

Fourth, the combined inflation and attractiveness index was multiplied by attendance and the product of 0.92 and the weighted spending coefficient for in- and out-of-state visitors, respectively, to arrive at spending totals by expenditure type for each type of visitor. These totals were summed across in- and out-of-state visitors to arrive at total estimated spending attributable to The Freeman Stage in the categories of hotels, groceries, restaurants, outdoor recreation, entertainment, and transportation. While these spending categories do not likely capture all spending associated with visitor attendance, they are typical expenditure items included in tourism spending studies similar to this visitor-focused aspect of the study.

**6. Modeling the gross contributions of The Freeman Stage to the Sussex County economy using IMPLAN.** Inputs to the model were net visitor spending attributable to The Freeman Stage (as estimated in step #5); food truck spending (as estimated in step #3); and, using an analysis-by-parts approach, industry spending patterns and labor income costs based on line-item expenditure information from The Freeman Stage. Additional direct effects estimated in step #2 were then added to the model results to arrive at the final gross contributions figures by year.

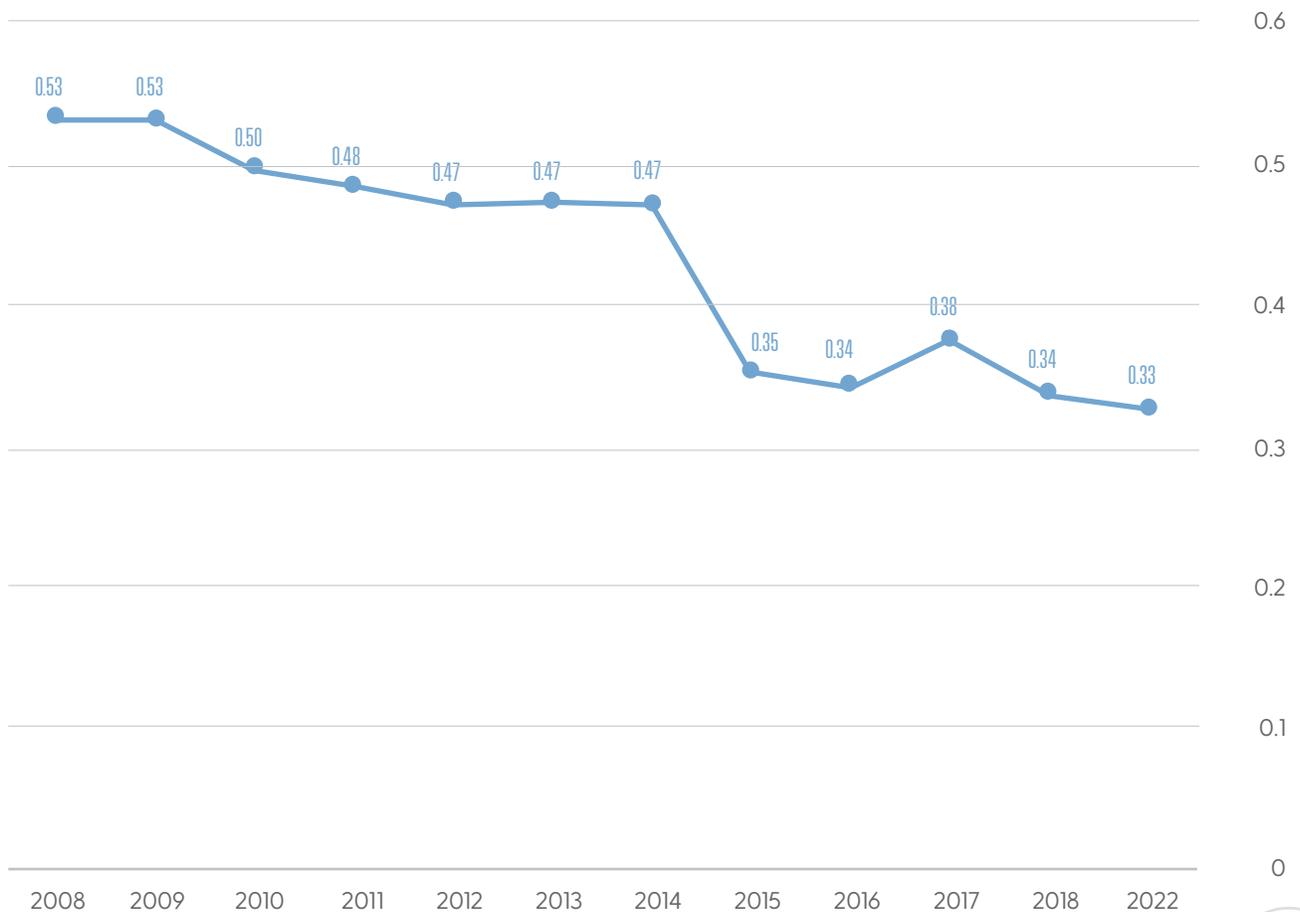
**7. Modeling the net economic impacts of The Freeman Stage to the Sussex County economy using IMPLAN.** As in step #6, the net visitor spending attributable to The Freeman Stage was inputted to the model. All other inputs used in step #6 were reduced before being entered into the model to reflect only those expenditures that should be reasonably attributed to The Freeman Stage. Based on input from staff of The Freeman Stage, the portion of spending supported by contribution income was reduced to 60 percent of the total to reflect the approximate portion of contributions from out-of-state sources. The portion of The Freeman Stage expenditures supported by sales was reduced based on the estimated split between in- and out-of-state attendees. The estimated in-state portion of sales was reduced by a factor equal to

the weighted coefficient from step #4 divided by actual estimated sales by in-state customers. The out-of-state portion of sales attributed to visitors who indicated The Freeman Stage was not the main reason for their visit was reduced to 25 percent of its full estimated value, while sales were not reduced for out-of-state visitors indicating the performance was their main reason for visiting.

Net impact coefficients were then calculated for each year by dividing the sum of reduced sales and contributions by the sum of actual sales and contributions. These coefficients appear in Figure 2, with a maximum value of 0.53 in 2008 and

2009 and low values of 0.34 and 0.33 in 2018 and 2022, respectively. As contributions have made up a smaller portion of The Freeman Stage’s revenues over time, the net impact coefficient has decreased to account for the greater susceptibility, relative to contributions, for sales at The Freeman Stage to represent spending shifted from other potential expenditures in Sussex County. Finally, the net impact coefficients were applied to the IMPLAN model inputs from step #6, and these adjusted values were re-entered to the IMPLAN model to estimate the net impacts of The Freeman Stage on Sussex County’s economy, by year.

**Figure 2. Calculated Net Impact Coefficient for The Freeman Stage Activities, 2008–2018 (estimated) and 2022 (projected)**



Sources: The Freeman Stage Attendee Survey, 2019; Tyrrell, Timothy J., and Robert J. Johnston. "A framework for assessing direct economic impacts of tourist events: Distinguishing origins, destinations, and causes of expenditures." *Journal of travel Research* 40, no. 1 (2001): 94–100.; Cobb, Steven, and David Weinberg. "The importance of import substitution in regional economic impact analysis: Empirical estimates from two Cincinnati area events." *Economic Development Quarterly* 7, no. 3 (1993): 282–286.

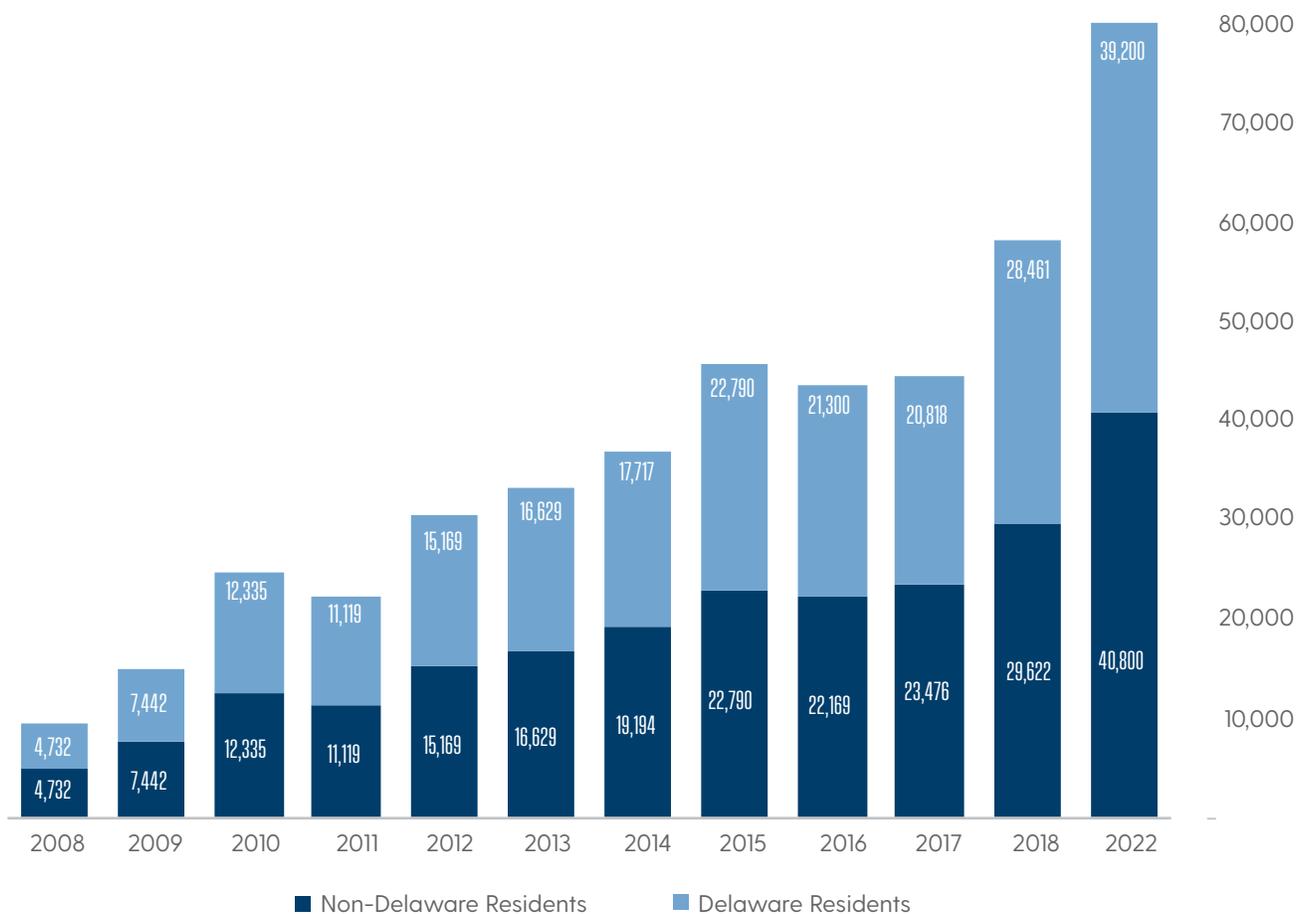
# DRIVERS OF ECONOMIC CONTRIBUTIONS AND IMPACTS

Key drivers of increases in estimated gross economic contributions and net economic impacts attributable to The Freeman Stage include ticket sales and attendance figures, spending by visitors to The Freeman Stage, contributions to The Freeman Stage, and expenditures to host performances at The Freeman Stage. As shown in Figure 3, attendance at performances of The Freeman Stage has increased from just under 9,500 in 2008 to just over 58,000 during the 2018 season—a more than 600 percent increase. Ticket buyer information over

the 2014–2018 time period indicated that slightly more than half of ticket buyers for The Freeman Stage come from out of state, a strong indicator that the performances introduce new spending to the Sussex County economy. The Freeman Stage indicated that completion of the Freeman Arts Pavilion could result in attendance totals of 80,000 by 2022.<sup>11</sup>

Growing attendance to The Freeman Stage performances has contributed to significant spending in Sussex County. Though actual visitor spending values are unavailable, The Freeman Stage 2019 Attendee Survey was used to estimate spending for groups classified based on their states of residence and whether a performance

**Figure 3. Delaware and Non-Delaware Resident Attendance to The Freeman Stage Performances by Year, 2008–2018 (estimated) and 2022 (projected)**



Source: Total attendance figures provided by The Freeman Stage, with Delaware and non-Delaware resident proportions of attendance estimated based on the reported share of Delaware and non-Delaware resident ticket buyers for 2014–2018. For 2008–2013, a 50-50 split of Delaware and non-Delaware resident attendance was assumed. For 2022, a total attendance of 80,000 was provided based on estimates of expansion capacity provided by The Freeman Stage, with 51% of attendance assigned to non-Delaware residents, per 2014–2018 ticket sale averages.

at The Freeman Stage was their main reason for visiting Sussex County. Table 4 lists average survey responses for local Delawareans (i.e., those indicating they live in Sussex County), non-local Delawareans, and out-of-state residents. Non-local Delawareans and out-of-state residents are more likely to indicate that The Freeman Stage was their main reason for visiting Sussex County. For the purposes of this study, this finding translates to a greater share of spending by non-local residents—as compared to local residents—being attributed to The Freeman Stage.

Table 5 indicates average spending totals for all respondent visitors to The Freeman Stage. Unsurprisingly, visitors who stay overnight tend to spend significantly more money as part of their visit to Sussex County.

Based on steps #4 and 5 in the Methodology section and results from The Freeman Stage Attendee Survey, Figures 4 and 6 show estimated non-Delaware resident tourist/visitor spending that can be attributed to attendance at The Freeman Stage performances. Even after reasonably accounting for visitor spending that might simply substitute for other spending in Sussex County, new, non-Delaware resident spending in Sussex County has increased from just over an estimated \$191,000 in 2008 to an estimated \$1.5 million during the 2018 season. With completion of the Freeman Arts Pavilion, this spending could grow to nearly \$2.3 million by 2022. According to attendee survey responses, more than half of this spending has been directed to restaurants in Sussex County.

**Table 4. Overview of Responses to Visitor Spending Portions of Attendee Survey**

	<b>Local Delaware Residents</b>	<b>Non-Local Delaware Residents</b>	<b>Out-of-State Residents</b>
Percent (%) Responses (frequency)	47% (1,039)	6% (139)	46% (1,015)
Percent (%) Staying Overnight (frequency) <sup>1</sup>	8% (81)	32% (45)	22% (229)
Percent (%) Main Reason Visiting Sussex County <sup>2</sup>	13% (132)	33% (46)	34% (345)
Average One-Way Distance from Primary Residence to The Freeman Stage	16 miles	72 miles	102 miles
Average Size of Party	13	7	5
Median Spending on Food at The Freeman Stage	\$20-\$30	\$20-\$30	\$20-\$30
Median Spending on Tickets	\$300+	\$100-\$200	\$100-\$200

Source: The Freeman Stage Attendee Survey, 2019.

1. If respondent indicated that the show at The Freeman Stage was not their main reason for visiting the Sussex County area, this question was not asked. 2. If respondent zip code was 19975, this question was not asked.

**Table 5. Average Reported Spending By Visitors to The Freeman Stage**

<b>Respondent's Primary Residence</b>	<i>Stayed Overnight (includes accommodations)</i>		<i>Did Not Stay Overnight (without accommodations)</i>	
	<b>Spending (\$) in Sussex County</b>	<b>Spending (\$) Outside Sussex County</b>	<b>Spending (\$) in Sussex County</b>	<b>Spending (\$) Outside Sussex County</b>
Delaware (local)	288.93	\$8.64	118.52	3.78
Delaware (non-local)	454.11	24.89	48.91	14.32
Out of State	390.70	136.28	198.49	75.52

Source: The Freeman Stage Attendee Survey, 2019.

