



# INDIANA ARTS COMMISSION

MAKING THE ARTS HAPPEN

## On-Ramp Creative Entrepreneur Accelerator Program Impact Evaluation Report

September 2025



**Measurement**  
Resources

*Measurement moves missions*

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# Executive Summary

The Indiana Arts Commission's (IAC) On-Ramp Creative Entrepreneur Accelerator (On-Ramp) teaches entrepreneurship to artists and creative professionals during a three-day workshop that focuses on pursuing a portfolio career, followed by a one-year, \$2,000 fellowship to put the lessons into practice. Since its start in 2018, On-Ramp has served 261 artists, and 255 pursued the subsequent fellowships. This evaluation, conducted by Measurement Resources Company in collaboration with the IAC, addressed the quality of the existing program, the outcomes among participants themselves, and outcomes related to the engagement of participants within their local Indiana communities and economies.

*On-Ramp “truly changed the trajectory of both my life and my career. I can say with confidence that I would not be where I am today without the knowledge and connections I gained through and after the program. **This is, without a doubt, the most impactful artist opportunity offered in the state of Indiana.** I was genuinely surprised—and moved—by how thoughtfully and authentically the program was facilitated.”*

## Key Accomplishments

- On-Ramp provides long-lasting gains in knowledge, skills, and intentions in key business areas, including their ability to communicate their unique value proposition.
- Alumni are highly satisfied with the quality and value of the program.
- On-Ramp improves creative empowerment among participants, and alumni show strong entrepreneurial self-efficacy.
- On-Ramp alumni are growing art-centered businesses in Indiana, employing others, and increasing art-related income, collaborations, and sales.
- On-Ramp alumni enrich the vibrancy of their local communities by serving as educators, mentors, advisors, and connectors.

## On-Ramp by the Numbers

**261**

Artist participants

**95%**

Would recommend  
On-Ramp

**84%**

See themselves as  
an entrepreneur

**73%**

Are earning more art-  
related income since  
participating in On-Ramp

**53%**

Teach art/creative  
skills to adults

**54%**

Increased their customer  
base in 2024-25

**45%**

Increased their Indiana  
sales in 2024-25

## Strategic Recommendations

- Provide long-term cohort engagement and ongoing support to alumni.
- Connect alumni with local and state small business development centers, chambers of commerce, loans, and other small business resources.
- Connect alumni with resources to pursue market opportunities that provide fair market value for products and services.
- Tailor programming to meet artists' needs, for instance by developing more discipline-specific or localized cohorts, or tiered content for prior business experience.

*"Before On-Ramp, I saw my graphic novel as a creative passion project. The program helped me realize it could also be a sustainable business. I learned how to define my unique value, plan financially, and set clear goals for each stage—writing, illustrating, marketing, and selling. On-Ramp shifted my mindset: I now think like both an artist and an entrepreneur. I left with practical tools, a clearer vision, and a community that supports my creative and professional growth."*

*"Participating in the On-Ramp program was a pivotal moment in my development—not just as an artist, but as an entrepreneur and cultural strategist. It gave me the language, tools, and confidence to articulate the value of my creative work beyond performance . . . More than anything, On-Ramp reminded me that artistry is leadership—and that our ideas deserve structure, sustainability, and support."*



# Introduction

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The Indiana Arts Commission (IAC) is a state agency charged with championing and investing in arts and creativity to strengthen Indiana's people and communities. The IAC works directly with communities, artists, and organizations to achieve this mission. One program offered by the IAC is the On-Ramp Creative Entrepreneur Accelerator (On-Ramp) – a program that teaches entrepreneurship to artists and creative professionals pursuing portfolio careers during a three-day workshop, followed by an opportunity to apply for a \$2,000 fellowship to put the lessons into practice.

On-Ramp was co-designed by IAC staff and Elaine Grogan Luttrull, PhD of Minerva Financial Arts, and it launched in 2018. The program has served six annual cohorts, including some virtual, localized sub-cohorts during the 2020-2021 COVID-19 pandemic period. Two hundred sixty-one artists participated in the workshops, and 255 pursued the subsequent offered fellowship.