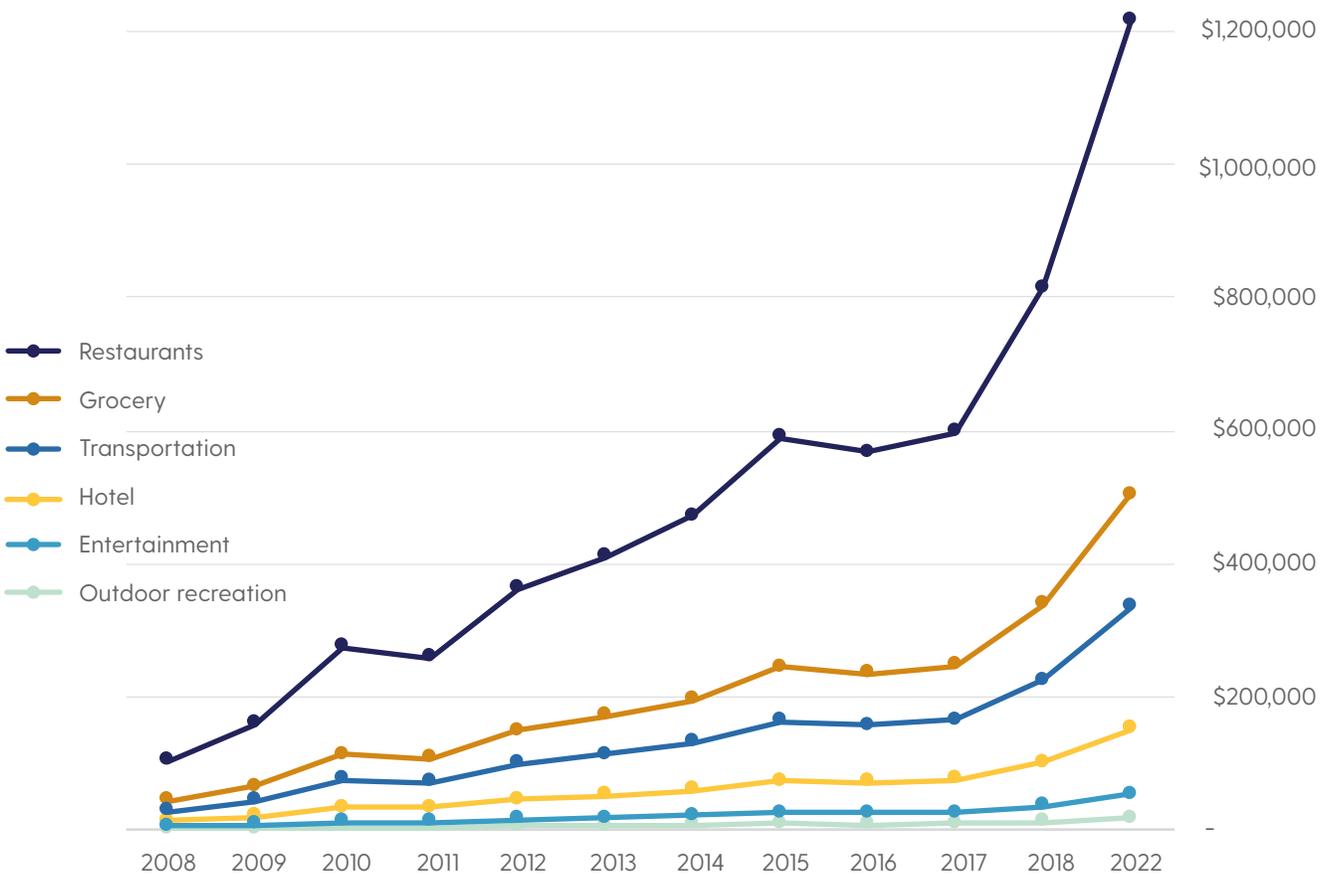
Compared to spending by non-Delaware residents, spending by Delaware residents is more likely to simply substitute for other spending that might have happened in Sussex County regardless of The Freeman Stage. Still, estimated new tourism-related spending associated with Delaware resident attendance at The Freeman Stage has grown from \$46,050 in 2008 to just over \$367,000 during the 2018 season (see Figures 5 and 6).

Increased income to The Freeman Stage—in the form of sales, fundraising, contributions, and grants—has accompanied these increases in attendance at performances. From 2008–2018, total income to The Freeman Stage has steadily increased from just over \$1 million to nearly \$5 million (see Figure 7). Though contribution and grants income was greater than sales and fundraising income as recently as 2014, sales and

fundraising income has accounted for totals that are three to six times greater than other income for each year since 2015.

As a nonprofit entity, The Freeman Stage reinvests nearly all of its income in support of its mission on an annual basis. As such, The Freeman Stage’s total expenditures have increased from nearly \$800,000 in 2008 to nearly \$4.9 million in 2018—an approximately 600 percent increase commensurate with increased attendance over this time period. As a significant portion of this spending occurs locally and an estimated one-third or more of this spending results in net new activity in Sussex County (see Figure 8), expenditure increases by The Freeman Stage are another key driver of local economic contributions and impacts.

**Figure 4. Non-Delaware Resident Visitor Spending (\$) Attributable to The Freeman Stage Performances, 2008–2018 (estimated) and 2022 (projected)**



Sources: The Freeman Stage Attendee Survey, 2019; Attendance and ticket buyer information provided by The Freeman Stage, 2019. Projection for 2022 based on estimate of future attendance resulting from completion of the Freeman Arts Pavilion. Note: All dollar values presented in inflation-adjusted 2018 dollars.

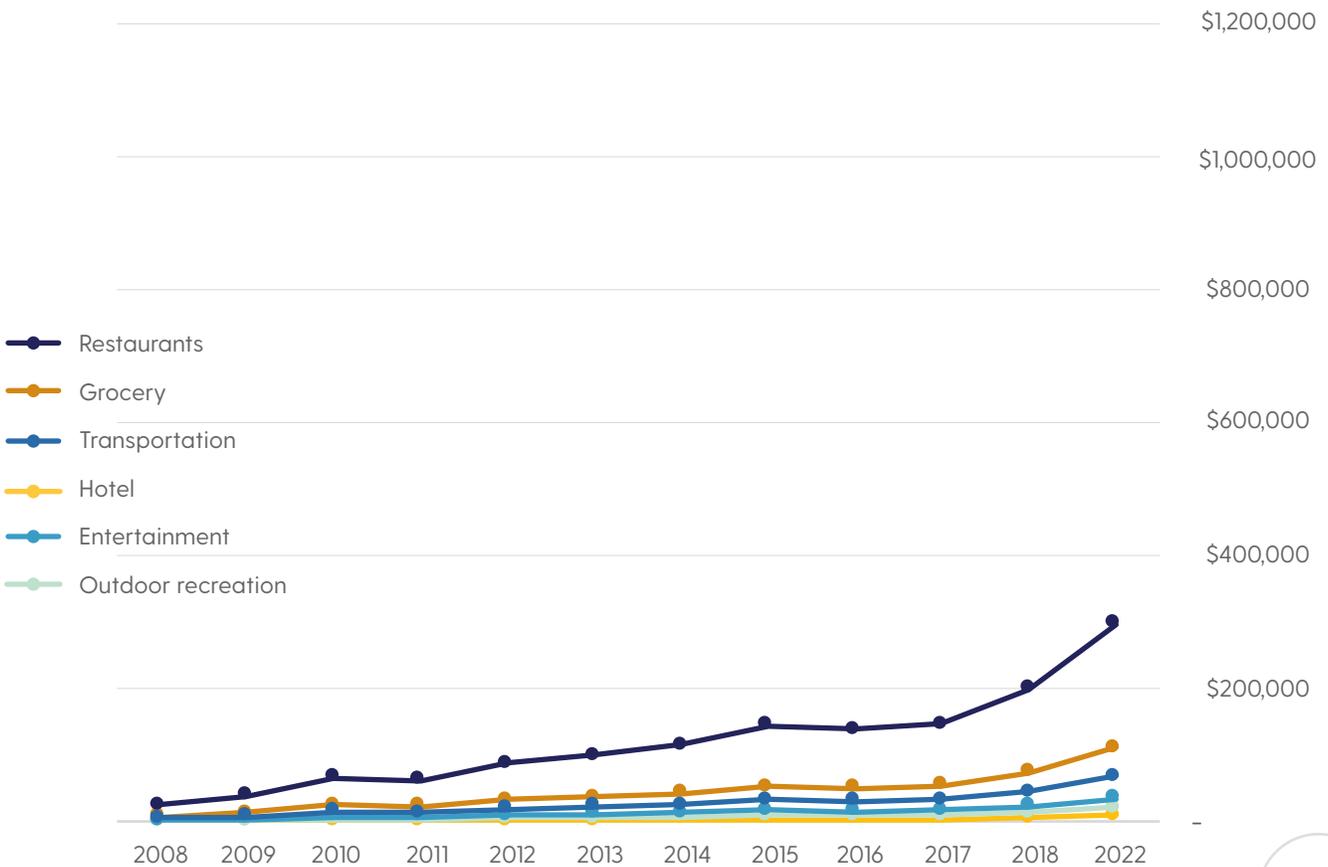
# OVERVIEW OF FINDINGS

## Estimated and Projected Gross Economic Contributions, 2008–2018 and 2022

Figure 9 and Table 6 illustrate and detail the estimated gross economic contributions that The Freeman Stage has made to output in the Sussex County economy over the 2008–2018 time period, with projections provided for 2022 based on expanded operations associated with the anticipated development of the Freeman Arts Pavilion. The Freeman Stage’s contributions to sales activity in Sussex County have grown from an estimated \$2.1 million in 2008 to \$9.2 million in 2018, with expected contributions of \$13.2 million by 2022 if

projected attendance of 80,000 proves accurate. Over the 2008–2018 period, The Freeman Stage’s \$32.3 million in direct spending spurred total sales activity in Sussex County of \$57.5 million, which consists of The Freeman Stage’s spending, net spending by visitors, and the indirect and induced effects resulting from these activities. Again over 2008–2018, each dollar of spending by The Freeman Stage resulted in \$0.78 of additional sales activity across Sussex County—the equivalent of a final output multiplier of 1.78. In 2018, The Freeman Stage’s final output multiplier was estimated at 1.89, with each dollar of direct spending translating to \$0.89 of additional sales activity across Sussex County. The most significant sales contributions were made to the full-service restaurants sector, with The Freeman Stage’s programming accounting for nearly \$1.1 million in sales across this sector in Sussex County in 2018.

Figure 5. Delaware Resident Visitor Spending (\$) Attributable to The Freeman Stage Performances, 2008–2018 (estimated) and 2022 (projected)



Sources: The Freeman Stage Attendee Survey, 2019; Attendance and ticket buyer information provided by The Freeman Stage, 2019. Projection for 2022 based on estimate of future attendance resulting from completion of the Freeman Arts Pavilion. Note: All dollar values presented in inflation-adjusted 2018 dollars.

Table 7 summarizes the labor income contributions of The Freeman Stage, including direct personnel spending by The Freeman Stage, personnel spending supported by net visitor spending attributed to The Freeman Stage, and the gross labor income contributions made by The Freeman Stage across Sussex County’s economy. While direct labor spending by The Freeman Stage has increased by just under \$400,000 between 2008 and 2018, labor income supported by net visitor spending has increased from \$132,633 to \$964,988 over this period. Total labor income effects have increased from just under \$1 million in 2008 to nearly \$3 million in 2018, accounting for an estimated 81 jobs in 2018 across sectors including full-service restaurants (20), retail food and beverage stores (7), all other food and drinking places (6), and retail gasoline stores (5).

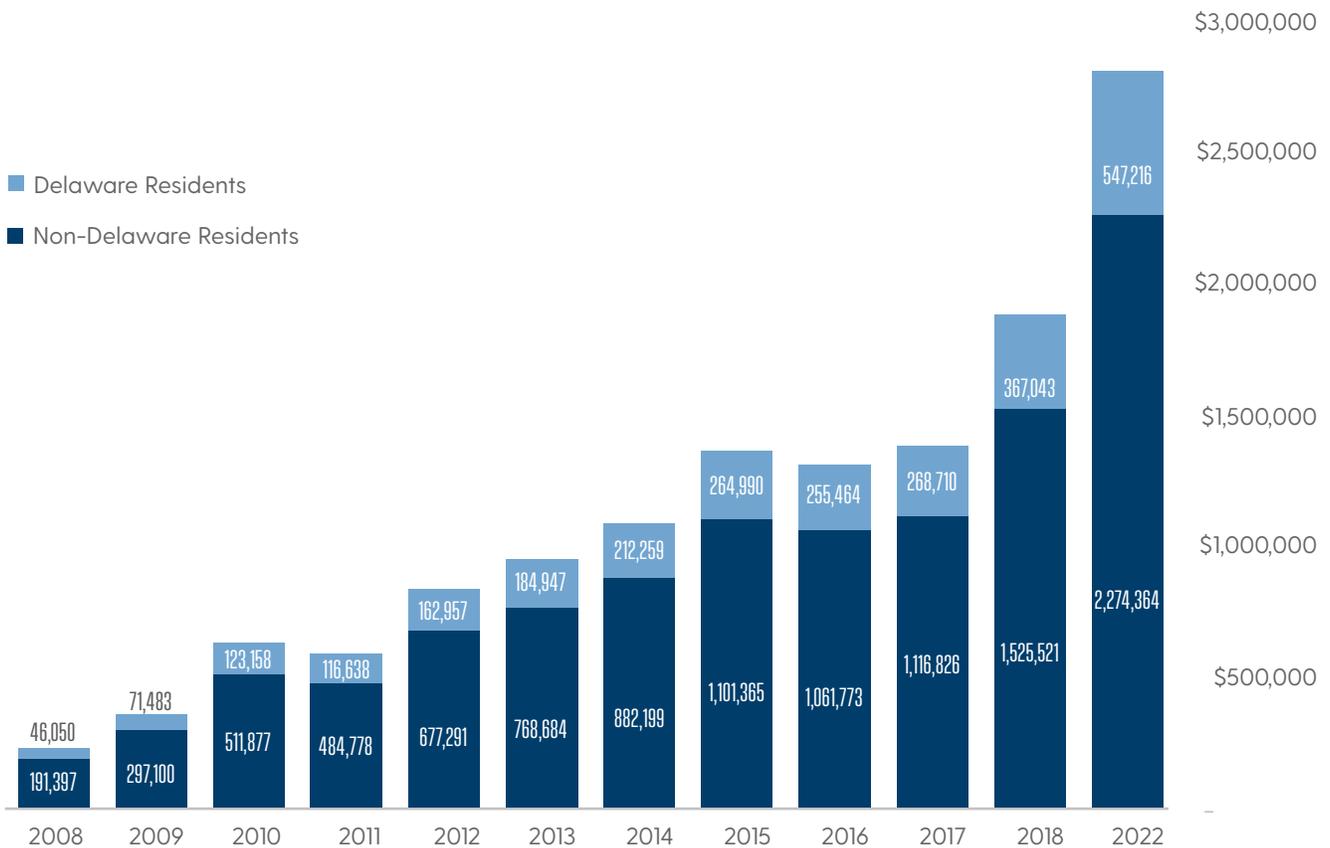
Value added—the difference between total output and the cost of intermediate inputs—measures the

contributions of a particular industry or set of activities to GDP. As with spending and labor income, The Freeman Stage’s value added contributions have increased significantly during the 11 performance years analyzed for this study—from \$1.2 million in 2008 to \$4.1 million in 2018 (see Figure 10).<sup>12</sup>

### Estimated and Projected Net Economic Impacts, 2008–2018 and 2022

As discussed in the methodology section, making a conservative estimate of the economic impacts that may be attributed to The Freeman Stage requires accounting for the proportion of spending on The Freeman Stage that reasonably might have occurred in Sussex County even without The Freeman Stage. For example, local residents or visitors to Sussex County may have shifted spending on other local entertainment outlets to

**Figure 6. Total Delaware and Non-Delaware Resident Visitor Spending (\$) Attributable to The Freeman Stage Performances, 2008–2018 (estimated) and 2022 (projected)**



Sources: The Freeman Stage Attendee Survey, 2019; Attendance and ticket buyer information provided by The Freeman Stage, 2019. Projection for 2022 based on estimate of future attendance resulting from completion of the Freeman Arts Pavilion.