IAC operates with a culture of evidence-based continuous improvement. In 2023-2024 they conducted an Artist Needs Assessment among Indiana creative professionals to identify ways to most impactfully support the development of the arts and artists statewide. From that effort, which included listening sessions and a public survey, IAC learned that the highest-priority needs of artists in Indiana are:

- Networks and connection
- Marketing support and education
- Financial support and education
- Local investment in local artists

IAC has strategically designed programs and services for the next few years that address those needs. Additionally, recognizing the positive impact of the On-Ramp program and considering how to best build upon its successes to adapt to meet Indiana artists' current needs, IAC decided to conduct a full, external impact evaluation of the program.

## Evaluation Design

Measurement Resources Company (MRC) was hired to serve as IAC's external evaluation partner, and a meeting was convened in April 2025 with key stakeholders to collaborate on identifying the goals and questions central to the evaluation design. The evaluation of On-Ramp was designed around three key areas: 1) the quality of the existing On-Ramp program with a lens of continuous improvement, 2) outcomes among the participants themselves, and 3) outcomes related to the engagement of participants within their local communities and Indiana.

MRC and the IAC co-created a logic model that identifies the key inputs, outputs, short-, medium-, and long-term intended outcomes of On-Ramp (Appendix A). The five evaluation questions around which this impact evaluation were designed are rooted in On-Ramp's logic model and goals.

## Evaluation Questions

Five questions, organized under three themes, guided this evaluation.

### Program satisfaction, quality, and value

1. How do participants perceive the curriculum and the structure of the On-Ramp experience (e.g., satisfaction, value)?

### Outcomes for individual participants

2. In what ways does the On-Ramp program increase participants' knowledge, skills, abilities, and confidence in creative entrepreneurship?
3. How has the On-Ramp program impacted participants' careers and incomes?

### Outcomes for participants within their communities

4. Do participants feel engaged with their local community, including creatives and non-creatives?
5. Do artists feel they have support in Indiana; do they want to, and do they feel it is feasible to keep their business in Indiana?

## Methods and Data Collected

MRC used a mixed-methods approach to address the evaluation questions and assess key On-Ramp outcomes. MRC combined IAC's existing pre- and post-program survey data from each cohort to measure short-term outcomes across the program as a whole, and IAC provided data on the primary county of residence and artistic discipline for each participant for MRC to describe the engagement in the program that has occurred. Additionally, MRC developed a new Alumni Survey primarily aimed at measuring medium-term outcomes not covered by the existing surveys, including career and business progression metrics, engagement with communities and other artists, and entrepreneurial self-efficacy/identity. Additional program quality indicators were also measured. Moreover, the Alumni Survey collected qualitative responses from program alumni, including stories about how On-Ramp has influenced participants' creative entrepreneurial development, which help illustrate the impacts identified from quantitative data. The indicators and outcomes aligned to each data collection tool and evaluation question are summarized in Table 1.