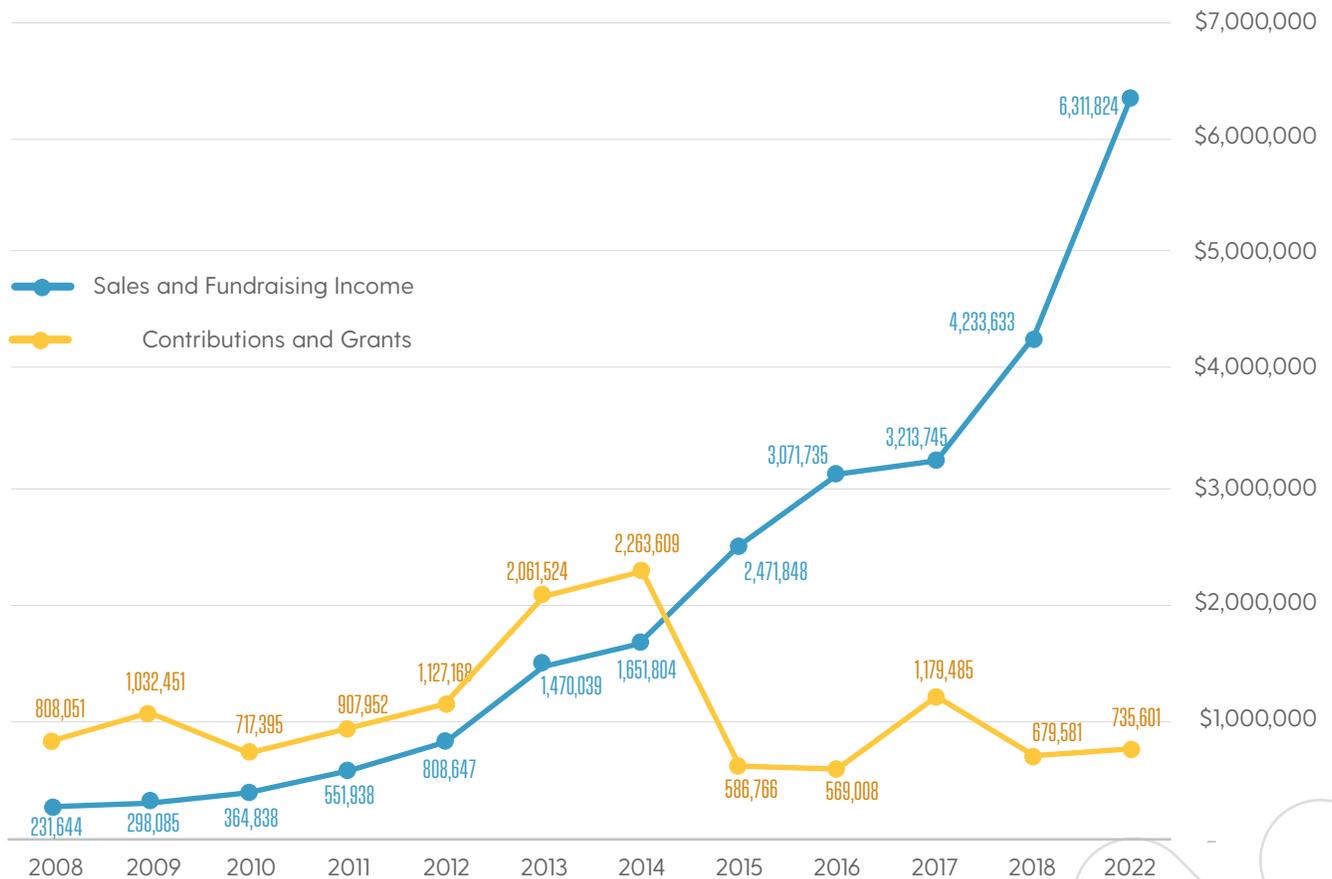
spending at The Freeman Stage. While such spending is counted as part of gross contributions of The Freeman Stage, it should not be counted as a net economic impact representing economic activity that is truly new to Sussex County. On the other hand, based on the presence of performances at The Freeman Stage, local residents may choose to spend entertainment dollars locally rather than spending in Baltimore or Philadelphia. Further, residents from outside Sussex County may take new trips to Sussex County based on the attractiveness of performances at The Freeman Stage. These two factors—keeping local dollars local when they might otherwise leak outside the county and attracting new, non-resident spending to the county—account for the net economic impacts created by The Freeman Stage.

Table 8 lists the direct, indirect, induced, and total net impacts of The Freeman Stage on output in Sussex

County over the 2008–2018 time period. The annual net impact of The Freeman Stage on sales activity in Sussex County has increased by 371 percent over this period, from \$1.3 million in 2008 to \$4.7 million in 2018. During 2008–2018, The Freeman Stage accounted for \$32 million of new sales activity in Sussex County, or approximately 56 percent of The Freeman Stage’s gross contributions to output over this period.

The Freeman Stage’s net impacts on Sussex County’s Gross Regional Product, as expressed by value added activity, are illustrated in Figure 11. Net impacts on value added have increased from approximately \$770,000 to \$2.5 million over the 2008–2018 period, with projected value added of nearly \$3.6 million by 2022 if Freeman Arts Pavilion construction is completed.

**Figure 7. Sales and Fundraising and Contributions and Grants Income (\$) to The Freeman Stage, 2008–2018 (actual) and 2022 (projected)**



Source: The Freeman Stage, 2019. Note: All dollar values presented in inflation-adjusted 2018 dollars.

**Table 6. The Freeman Stage's Spending and Multiplier of Spending on Total Output in Sussex County, 2008–2018 (estimated) and 2022 (projected)**

	<b>Direct Spending by The Freeman Stage (\$)</b>	<b>Net Visitor Spending (\$)</b>	<b>Total Effects (\$)</b>	<b>Multiplier of The Freeman Stage's Spending</b>
2008	1,246,137	203,246	2,099,252	1.68
2009	1,565,049	307,408	2,641,659	1.69
2010	1,253,490	524,790	2,641,207	2.11
2011	1,684,291	487,769	3,186,043	1.89
2012	2,177,750	662,627	4,048,658	1.86
2013	3,898,033	736,386	6,036,905	1.55
2014	4,224,901	826,189	6,580,028	1.56
2015	3,154,308	1,095,472	6,206,583	1.97
2016	3,716,290	1,054,723	6,945,377	1.87
2017	4,438,577	1,099,784	7,863,091	1.77
2018	4,913,215	1,396,677	9,263,879	1.89
2022	6,763,808	2,118,373	13,191,996	1.95
<b>2008–2018 Total</b>	<b>32,272,042</b>	<b>8,395,070</b>	<b>57,512,681</b>	<b>1.78</b>

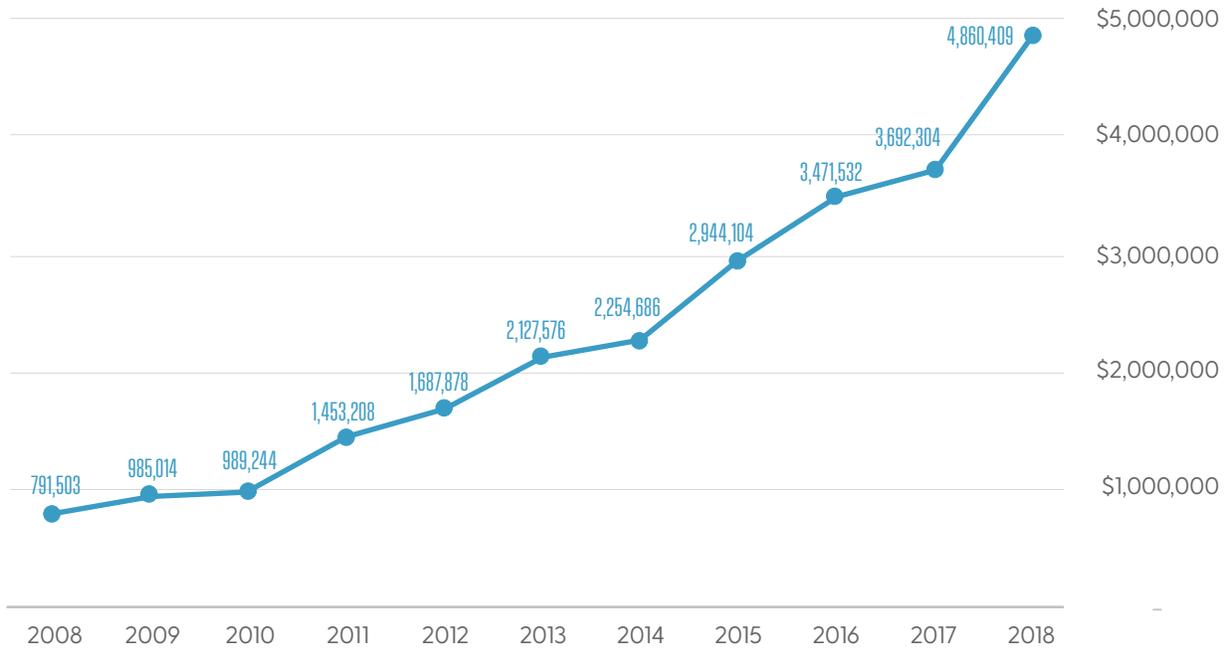
Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2008–2018; The Freeman Stage Attendee Survey, 2019; The Freeman Stage's forecast of 2022 attendance based on completion of the Freeman Arts Pavilion. Note: All dollar values presented in inflation-adjusted 2018 dollars.

**Table 7. The Freeman Stage's Direct Contributions to Labor Income, Labor Income Supported by Net Visitor Spending, and Total Labor Income Contributions in Sussex County, 2008–2018 (estimated) and 2022 (projected)**

	<b>Direct Contributions to Labor Income by The Freeman Stage</b>	<b>Labor Income Directly Supported by Net Visitor Spending</b>	<b>Total Labor Income Effects</b>
2008	665,153	132,633	992,271
2009	577,910	201,028	1,016,767
2010	398,270	345,557	1,011,933
2011	455,239	319,793	1,100,117
2012	448,771	434,476	1,269,973
2013	453,059	483,024	1,391,062
2014	535,089	542,549	1,569,309
2015	590,175	721,860	1,943,608
2016	828,946	696,156	2,228,478
2017	989,873	726,730	2,464,658
2018	1,030,508	964,988	2,956,406
2022	1,498,482	1,406,988	4,305,398
<b>2008–2018 Total</b>	<b>6,972,992</b>	<b>5,568,794</b>	<b>17,944,582</b>

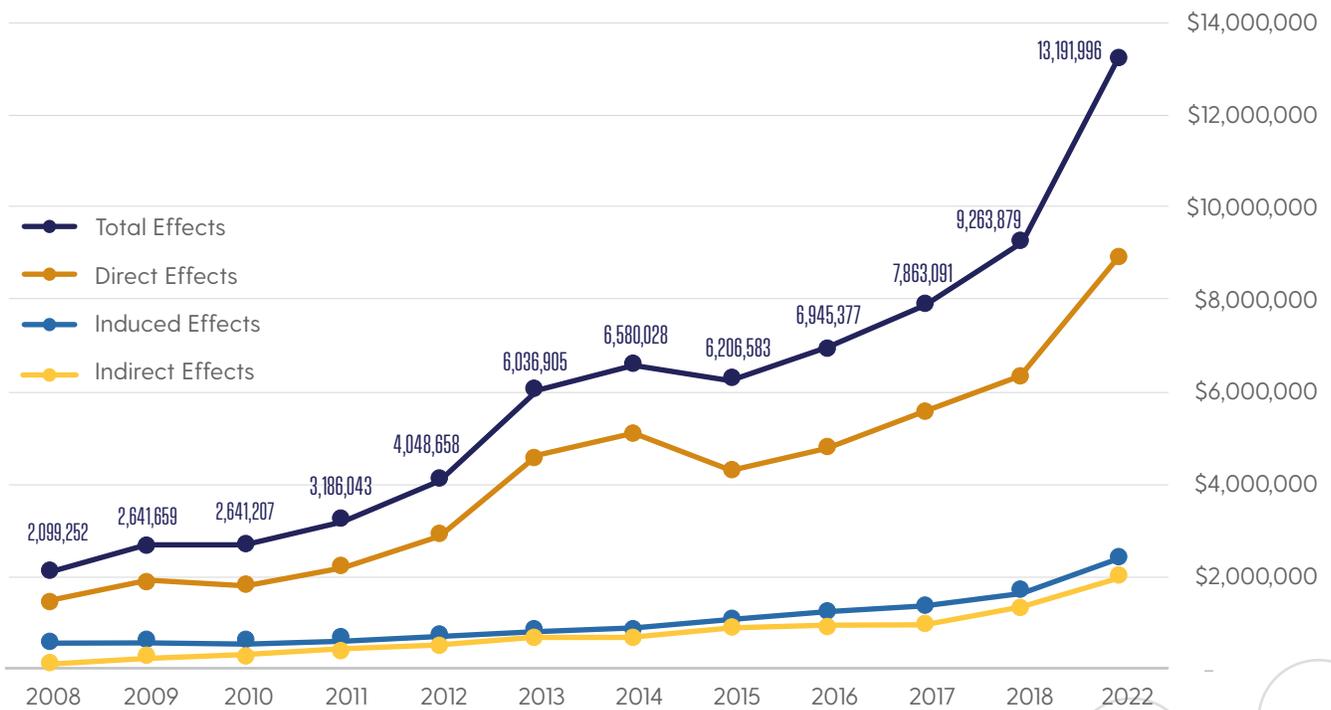
Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2008–2018; The Freeman Stage Attendee Survey, 2019; The Freeman Stage's forecast of 2022 attendance based on completion of the Freeman Arts Pavilion. Notes: All dollar values presented in inflation-adjusted 2018 dollars; labor income estimates include benefits.

Figure 8. Total Expenditures (\$) by The Freeman Stage, 2008–2018 (actual)



Source: The Freeman Stage, 2019. Note: All dollar values presented in inflation-adjusted 2018 dollars

Figure 9. The Freeman Stage’s Contributions to Output in Sussex County, 2008–2018 (estimated) and 2022 (projected)



Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2008–2018; The Freeman Stage Attendee Survey, 2019; The Freeman Stage’s forecast of 2022 attendance based on completion of the Freeman Arts Pavilion. Note: All dollar values presented in inflation-adjusted 2018 dollars.

## Projected Construction Impacts from the Freeman Arts Pavilion

The Freeman Stage has developed a concept for the Freeman Arts Pavilion that would expand attendance capacity associated with The Freeman Stage performances. Staff from The Freeman Stage has estimated that opening the Arts Pavilion could lead to attendance totals of 80,000 by 2022, and these figures were used throughout this study to project future impacts and contributions resulting from The Freeman Stage.

Apart from the ongoing operational impacts that an expanded facility would have on Sussex County, construction of the Freeman Arts Pavilion would also contribute to sales and employment impacts during the period of construction activity. While exact construction costs are unknown, The Freeman Stage provided an estimate of \$22 million for the purpose of projecting future impacts. Assuming that this construction occurs over a two-year project period, an annual average of 84 direct construction jobs and 116 total jobs would be created, with the project accounting for approximately \$15.4 million in annual sales activity across Sussex County.

**Table 8. The Freeman Stage's Net Economic Impacts on Output in Sussex County, 2008–2018 (estimated) and 2022 (projected)**

	<b>Direct Effects (\$)</b>	<b>Indirect Effects (\$)</b>	<b>Induced Effects (\$)</b>	<b>Total Effects (\$)</b>
2008	863,698	77,166	335,663	1,276,528
2009	1,136,884	139,222	363,882	1,639,987
2010	1,151,535	207,518	400,062	1,759,115
2011	1,296,228	248,122	409,525	1,953,875
2012	1,686,169	315,372	492,970	2,494,511
2013	2,568,462	386,509	543,217	3,498,188
2014	2,811,892	412,122	611,937	3,835,951
2015	2,141,210	465,407	683,830	3,290,447
2016	2,257,685	474,014	718,647	3,450,346
2017	2,727,737	514,534	807,823	4,050,094
2018	3,067,170	665,165	1,006,305	4,738,640
2022	4,256,561	940,533	1,405,176	6,602,270
<b>2008–2018 Total</b>	<b>21,708,671</b>	<b>3,905,150</b>	<b>6,373,860</b>	<b>31,987,682</b>

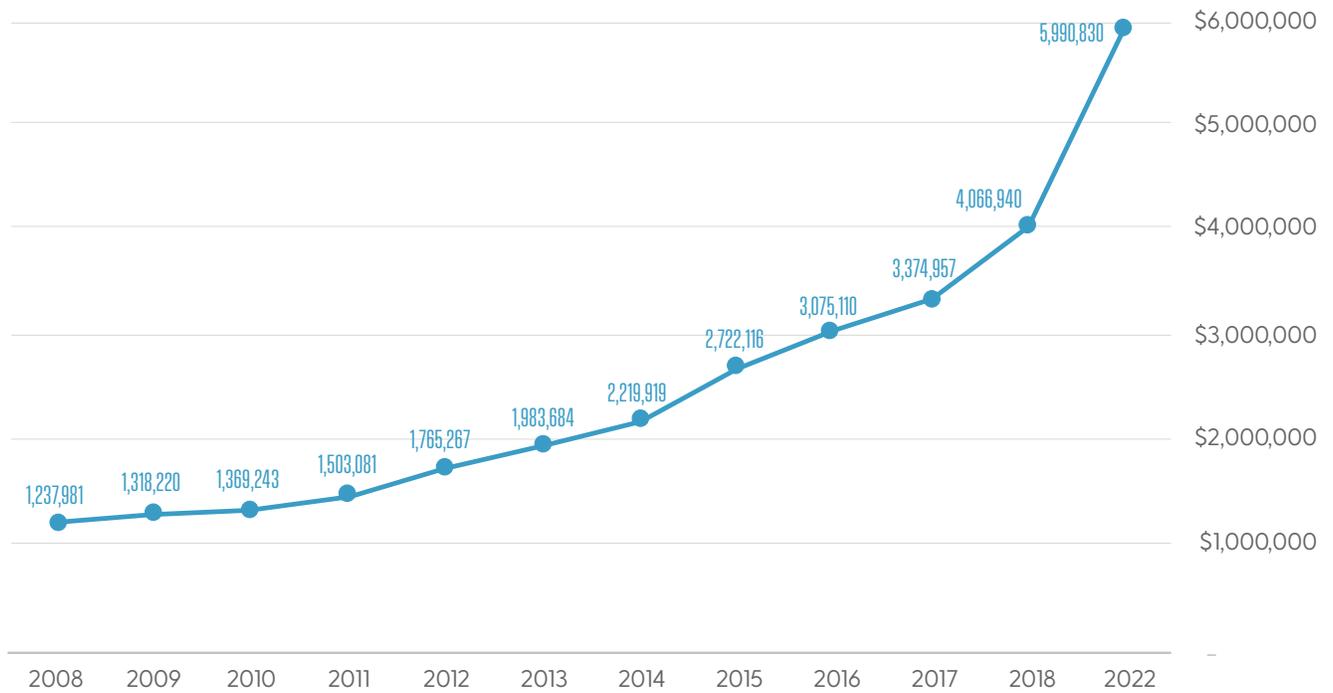
Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2008–2018; The Freeman Stage Attendee Survey, 2019; The Freeman Stage's forecast of 2022 attendance based on completion of the Freeman Arts Pavilion. Note: All dollar values presented in inflation-adjusted 2018 dollars.

**Table 9. Projected Annual Average Impacts from Construction of the Freeman Arts Pavilion, 2021–2022**

<b>Impact Type</b>	<b>Employment</b>	<b>Labor Income (\$)</b>	<b>Value Added (\$)</b>	<b>Output (\$)</b>
Direct Effect	84	4,570,274	5,937,056	10,640,575
Indirect Effect	8	386,198	750,863	1,537,354
Induced Effect	24	953,127	1,933,131	3,255,442
<b>Total Effect</b>	<b>116</b>	<b>5,909,600</b>	<b>8,621,051</b>	<b>15,433,371</b>

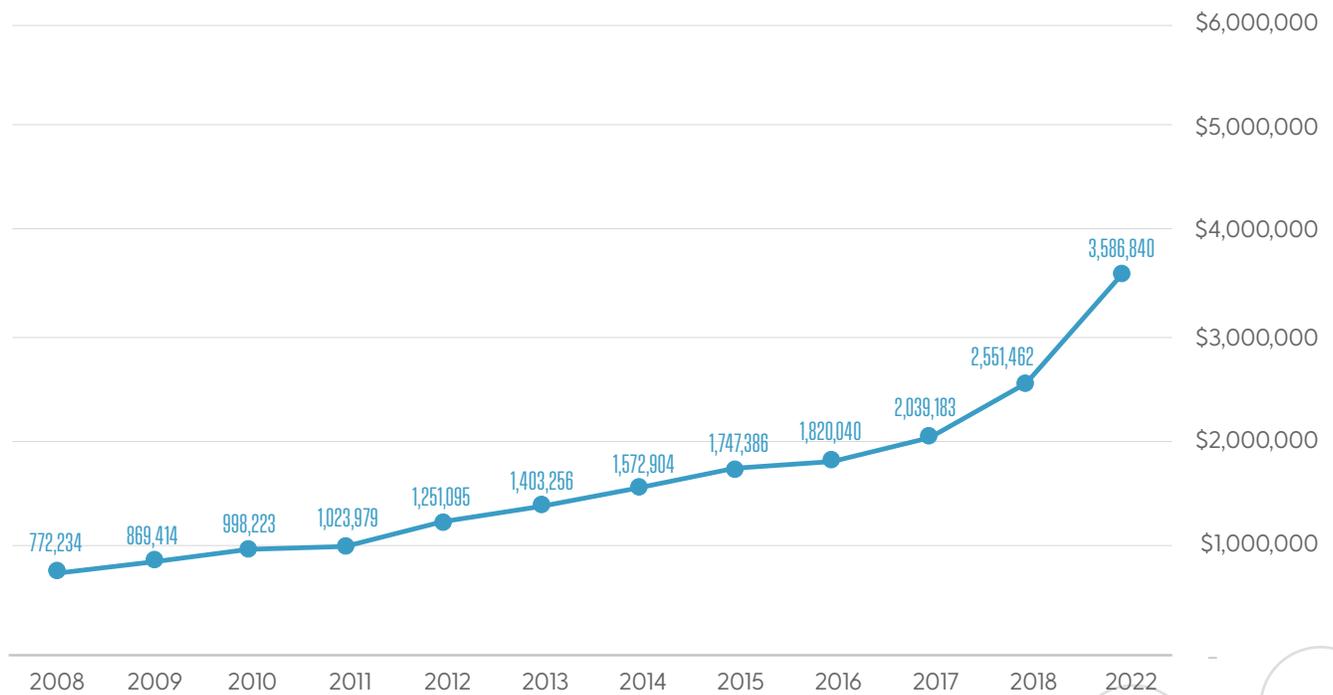
Sources: IMPLAN 2016 Data and Model; \$22 million estimate of construction costs provided by The Freeman Stage. Notes: All dollar values presented in inflation-adjusted 2018 dollars; A shorter or longer construction period would result in a proportional increase or decrease of the presented annual average impacts.

Figure 10. The Freeman Stage's Total Value Added Contributions to Sussex County, 2008–2018 (estimated) and 2022 (projected)



Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2008–2018; The Freeman Stage Attendee Survey, 2019; The Freeman Stage's forecast of 2022 attendance based on completion of the Freeman Arts Pavilion. Note: All dollar values presented in inflation-adjusted 2018 dollars.

Figure 11. The Freeman Stage's Net Impact (\$) on Value Added in Sussex County, 2008–2018 (estimated) and 2022 (projected)



Sources: IMPLAN 2016 Data and Model; The Freeman Stage budget and expenditures detail, 2008–2018; The Freeman Stage Attendee Survey, 2019; The Freeman Stage's forecast of 2022 attendance based on completion of the Freeman Arts Pavilion. Note: All dollar values presented in inflation-adjusted 2018 dollars.



# CULTURAL VITALITY IMPACTS OF THE FREEMAN STAGE

This chapter reviews Sussex County and Delaware trends in arts and culture offerings and participation, with a focus on detailing The Freeman Stage's contributions to these trends.

Key findings include:

- Patrons participating in an online survey overwhelmingly agreed with the statements that The Freeman Stage “provides arts and cultural entertainment that would be missing otherwise,” “creates opportunities for positive social interactions in the community,” “enhances the sense of community in southern Delaware,” and “increases awareness of and participation in the arts.”
- With recent population growth statewide often outpacing growth in arts and cultural resources statewide, The Freeman Stage serves a key regional role in enhancing access to the arts in Sussex County and across Delaware.
- Through its Arts in Education program and broader Arts Access Initiative, The Freeman Stage serves a diverse range of populations drawn from all age groups and economic strata across Delaware. The Freeman Stage’s Arts in Education program helps Sussex County schools achieve arts education standards while exposing K-12 students to enriching programming.
- Access to The Freeman Stage serves as an attractive quality-of-life amenity for residents countywide.
- Growing levels of volunteer activity and financial support provided by donors and community partners serve as evidence of the significant value ascribed to The Freeman Stage by a wide variety of individuals and businesses.

## SURVEY AND FOCUS GROUP EVIDENCE OF THE FREEMAN STAGE’S IMPACTS

### *The Freeman Stage Attendee Survey*

In addition to providing information on visitor spending patterns associated with The Freeman Stage, The Freeman Stage Attendee Survey also

asked respondents to provide their feedback on any intangible benefits that The Freeman Stage may provide. Specifically, respondents were asked to report their level of agreement with a series of statements related to The Freeman Stage’s quality of life and cultural impacts. While respondents to the survey were not drawn from a random sample, and therefore are unlikely to mirror the entire population of The Freeman Stage patrons, the overwhelming direction of responses suggests that The Freeman Stage is viewed as a considerable quality-of-life and cultural asset for the region.

- Ninety percent of survey respondents agreed or strongly agreed that The Freeman Stage “provides arts and cultural entertainment that would be missing otherwise.”
- More than 80 percent of respondents agreed or strongly agreed that The Freeman Stage “enhances the sense of community in Southern Delaware.”
- Ninety percent agreed or strongly agreed that “The Freeman Stage increases awareness and participation of the arts.”
- Eighty-six percent agreed or strongly agreed that The Freeman Stage is a place where they can go to experience positive interactions with other members of the community.
- Ninety percent of respondents indicated that they would be likely or very likely to attend more performances or programs delivered by The Freeman Stage.
- Select written comments provided in response to the survey provide additional information on The Freeman Stage’s value:
  - “The Freeman Stage was a key factor in our decision to purchase in the neighborhood.”
  - “I own a beach house in Bayside...The Freeman Stage is a big amenity of the community that I value and that supports my choice to have a home in Bayside.”

- “For those of us that spend the summer in the beach communities, Freeman Stage adds a lot of value to the quality of life and creates opportunities for social interaction.”

Appendix A contains charts with more detailed response information from select questions relevant to The Freeman Stage’s cultural and quality-of-life impacts.

## Focus Group Discussion with Regional Artists and Cultural Organizations

IPA convened a focus group in April 2019 to assess the perspectives of regional artists and cultural organizations on four sets of questions:

- How has The Freeman Stage affected your organization?
- How has cultural vitality and engagement in the arts changed in Sussex County over the past ten years?
- Does The Freeman Stage foster increased interest in arts and culture in Sussex County?
- Is Sussex County enhanced due to the presence of The Freeman Stage?

As with the survey, results of the focus group may not be fully representative of the diversity of artist and cultural organization perspectives. However, the conversation revealed several themes about The Freeman Stage’s cultural and quality-of-life impacts:

- Participant organizations all noted direct and positive impacts as a result of their engagement with The Freeman Stage, with the overall feeling that public funding support was validated by quality and reach of performances and programming.
- Participants reported that The Freeman Stage presents a strong and positive diversity message, while providing audiences that have not typically had access with excellent exposure to a broad array of arts and culture activity.
- The Freeman Stage provides for an arts and culture venue where none existed before.

- Success of The Freeman Stage has seemed to benefit other arts organizations in Sussex County.
- Significant opportunities remain for strengthening connections between The Freeman Stage and underserved audiences in areas of Delaware beyond Sussex County.

## CULTURAL VITALITY ASSESSMENT

To outline connections among The Freeman Stage’s programs and changes in countywide cultural offerings, an analysis of the presence of, participation in, and support for arts and culture offerings in Sussex County was developed to longitudinally assess cultural vitality from 2007 to 2018. Guided by the Urban Institute’s 2006 report, *Cultural Vitality in Communities: Interpretations and Indicators*, this analysis examines various measures of arts and culture indicators for Sussex County to study community dynamics and understand how The Freeman Stage may contribute to these conditions.

The Urban Institute’s Arts and Culture Indicators Project defines cultural vitality as “the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.”<sup>14</sup> Creating a comprehensive picture of a community’s cultural vitality depends on information in three domains: presence, participation, and support.

This evaluation of cultural vitality in Sussex County drew from two tiers of data. Tier One data are publicly available, recurrent, and nationally comparable. Tier Two data are publicly available, recurrent, and locally generated.<sup>15</sup>

To examine the differences in cultural vitality in Sussex County over the 2007–2018 period, absolute changes in conditions were examined, with absolute change defined as:

$$\text{Absolute Change } (\Delta X) = X_{2018} - X_{2007}$$

where X is the measure for that year.

Since many of the measures represent per capita values and imperfect measures of population exist for 2007 and 2018, proxies were used for population values. For

# Ninety percent of survey respondents agreed or strongly agreed that The Freeman Stage “provides arts and cultural entertainment that would be missing otherwise.”

2018 population, 2017 American Community Survey (ACS) 5-year estimates were used for all five-digit ZIP code tabulation areas (ZCTAs) fully or partially within Delaware. For 2007 population, 2010 Census data were used for the same geographical areas. ZCTAs are approximate representations of U.S. Postal Service ZIP codes used by the Census to collect data at such a small geographical level. They may have the same numerical representation as ZIP codes, but they can represent drastically different geographies.

## Presence

The presence of cultural vitality in a community looks at whether physical opportunities for cultural participation exist in specific geographical areas. Measures include number of arts organizations, temporary arts venues such as parades, cultural programming at libraries or religious venues, public spaces specifically suited for cultural activities, and cultural districts and neighborhoods.

The Urban Institute recommends several Tier One measures to examine presence of opportunities for participation:

- Arts establishments per thousand population including both nonprofit and commercial entities;
- Percentage of employment in nonprofit and commercial arts establishments as a proportion of all employment; and
- Nonprofit arts organizations per thousand population.

## Arts Establishments per thousand population including both nonprofit and commercial entities, 2007–2016

These data are from the U.S. Census Bureau’s ZIP Code Business Patterns (ZBP), which report data from an

annual survey on all establishments, including nonprofit and commercial organizations, with information on arts industries available based on categorization of establishments according to the North American Industry Classification System.<sup>18</sup> ZBP data were only available through 2016 at the time of this analysis, so data for this component of the analysis covers change between 2007 and 2016 instead of through 2018.

The calculation for the arts establishments per 1,000 population was:

$$X_t = \frac{\text{Arts Establishments}_t}{\text{Population}_t} \times 1,000$$

where t is the year.