**Table 1. Evaluation Data Collected**

Area	Evaluation Question	Desired Outputs/ Outcomes	What Was Measured (Indicators)	Tool(s)
<b>Program Satisfaction, Quality, and Value</b>	1. How do participants perceive the curriculum and the structure of the On-Ramp experience (e.g., satisfaction, value)?	Participant engagement in the program; participants think the experience was worth their time, valuable; participants were satisfied with the program and feel they are better off	Number of participants; number of fellowships completed; perceptions on what works well and what could be improved; satisfaction and value perceptions; likelihood to recommend program	<ul style="list-style-type: none"> <li>• Administrative tracking data from IAC</li> <li>• Existing Post-Program Surveys</li> <li>• New Alumni Survey</li> </ul>
<b>Outcomes for Individual Participants</b>	2. In what ways does the On-Ramp program increase participants' knowledge, skills, abilities, and confidence in creative entrepreneurship?	Increased knowledge, skills/abilities, and confidence in creative business/ entrepreneurship; artists see themselves as entrepreneurs	Artist-reported knowledge, confidence, actions; entrepreneurial self-efficacy scale; improved ability to communicate value proposition	<ul style="list-style-type: none"> <li>• Existing Post-Program Surveys</li> <li>• New Alumni Survey</li> </ul>
	3. How has the On-Ramp program impacted participants' careers and incomes?	Artists earn more money; artists' businesses grow; artists grow professionally; cohorts become networks of support and collaboration	Improved income and financial stability; steps taken to advance creative businesses; number of connections and support/collaboration from cohorts	<ul style="list-style-type: none"> <li>• New Alumni Survey</li> </ul>
<b>Outcomes for Participants within their Communities</b>	4. Do participants feel engaged with their local community, including creatives and non-creatives?	Creatives are engaged in their community and region; Communities value purchasing from artists	Types of engagement artists report in their community; artists' perceptions of communities valuing arts purchases	<ul style="list-style-type: none"> <li>• New Alumni Survey</li> </ul>
	5. Do artists feel they have support in Indiana; do they want to, and do they feel it is feasible to keep their business in Indiana?	Cohorts become networks of support and collaboration; Participants feel they have support for their work in Indiana; Participants want to keep their business in Indiana and feel it is feasible to sustain it	Perceptions of ability to keep business in Indiana; perceptions of cohort support; community support for arts	<ul style="list-style-type: none"> <li>• Existing Post-Program Surveys</li> <li>• New Alumni Survey</li> </ul>

## On-Ramp Alumni Survey

The newly created On-Ramp Alumni Survey was administered online via Research.net (a product of SurveyMonkey). IAC provided email addresses for all alumni of the program in their records. Of the 261 total On-Ramp alumni, valid (non-bouncing) emails were available for 254 individuals.

The response to the survey was robust. Overall, 62% of those for whom a valid email was provided responded to the survey, and all cohorts were well-represented (Table 2). Among the 2021 local cohorts, only Marion was less well-represented than the others. One hundred and one stories were shared by respondents about the impact On-Ramp has had on their personal and professional lives.

**Table 2. On-Ramp Alumni Survey Response Rates by Cohort**

Cohort	Number of valid (non-bounced) contacts	Number of responses received	Response Rate
2018	26	16	62%
2019	32	17	53%
2020/2021 Greater Lafayette*	29	16	55%
2021 Other Small Local Virtual Cohorts (5 combined)*	66	35	53%
<i>2021 Floyd County</i>	<i>14</i>	<i>8</i>	<i>57%</i>
<i>2021 Northeast</i>	<i>9</i>	<i>5</i>	<i>56%</i>
<i>2021 Northwest</i>	<i>15</i>	<i>10</i>	<i>67%</i>
<i>2021 South Central</i>	<i>16</i>	<i>9</i>	<i>56%</i>
<i>2021 Marion</i>	<i>12</i>	<i>3</i>	<i>25%</i>
2022	33	25	76%
2023	38	29	76%
2024	30	20	67%
Total - All cohorts combined	254	158	62%

\*Although the 2020/2021 cohorts are generally considered one, they are presented separately here to compare the representation of the larger, originally enrolled but COVID-postponed central group (Greater Lafayette) to the remaining smaller local groups conducted the same year.



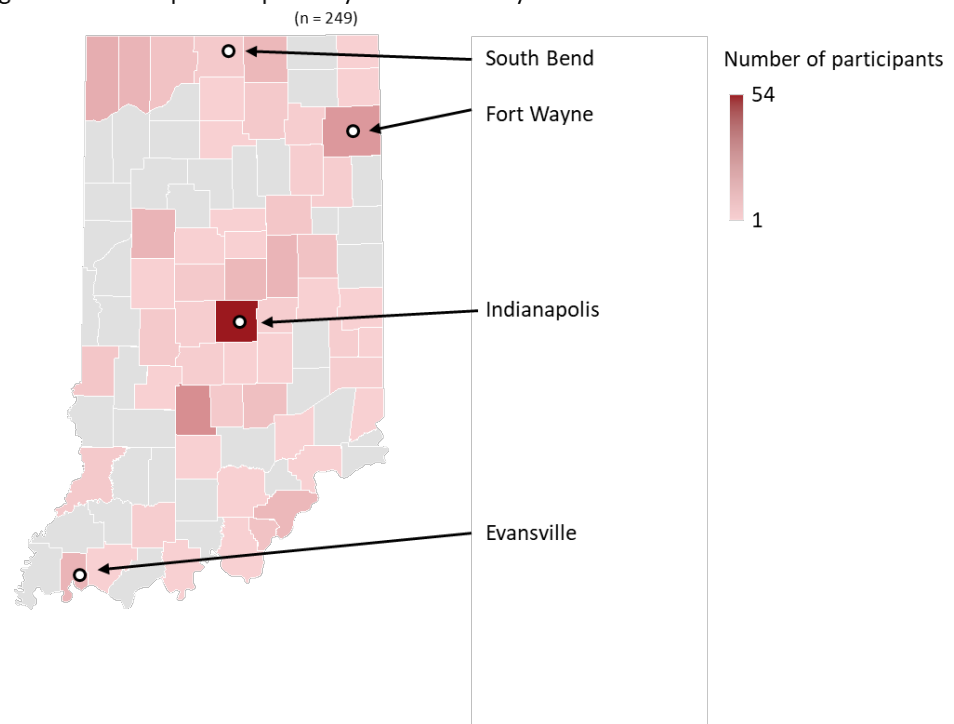
# Evaluation Results

## Overview of On-Ramp's Engagement and Accomplishments

Since its first cohort in 2018, On-Ramp has hosted 261 participants. Two hundred fifty-five participants (98%) pursued a one-year fellowship grant following the 3-day in-person workshop.

While more On-Ramp participants have resided in Marion County than any other, there has been good engagement throughout the state of Indiana (Figure 1). Counties with the greatest participation tend to be the ones with the greatest population density. Marion County, where Indianapolis is located, is known to be both dense in population and have the largest workforce of artists in the state.<sup>1</sup>

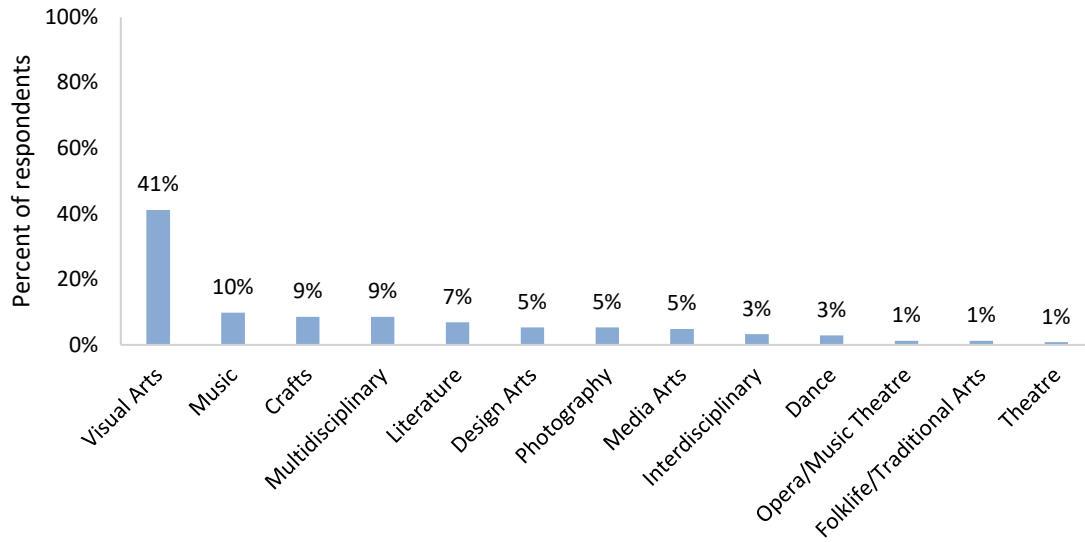
Figure 1. On-Ramp Participants by Indiana County of Residence



About 41% of On-Ramp participants are Visual Artists. The remaining 59% have represented a wide array of artistic and creative disciplines, as categorized by the National Endowment for the Arts (Figure 2). Although many artists would not choose to label their work strictly by these categories, it is helpful to understand the wide range of creative pursuits of On-Ramp participants.