Statewide, 25 percent of the ZCTAs—17 in total—experienced a positive absolute change in the number of arts establishments per 1,000 population over the 2007–2016 period.<sup>19</sup> With population growth tending to outpace growth in the number of arts establishments for most geographies statewide, The Freeman Stage likely plays a key role in providing arts and culture experiences that may otherwise be missing in Delaware.

## Employment in nonprofit and commercial arts establishments as a percentage of all employment

The Occupational Employment Statistics (OES) dataset provides a detailed, frequently updated picture of the number of individuals employed in arts-related occupations.<sup>20</sup> For the purposes of this analysis, data are only available at the state level and, as with the ZBP data, self-employed workers are not included. Even with these limitations, OES data can be used to examine changes in the share of total workers employed in arts occupations over time. Figure 12 displays the employment of Delaware workers in arts occupations as a percentage of total employment from 2007 to 2018. With an average of eight percent of workers employed in arts occupations

## *The Freeman Stage presents a strong and positive diversity message, while providing audiences that have not typically had access with excellent exposure to a broad array of arts and culture activity.*

over this time period, the arts sector as a whole is one of the top ten employers in Delaware, accounting for just over \$140 million in activity and nearly 4,000 full-time jobs.<sup>21</sup> In addition to providing audiences with access to a variety of arts experiences, the range of arts programming and performances delivered by The Freeman Stage supports a portion of arts employment opportunities in Delaware.

### **Nonprofit arts organizations per 1,000 population**

The National Center for Charitable Statistics (NCCS) database at the Urban Institute provides counts of nonprofit arts organizations based on information from IRS 990 tax forms. More than half of Delaware's ZCTAs experienced a positive, per capita increase in nonprofit arts organizations between 2007 and 2018. Focus group information collected for this study suggests that The Freeman Stage plays a positive role in the development of arts organizations in Delaware.

### **Participation**

Participation examines qualitative and quantitative engagement in culture and arts programming. This may include enrollment in formal or informal arts instruction, purchase of art material, collective arts making at community events, media coverage of cultural practices, and membership in associations related to the arts.<sup>24</sup>

Participation was measured through Tier Two data, since there are no nationally recurrent databases that include indicators of cultural participation. The indicators for participation were:

- K-12 arts education in Delaware
- Audience participation

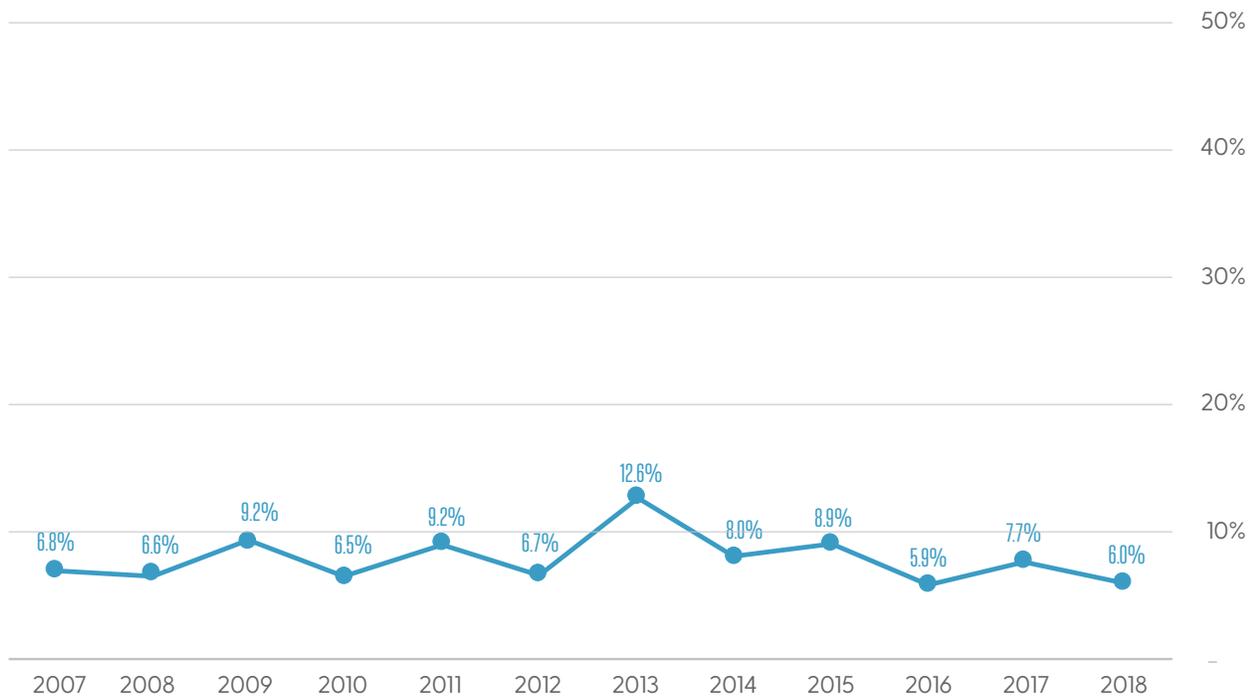
### **K-12 arts education in Delaware**

In 2016, the Delaware Board of Education adopted new standards for arts education in the state. The new measurements were guided by the National Core Arts Standards developed by the National Coalition for Core Arts Standards. Delaware has four categories of standards for arts education, each with goals that students should meet that are evaluated by cornerstone assessments. The standards and goals are:

- Creating
  - Conceptualize and produce artistic work
- Performing/Presenting/Producing
  - Select and analyze artistic work for presentation
  - Develop and refine presentation skills
  - Convey meaning through presentation of artistic work
- Responding
  - Analyze artistic work
  - Interpret art in a meaningful way
  - Critically evaluate work and revise as needed
- Connecting
  - Translate personal knowledge and experiences to artwork
  - Connect art, culture, and history to deepen understanding<sup>25</sup>

Through the Arts in Education program, The Freeman Stage has provided direct programming to schools in an effort to improve access to the arts and to help

Figure 12. Employment in Arts Occupations as a Percent of Total Delaware Employment, 2007–2018



Source: Occupational Employment Statistics Data, 2007–2018, Bureau of Labor Statistics, <https://www.bls.gov/oes/tables.htm>

schools achieve these standards. The Freeman Stage has significantly increased the number of participants reached through its Arts in Education program, with the number increasing from 2,000 in 2010 to 20,665 in 2018. Working with school districts, surrounding communities, and local artists, The Freeman Stage has organized efforts to paint murals in all of the Sussex County schools, brought students to the Town Hall Education Arts Recreation Campus in Southeast D.C., conducted writing workshops, and generally provided students with arts exposure opportunities that they would not have gotten otherwise.

### The Freeman Stage Attendance

As illustrated in Figure 3, attendance at The Freeman Stage has increased substantially over the first 11 years of performances—rising from 9,464 in 2008 to 58,083 in 2018. Participation in the arts is an integral component to social capital and cultural vitality, and The Freeman Stage offers Sussex County and Delaware residents numerous opportunities annually to participate in both free and paid performances.

## Support

Support examines resources available for arts activity in both the commercial and nonprofit sectors. While financial support is a main component of this domain, there are also other measures of support such as advocacy for the arts, public policies that integrate the arts into other sectors, and volunteering and personal support. There are also indirect measures of support such as education, parks, libraries, and other economic development opportunities.

The Tier Two indicators for support are:

- Delaware Division of the Arts grants;
- National Endowment for the Arts grants; and
- Volunteers and sponsors of The Freeman Stage.

### Delaware Division of the Arts Grants and National Endowment for the Arts Grants

The Delaware Division of the Arts and the National Endowment for the Arts (NEA) have increased their monetary support of the arts in Delaware over the

2007–2018 period. This increased support includes NEA-awarded grants to the Joshua M. Freeman Foundation for their Sussex County Arts in Education Program and general operations of that initiative and the stage. The Delaware Division of the Arts also awarded the foundation one of the Challenge America grants, which supported “a performance by the Mid-Atlantic Symphony Orchestra with music director Julien Benichou” and created “a partnership with local schools [that] will allow economically disadvantaged choral students from Sussex County, Delaware to perform with the orchestra during the final concert.”<sup>26</sup>

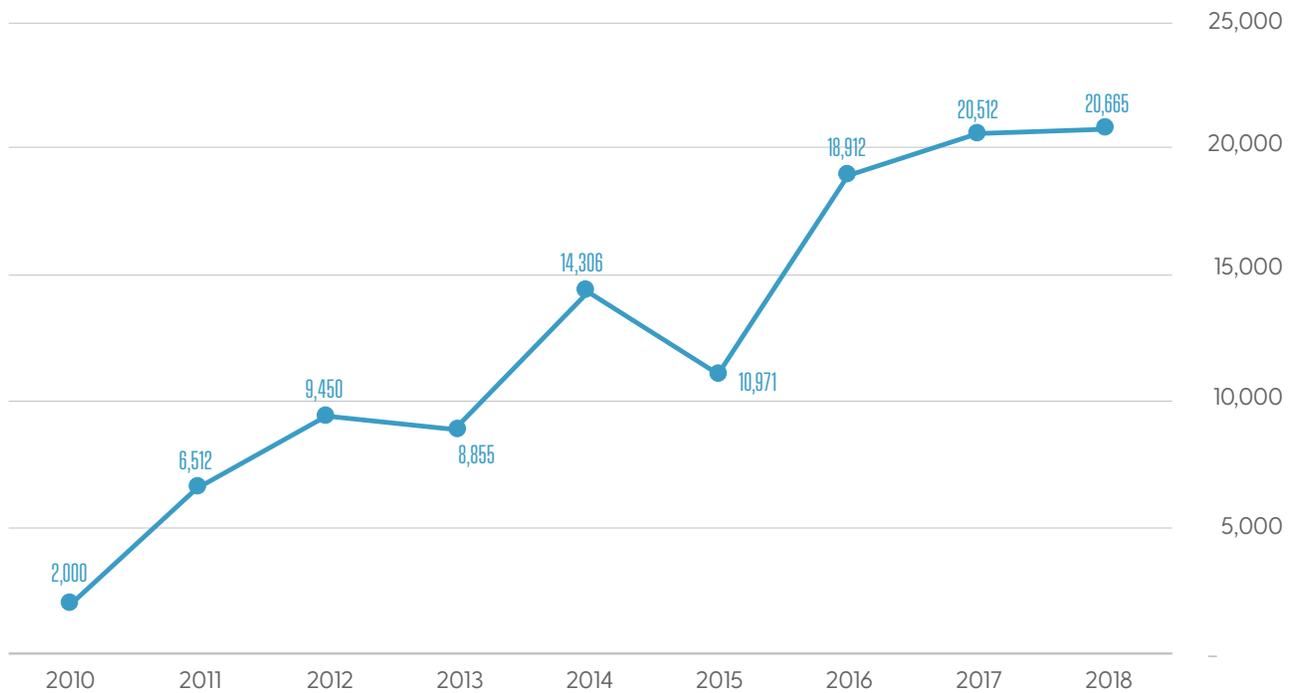
While the monetary value of arts grants in Delaware given by these organizations has grown, the number of grants has also increased as well. In 2007, the NEA provided grants to 168 organizations in Delaware. In 2018, the NEA distributed 202 grants in Delaware.

## Volunteers and Sponsors

The Freeman Stage relies on volunteers to ensure the smooth and effective delivery of its performances and programming. In 2018, volunteers at The Freeman Stage donated 15,835 hours of their time—up from nearly 13,000 hours in 2017—to ensure the quality of The Freeman Stage’s programming, providing a value of more than \$403,000 according to the Independent Sector rate of Delaware.<sup>27</sup>

In addition to numerous individual donors, The Freeman Stage is supported by many sponsors that differ greatly in business type, location, size, and type of sponsorship. Sponsorship can represent financial support or in-kind donations. According to the 2018 annual report of The Joshua M. Freeman Foundation, each of 23 community partners provided financial support exceeding \$10,000 during 2018.

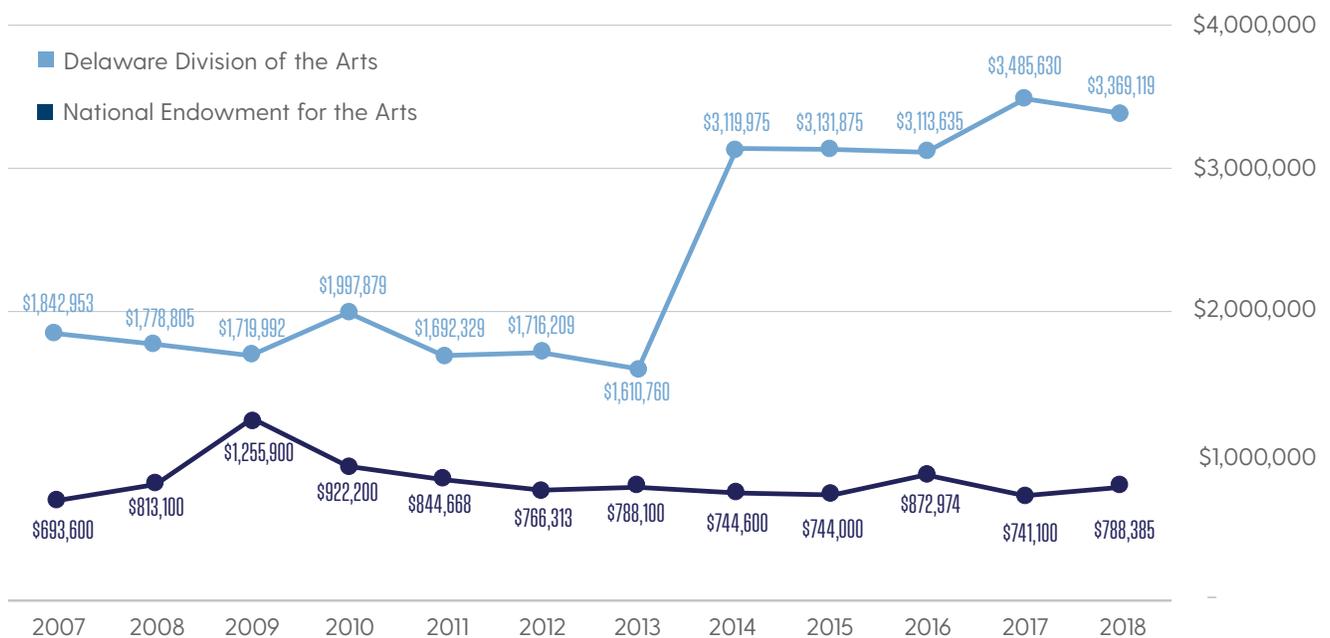
**Figure 13. Number of Participants in The Freeman Stage’s Arts in Education Program, 2010–2018**



Source: 2010–2018 Joshua M. Freeman Foundation annual reports, <https://freemanstage.org/support-sponsorship/financial-accountability>.

*In 2018, volunteers at The Freeman Stage donated 15,835 hours of their time—up from nearly 13,000 hours in 2017—to ensure the quality of The Freeman Stage’s programming, providing a value of more than \$403,000 according to the Independent Sector rate of Delaware.*

Figure 14. Grants from the Delaware Division of the Arts and National Endowment to Arts Organizations in Delaware, 2007–2018

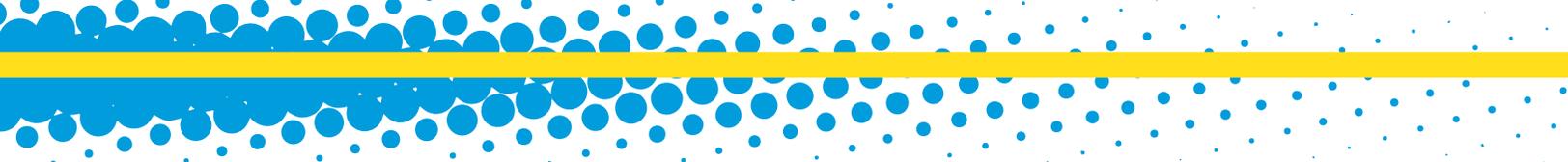


Sources: Delaware Division of the Arts and National Endowment for the Arts, 2019.