<sup>1</sup> Quarterly Census of Employment and Wages - Bureau of Labor Statistics . NAICS 711510 Independent artists, writers, and performers, All Counties. 2024 Fourth Quarter, All establishment sizes.

Figure 2. Primary Disciplines of On-Ramp Participants  
(n = 245)



## Program Satisfaction, Quality, and Value

### **On-Ramp alumni are highly satisfied with the quality and value of the program.**

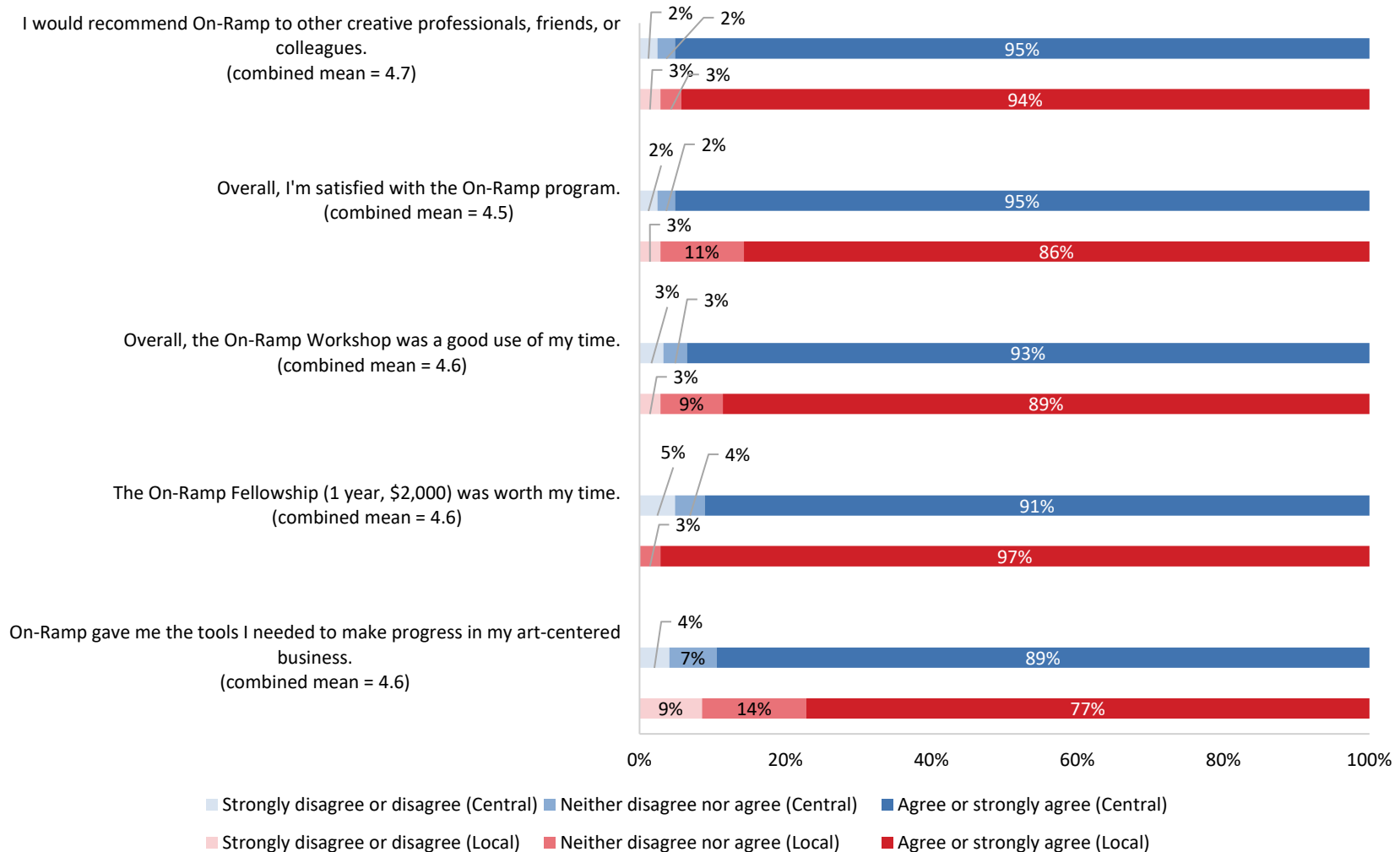
Overwhelmingly, alumni across all cohorts were satisfied with the program (93%), would recommend it to others (95%), and found it valuable and worth their time (92%). Average ratings for all items related to satisfaction and value ranged from 4.5 to 4.7 on a 5-point Likert-style agreement scale, indicating most respondents either agreed or strongly agreed with the satisfaction and value statements.