# END NOTES

1. For examples of studies on the value of arts exposure, see “An unexpectedly positive result from arts-focused field trips,” <https://www.brookings.edu/blog/brown-center-chalkboard/2018/02/16/an-unexpectedly-positive-result-from-arts-focused-field-trips-in-school/> and “Research Matters / Does Arts Education Matter?” <http://www.ascd.org/publications/educational-leadership/dec18/vol76/num04/Does-Arts-Education-Matter%C2%A2.aspx>.
2. For details on The Joshua M. Freeman Foundation and programming by The Freeman Stage, see 2010–2018 Joshua M. Freeman Foundation annual reports available here: <https://freemanstage.org/support-sponsorship/financial-accountability>.
3. For more information on IMPLAN data and the IMPLAN modeling process, visit [IMPLAN.com](http://IMPLAN.com).
4. Cheney, Phil. “Indirect effects.” IMPLAN Support Site, IMPLAN Group, LLC, 2018, <https://implanhelp.zendesk.com/hc/en-us/articles/115009499547-Indirect-effects>.
5. Cheney, Phil. “Induced effects.” IMPLAN Support Site, IMPLAN Group, LLC, 2018, <https://implanhelp.zendesk.com/hc/en-us/articles/115009668568-Induced-effects>.
6. For a discussion of common flaws and oversights in economic impact studies, see “The false profits of economic impact: beware the big number” [https://www.richmond.com/opinion/their-opinion/sarah-lyon-hill-albert-alwang-and-bob-mcnab-column-the/article\\_c55ba529-f7bf-5c86-9fb0-41b28cc6e9f7.html](https://www.richmond.com/opinion/their-opinion/sarah-lyon-hill-albert-alwang-and-bob-mcnab-column-the/article_c55ba529-f7bf-5c86-9fb0-41b28cc6e9f7.html) and “Realistic local job multipliers,” [https://research.upjohn.org/up\\_policybriefs/8/](https://research.upjohn.org/up_policybriefs/8/).
7. See “Determining Economic Contributions and Impacts: What is the difference and why do we care?” for details on the differences among terms including economic contributions and economic impacts, <http://www.jrap-journal.org/pastvolumes/2000/v37/F37-2-6.pdf>.
8. See “What’s a Good Survey Response Rate?” <https://www.surveymz.com/resources/blog/survey-response-rates/>.
9. To avoid counting spending by local residents that would otherwise be spent on other local goods and services, impact studies often simply ignore local resident spending when estimating economic contributions and net economic impacts. Cobb and Weinberg (1993) argues that this approach undercounts contributions and impacts by neglecting to account for local resident spending that otherwise would have happened outside of the region. In recognition of the lack of entertainment venues comparable to The Freeman Stage in Delaware, and particularly in Sussex County, IPA analysts selected 50% as a reasonable indicator of the degree to which local resident spending on The Freeman Stage actually substitutes for spending that would have otherwise occurred outside the region, with 50% being a share that Cobb and Weinberg (1993) advance as reasonable for similar situations. See Steven Cobb and David Weinberg. “The importance of import substitution in regional economic impact analysis: Empirical estimates from two Cincinnati area events.” *Economic Development Quarterly* 7, no. 3 (1993): 282–286.
10. See <https://data.bls.gov/cgi-bin/cpicalc.pl>.
11. See “Freeman Arts Pavilion,” <https://freemanstage.org/freeman-arts-pavilion>.
12. 2016 IMPLAN Data reported a Gross Regional Product (i.e., total value added) value of approximately \$9.1 billion for Sussex County.
13. See “Freeman Arts Pavilion,” <https://freemanstage.org/freeman-arts-pavilion>.
14. The Urban Institute (2006). *Cultural Vitality in Communities: Interpretations and Indicators*, <https://www.urban.org/sites/default/files/publication/50676/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF>.
15. The Urban Institute (2006). *Cultural Vitality in Communities: Interpretations and Indicators*, <https://www.urban.org/sites/default/files/publication/50676/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF>.

16. For a concordance between ZIP codes and ZCTAs, see “Zip Code to ZCTA Crosswalk,” <https://www.udsmapper.org/zcta-crosswalk.cfm>.
17. The Urban Institute (2006). Cultural Vitality in Communities: Interpretations and Indicators, <https://www.urban.org/sites/default/files/publication/50676/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF>.
18. For a listing of NAICS codes considered for this analysis, see “Arts-Related NAICS Codes” in Appendix C.
19. See Figure C-1. Percent Change in Absolute Number of Arts Establishment Per 1,000 Population, 2007–2016.
20. See “Arts-Related SOC Codes” in Appendix C for a listing of Standard Occupational Classification (SOC) codes used to define arts employment for this study.
21. Delaware Arts Alliance (2016). Delaware Arts Alliance Annual Report, <https://www.delawareartsalliance.org/wp-content/uploads/2014/03/DAA-2016-Annual-Report-1.pdf>.
22. See “Arts-Related NTEE-CC Categories” in Appendix C for a listing of National Taxonomy of Exempt Entities Core Codes (NTEE-CC) used for this measure.
23. See Figure C-2. Percent Change in Nonprofit Arts Organizations Per 1,000 Population, 2007–2018.
24. The Urban Institute (2006). Cultural Vitality in Communities: Interpretations and Indicators. Retrieved from <https://www.urban.org/sites/default/files/publication/50676/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF>.
25. Delaware Department of Education, Delaware Standards for Visual & Performing Arts. Retrieved May 2019 from <https://www.deartsstandards.org>.
26. See 2010–2018 Joshua M. Freeman Foundation annual reports, <https://freemanstage.org/support-sponsorship/financial-accountability>.
27. See 2010–2018 Joshua M. Freeman Foundation annual reports, <https://freemanstage.org/support-sponsorship/financial-accountability>.



# APPENDIX A: ATTENDEE SURVEY AND SELECTED RESPONSES

## ATTENDEE SURVEY

This survey should take approximately **10 minutes**. Your responses are voluntary and completely confidential. Responses will not be identified by the individual and will be aggregated before they are analyzed. **At the end of the survey, there is a space to enter your email for the chance to win one of four \$25 Amazon gift cards. This survey will close on April 1, 2019 at 12 PM.**

If you have any questions about this survey, please contact Troy Mix ([mix@udel.edu](mailto:mix@udel.edu); 302-831-6191). If you have any questions or concerns about your rights as a research participant, please contact the University of Delaware's Institutional Review Board ([hsrb-research@udel.edu](mailto:hsrb-research@udel.edu); 302 831-2137).

By clicking the button below, you acknowledge that your participation in the study is voluntary and that you are aware that you may choose to terminate your participation in the study at any time and for any reason.

- I consent, begin the study
- I do not consent, I do not wish to participate

### 1. Are you 18 years or older?

- Yes
- No

### 2. Have you attended an event at The Freeman Stage in 2017 and/or 2018?

- Yes
- No

**3. What is the zip code of your primary residence?**

**4. What is the approximate one-way distance, in miles, from your home to The Freeman Stage?**

**5. How did you hear about The Freeman Stage?**

- Newspaper
- TV
- Radio
- Magazine
- The Freeman Stage website
- Social Media
- Email
- Word of mouth from friends/relatives
- Online event listing
- Other (please specify) \_\_\_\_\_

**Thinking about the LAST event that you attended at The Freeman Stage...**

**6. Including yourself, how many people attended this event with you?**

**7. How many of these people were under the age of 13?**

**8. How many of these people were between the ages of 13 and 17?**

**9. How many of these people were 65 or older?**

**10. How many of the people in your party live 50 or more miles away from The Freeman Stage?**

**11. What was your age at the time of the event?**

**12. Approximately how much did you pay for tickets for your entire party?**

- \$0
- Less than \$50
- \$50-\$100
- \$100-\$200
- \$200-\$300
- \$300+

**13. Did you buy food & beverage at The Freeman Stage including food trucks during your last visit?**

- Yes
- No

**14. If yes, approximately how much did your entire party spend on food at The Freeman Stage?**

- Less than \$10
- \$10-\$20
- \$20-\$30
- \$30-\$40
- \$40+

**15. Thinking about the last time you attended an event at The Freeman Stage, was The Freeman Stage your main reason for visiting coastal Sussex County?**

- Yes
- No

**16. Why not?**

- Live in area
- On vacation
- In the area for another even
- Other (please specify) \_\_\_\_\_

**17. Did you stay overnight in the area as part of your visit to The Freeman Stage?**

- Yes
- No

**18. If so, for how many nights?**

- 1
- 2
- 3
- 4+

**19. How many other PAID events have you attended at The Freeman Stage in the past year?**

- 0
- 1
- 2
- 3
- 4
- 5+

**20. How many other FREE events have you attended at The Freeman Stage in the past year?**

- 0
- 1
- 2
- 3
- 4
- 5+

**21. How many other PAID events have you attended at The Freeman Stage in the past 5 years?**

- 0
- 1
- 2
- 3
- 4
- 5+

**22. How many other FREE events have you attended at The Freeman Stage in the past 5 years?**

- 0
- 1
- 2
- 3
- 4
- 5+

**23. In the past 12 months, not including events at The Freeman Stage, approximately how many creative, artistic, theatrical, or musical events have you attended or participated in?**

- 0
- 1
- 2
- 3
- 4
- 5-9
- 10+

**24. How likely is it that you will attend more events at The Freeman Stage?**

Not Likely	<input type="radio"/>	Very Likely				
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**25. How likely is it that you would have come to the coastal Sussex County area at this time if this event had not been held?**

Not Likely	<input type="radio"/>	Very Likely				
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**26. How likely is it that you would have come to the coastal Sussex County area in the next three months if you had not come for this event?**

Not Likely	<input type="radio"/>	Very Likely				
------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-------------

**27. Please indicate your level of agreement with each item.**

	Strongly Disagree	Disagree	Neither Disagree nor Agree	Agree	Strongly Agree
The Freeman Stage provides arts and cultural entertainment that would be missing otherwise.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Freeman Stage enhances the sense of community in southern Delaware.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Freeman Stage increases awareness in and participation of the arts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Freeman Stage creates opportunities for positive social interactions in the community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
As a result of attending events at The Freeman Stage, my engagement in other arts and culture activities has increased.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Thinking about your last trip to The Freeman Stage, approximately how much money (in dollars) did you spend in the following categories?**

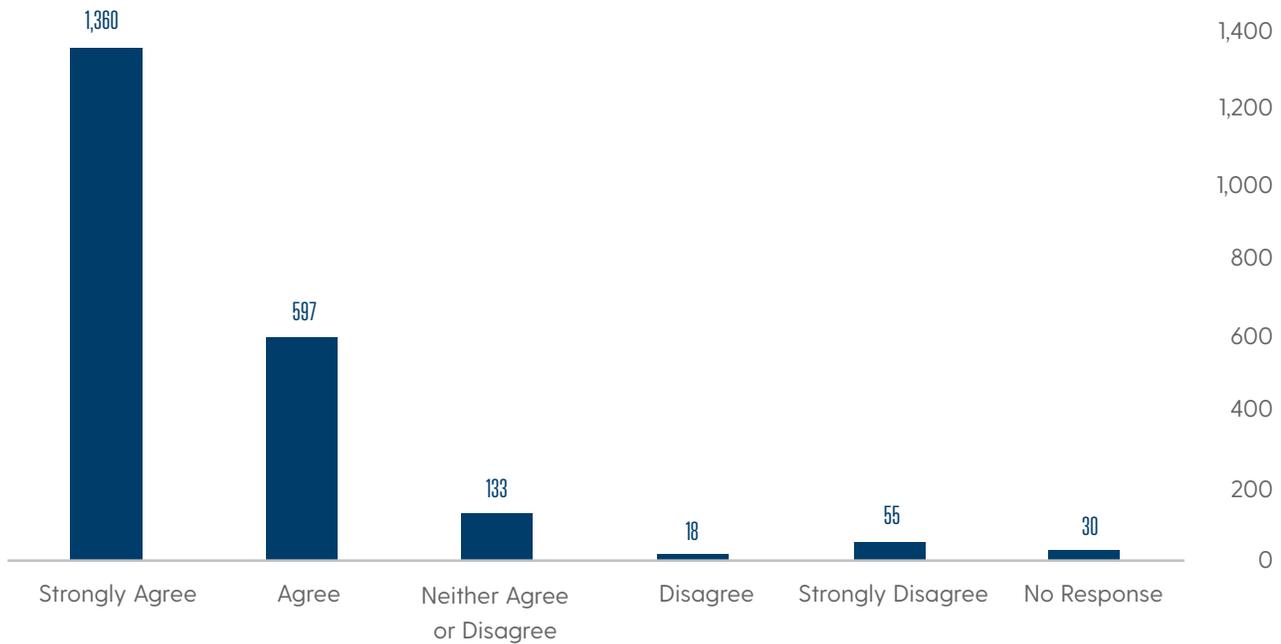
	In Sussex County	Outside Sussex County
<b>Hotel/motel/other lodging</b>	\$ _____	\$ _____
<b>Grocery and other retail stores</b>	\$ _____	\$ _____
<b>Restaurants and drinking places (not including The Freeman Stage)</b>	\$ _____	\$ _____
<b>Outdoor recreational activities</b>	\$ _____	\$ _____
<b>Entertainment (not including The Freeman Stage)</b>	\$ _____	\$ _____
<b>Transportation (e.g. gas, rental car)</b>	\$ _____	\$ _____

Thinking about your last trip to The Freeman Stage, approximately how much money (in dollars) did you spend in the following categories?

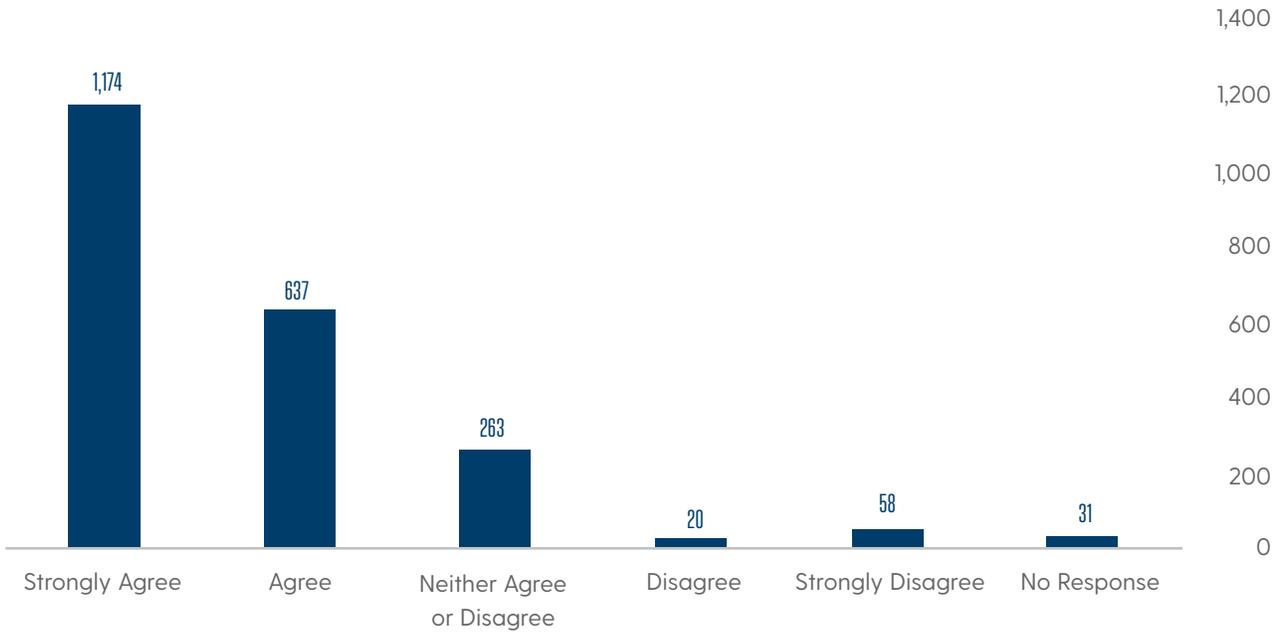
	In Sussex County	Outside Sussex County
Grocery and other retail stores	\$ _____	\$ _____
Restaurants and drinking places (not including The Freeman Stage)	\$ _____	\$ _____
Outdoor recreational activities	\$ _____	\$ _____
Entertainment (not including The Freeman Stage)	\$ _____	\$ _____
Transportation (e.g. gas, rental car)	\$ _____	\$ _____

### Select Survey Responses

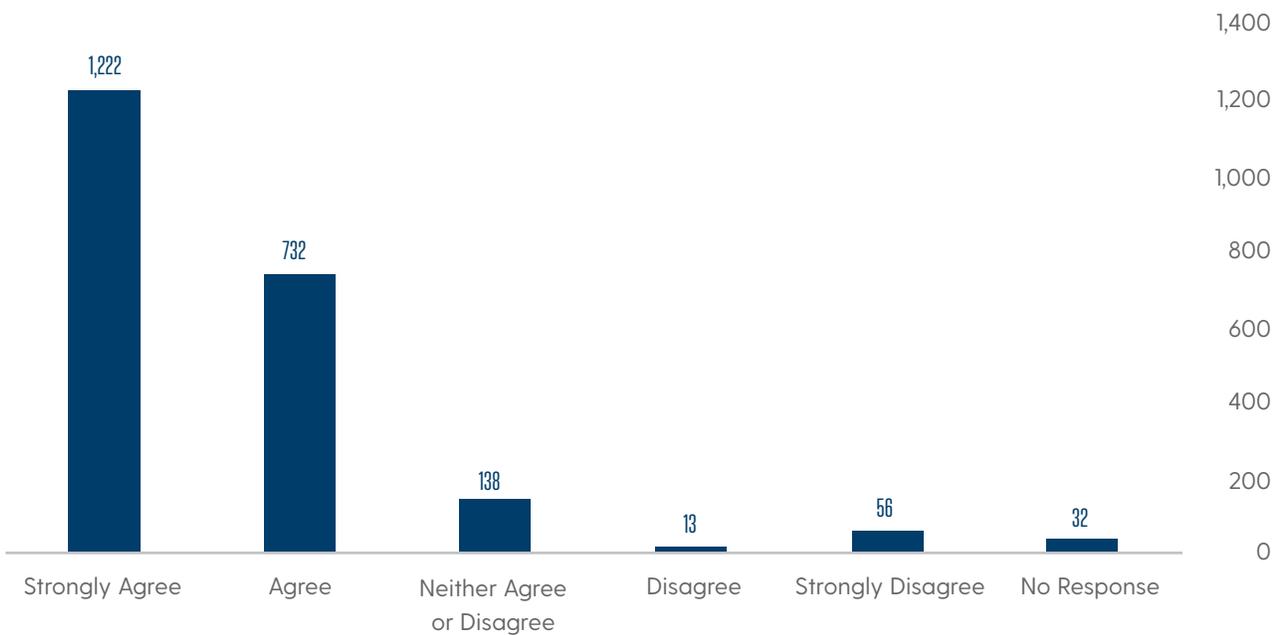
The Freeman Stage provides arts and cultural entertainment that would be missing otherwise.



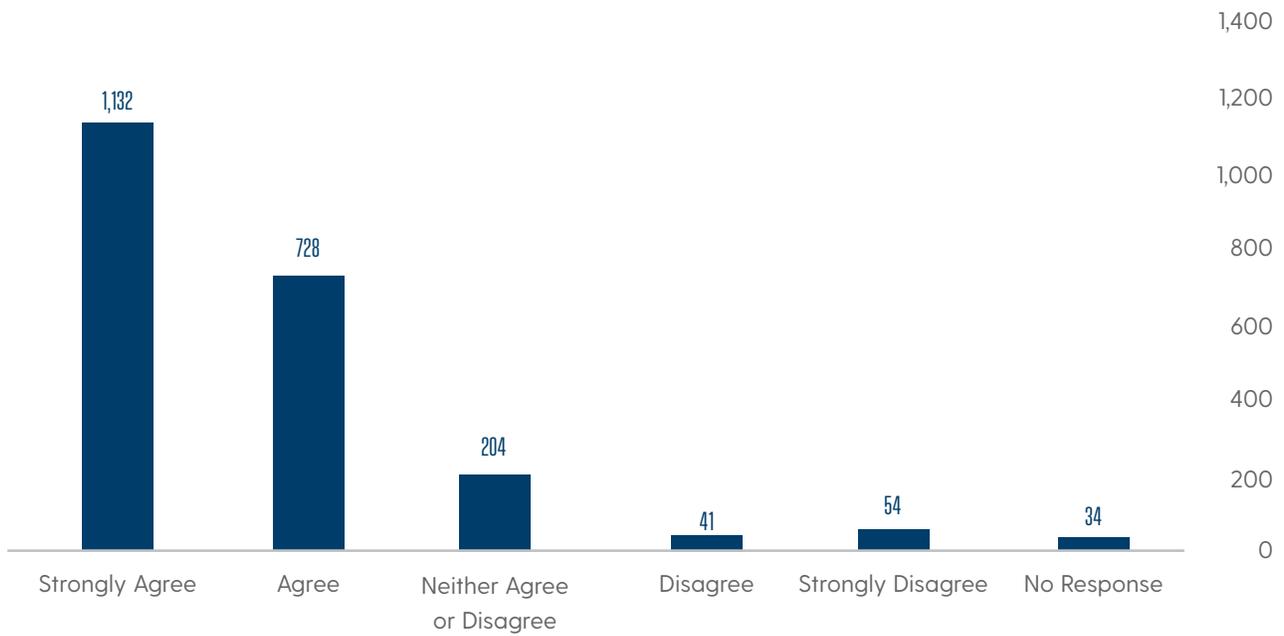
The Freeman Stage enhances the sense of community in southern Delaware.



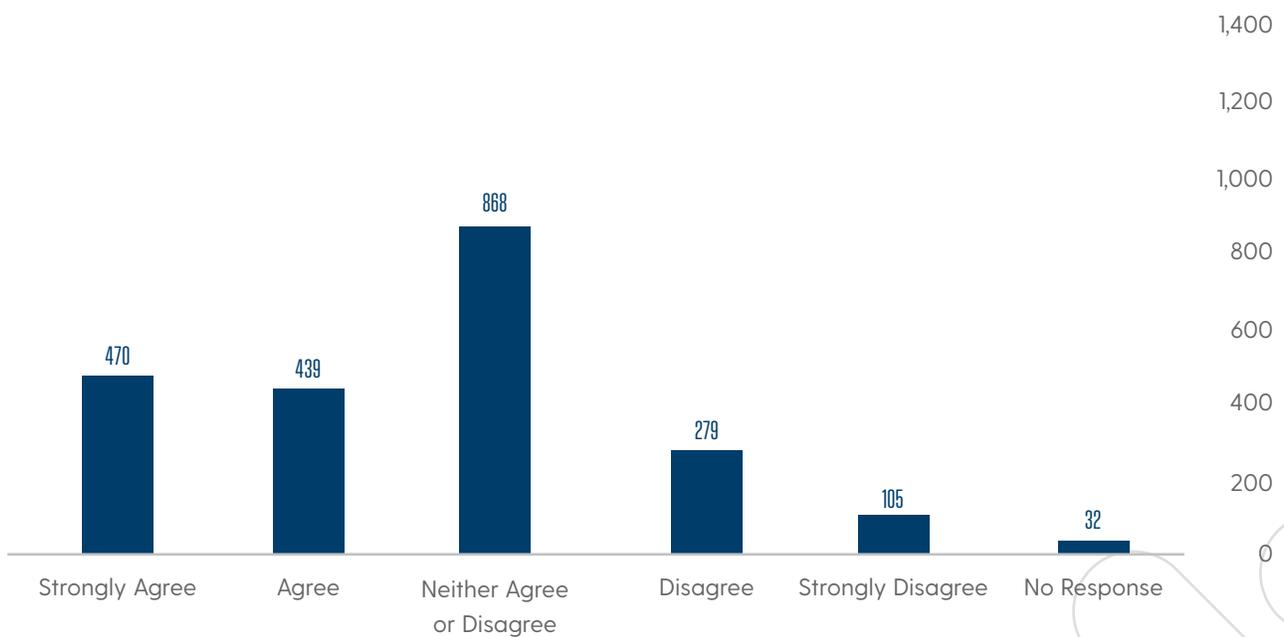
The Freeman Stage increases awareness and participation of the arts.



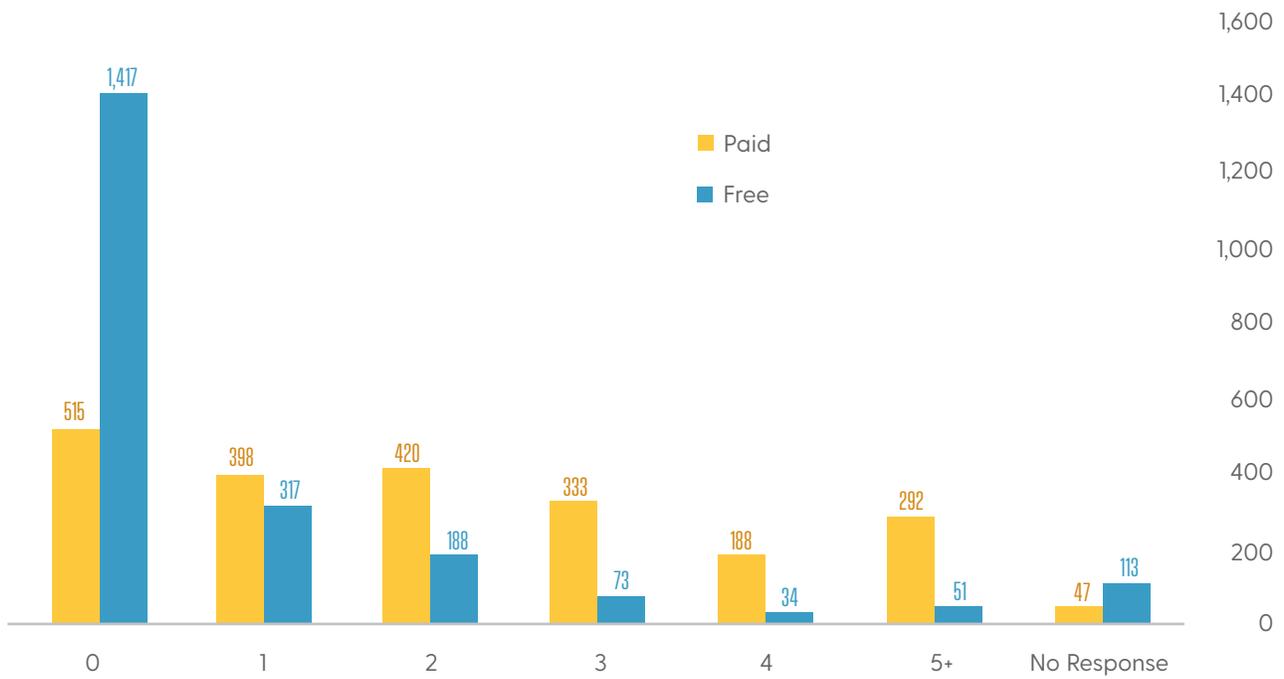
The Freeman Stage creates opportunities for positive social interactions in the community.



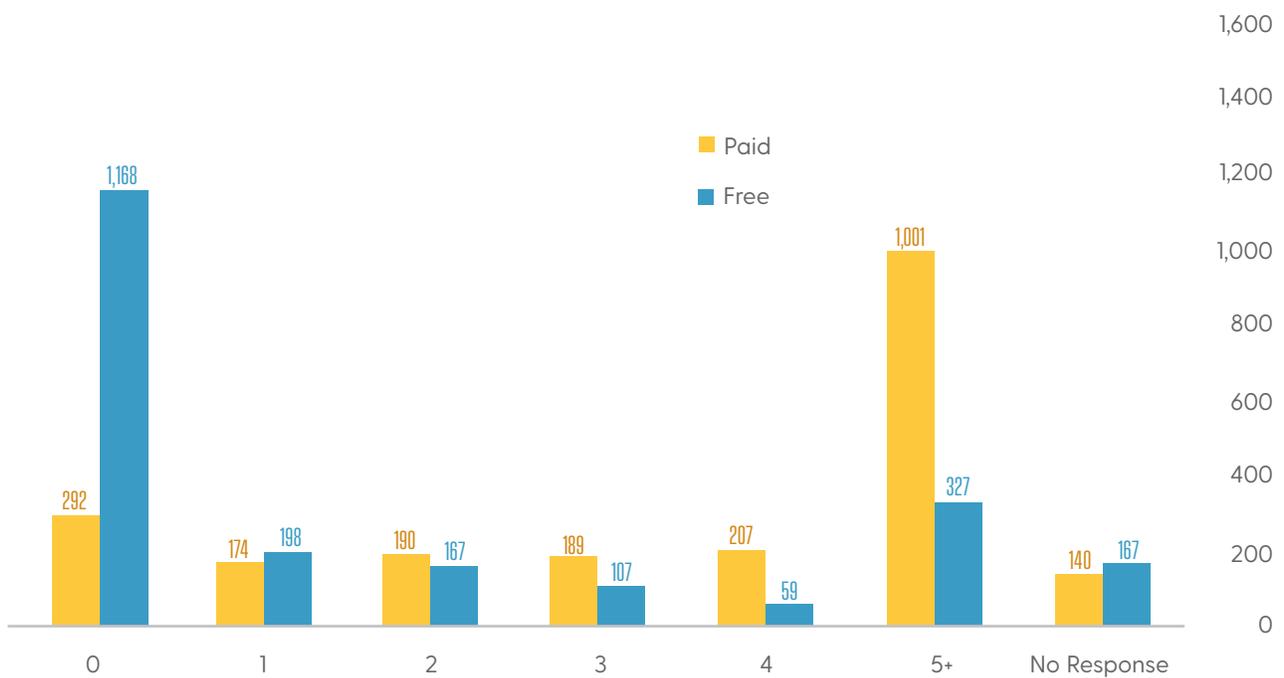
As a result of attending events at The Freeman Stage, my engagement in other arts and culture activities has increased.



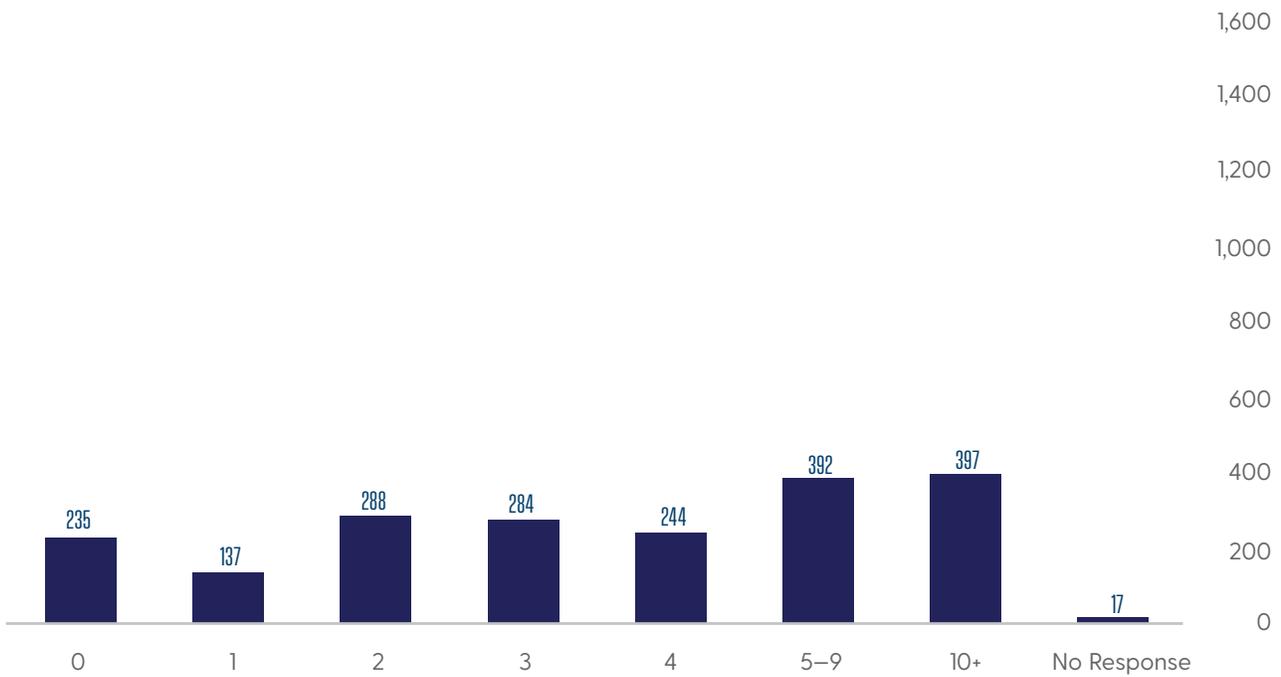
How many other paid/free events have you attended at The Freeman Stage in the past year?



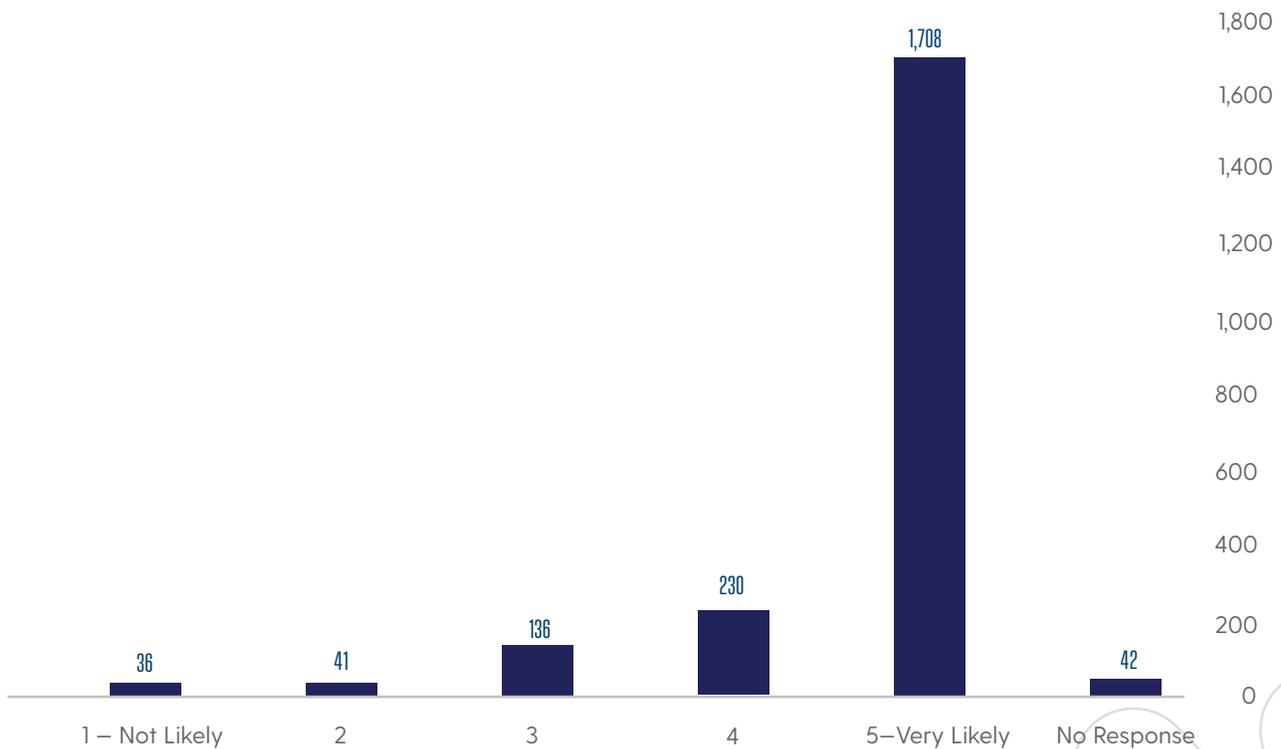
How many other paid/free events have you attended at The Freeman Stage in the past 5 years?



In the past 12 months, not including events at The Freeman Stage, approximately how many creative, artistic, theatrical, or musical events have you attended or participated in?



How likely is it that you will attend more events at The Freeman Stage?





# APPENDIX B: THE FREEMAN STAGE FOCUS GROUP GUIDE

## REGIONAL ARTISTS AND CULTURAL ORGANIZATIONS

### *Goals*

- Determine if The Freeman stage has a spillover impact on other cultural organizations.
- Identify if other organizations see increased support due to The Freeman Stage.
- Assess if there is increased interest in the arts related to The Freeman Stage.
- Identify changes in cultural vitality and engagement in the past ten years.
- Determine both positive and negative impacts of The Freeman Stage presence over ten years.

### *Key Questions*

1. How has The Freeman Stage affected your organization?
2. To what extent has cultural vitality and engagement in the arts changed in Sussex County over the past ten years? What do you attribute that to? In what way has it changed?
3. If The Freeman Stage has positively helped your organization, in what way?
4. If The Freeman Stage has negatively affected your organization, in what way?
5. Does The Freeman Stage foster increased interested in arts and culture in Sussex County? What evidence is there?
6. Is coastal Sussex County enhanced due to the presence of The Freeman Stage? In what ways?

# APPENDIX C: SUPPLEMENTARY CULTURAL VITALITY DATA

## ARTS-RELATED NAICS CODES

### Arts Organizations

- Theatre companies and dinner theatres, NAICS Code 711110
- Dance companies, 711120
- Musical groups and artists, 711130
- Other performing arts companies, 711190
- Motion picture theatres, 512131\*
- Museums, 712110
- Historical sites, 712120
- Zoos and botanical gardens, 712130

### Art Schools, 611610

### Independent Artists, 711510

### Ancillary Arts Participation Venues

- Bookstores, 451211
- Music stores, 451220
- Video rental stores, 532230

### Retail Art Dealerships, 453920

## ARTS-RELATED SOC CODES

- Art directors (27-1011)
- Fine artists, including painters, sculptors, and illustrators (27-1013)
- Multimedia artists and animators (27-1014)
- Photographers (27-4021)
- Camera operators, television, video, and motion picture (27-4031)
- Actors (27-2011)
- Producers and directors (27-2012)
- Dancers (27-3031)
- Choreographers (27-2032)
- Music directors and composers (27-2041)
- Musicians and singers (27-2042)
- Writers and authors (27-3043)

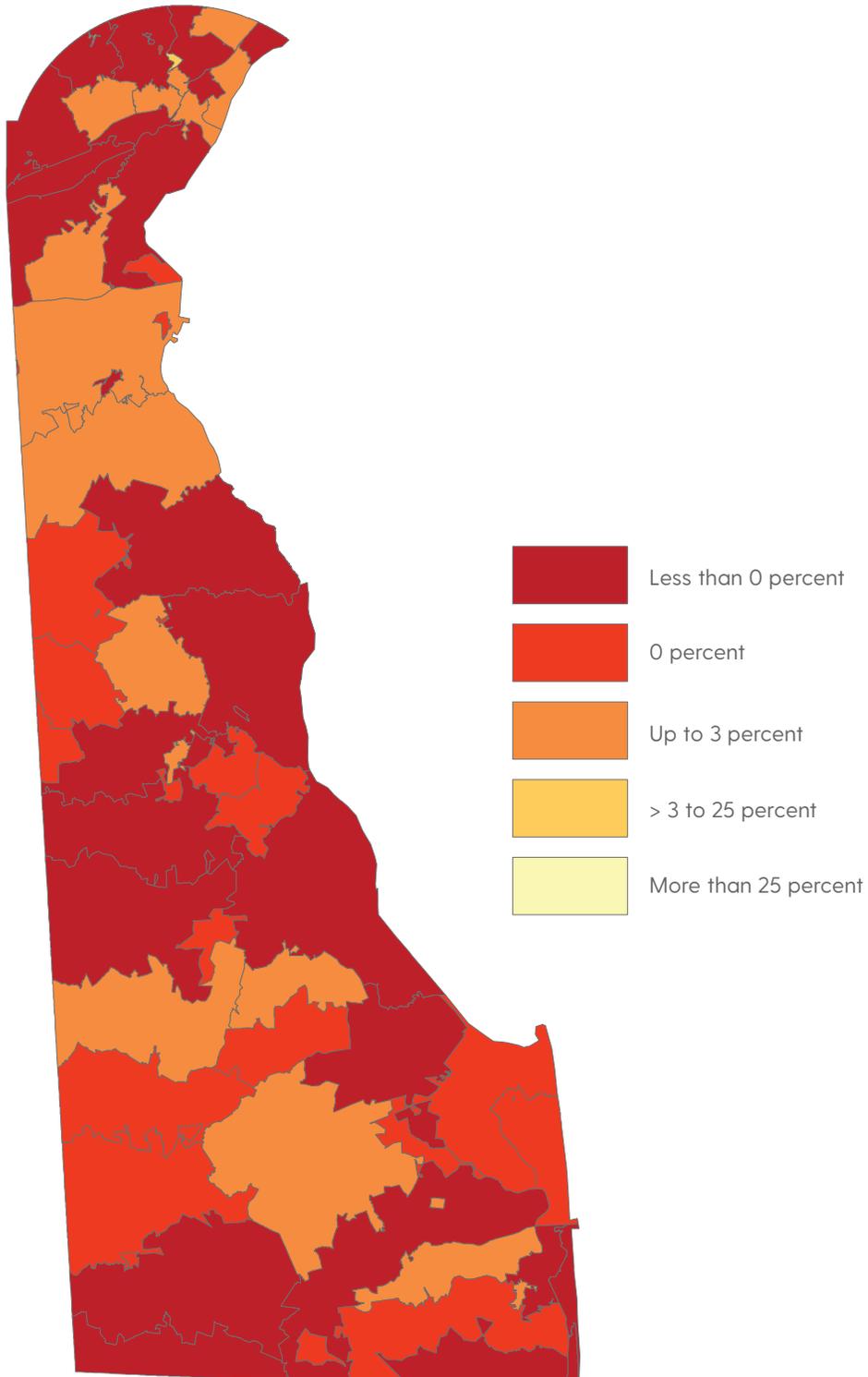
\* This NAICS Code was identified incorrectly in the Cultural Vitality report.

## ARTS-RELATED NTEE-CC CATEGORIES

- Support organizations (codes A01, A02, A03, A05, A11, A12, and A19)
- Arts and culture organizations (codes A20, A23, A24, A25, and A26)
- Media and communications (codes A30, A31, A32, A33, A34, and A40)
- Museums (codes A50, A51, A52, A54, A56, and A57)
- Performing arts (codes A60, A61, A62, A63, A65, A68, A69, A6A, A6B, A6C, and A6E)
- Other arts, culture, and humanities nonprofits (codes A70, A80, A82, A90, and A99)

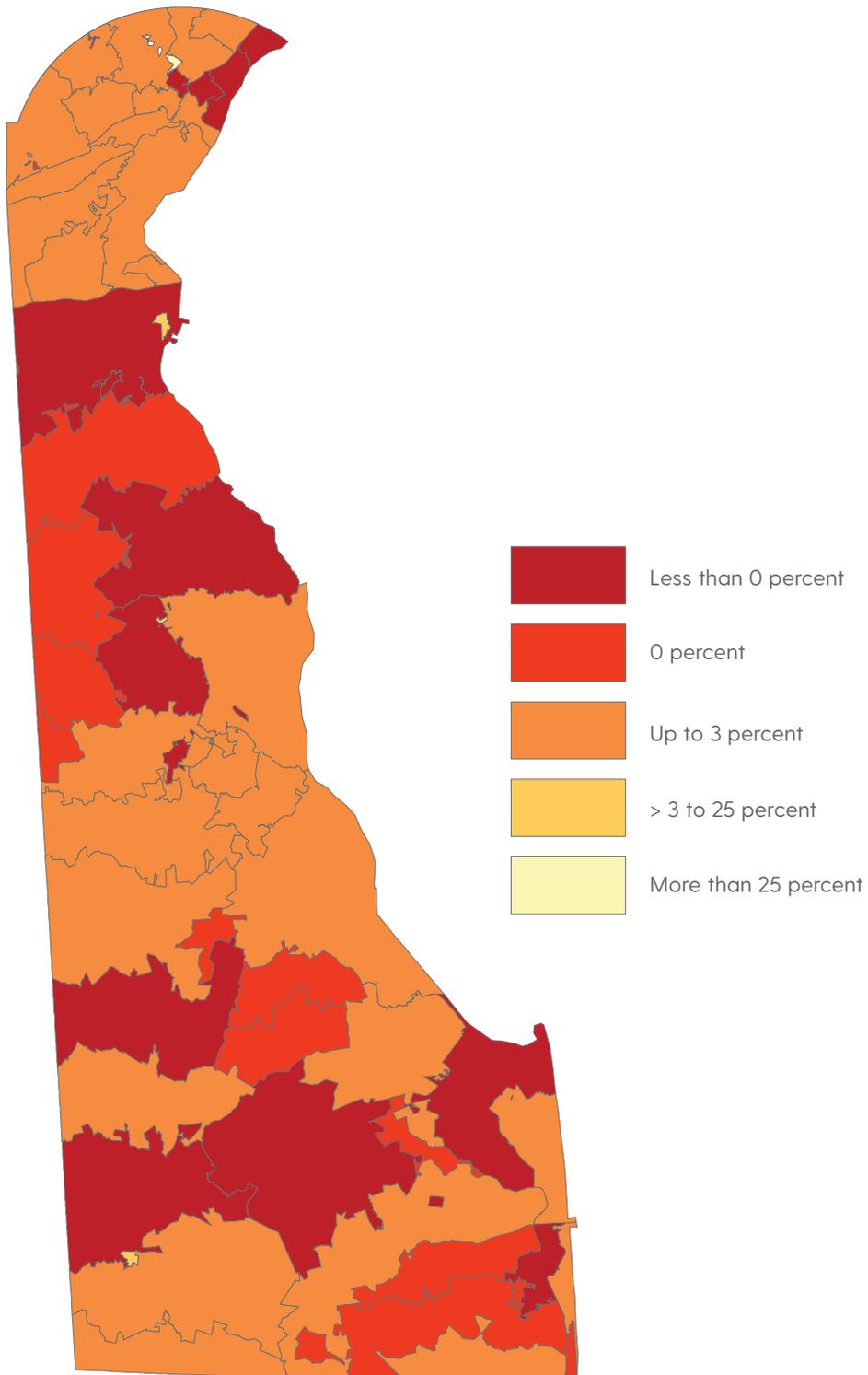
# MAPS OF CHANGES IN CULTURAL VITALITY CONDITIONS

Figure C-1. Percent Change in Absolute Number of Arts Establishment Per 1,000 Population, 2007–2016



Source: ZIP Code Business Patterns, U.S. Census Bureau, 2007 and 2016.

Figure C-2. Percent Change in Nonprofit Arts Organizations Per 1,000 Population, 2007–2018



Source: The National Center for Charitable Statistics (NCCS) database at the Urban Institute, 2019.



*The Freeman Stage has stamped itself as a destination for cultural tourists; a source of considerable economic activity for Sussex County; and a significant educational and quality of life asset for area residents of all ages and backgrounds.*



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