When comparing the perceptions of participants from Local Cohorts and Central Cohorts, most proportions of agreement were similar. However, there was a 9% difference in satisfaction between Local and Central Cohort respondents (86% and 95%, respectively), and there was a 12% difference in agreement that On-Ramp gave them the tools they needed to progress in their art-centered business (77% and 89%, respectively). Interestingly, nearly all (97%) Local Cohort respondents felt the fellowship was worth their time, compared to 91% of Central Cohort respondents (Figure 3).

**Figure 3. On-Ramp Participant Satisfaction and Value, comparing Central and Local Cohorts**

(n = 158; 123 Central, 35 Local)

*Based on your experience in the On-Ramp Workshop and Fellowship Program, to what extent do you agree or disagree with the following statement*



## On-Ramp provides long-lasting gains in knowledge and skills.

When asked what survey respondents learned from the On-Ramp program that they are still using today, the most mentioned theme was how to communicate about their Unique Value Proposition (UVP) and their own worth and value (n = 40), and how to network, build community, and the importance of collaboration (n = 38). The themes were similar among Local and Central Cohort participants. Full qualitative themes are presented in Appendix B, Table B1.

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"Truly, too much to type. I was completely exhausted by the On-Ramp, so at the time, I didn't think I really retained that much. I came home, and suddenly, everything came naturally! I did save the worksheets and referred to them... Now, when I look back as I mentor my own mentee, I've really been surprised at how much I actually did learn. On-Ramp connected the dots for me."

...

"I am utilizing nearly everything I learned daily. The most essential thing On-Ramp gave me was the confidence to push forward and to know that I can be successful. I haven't looked back since."

...

"Truthfully, I've put almost everything I learned from the On-Ramp program to use in my business. From budgeting to goal setting to inventory management... This was truly a launch point for my business. I've grown from an artist who sold small pieces to an artist who also teaches and an artist who is sought out for commissioned work."

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## Alumni want long-term cohort engagement and ongoing support.

When asked what participants wanted to learn, in hindsight, that would have been helpful to them today, the most common resource they asked for was long-term cohort engagement or ongoing support beyond the length of the program (n = 29) (Appendix B, Table B2). Specifically, survey respondents made recommendations that included:

- Hosting alumni networking events (or more continued "reunions" to foster ongoing connection and collaboration)
- Providing contact information for their cohort
- Other ways of connecting with the cohort, beyond Facebook
- Scheduled meet ups with cohort
- Continued follow-up meetings and trainings both for my own accountability and to strengthen contacts among my cohort
- Maybe a quarterly reminder/survey about the business skills we learned which would have facilitated mindful reflection

- A follow up session after reaching growth goals to strategize next steps
- I think having an online cohort for 13 months after the workshop helps to hold us accountable, network and really solidify ideas

Another common recommendation they had was to cater the program for specific needs (n = 16), whether that includes having programs specifically designed for artists with similar art mediums (e.g., music, dance, or tangible art), different levels of business knowledge, or to distribute surveys prior to the program to assess individual needs for that program focus.

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"I was incredibly happy, thankful and appreciative of the entire On-Ramp experience. In fact - if you ever need someone to shout from the mountain tops "HEY CREATIVES: YOU SHOULD DO THIS!" I'd be happy to do the shouting! ... I was aware of the uneven ratio of visual artists versus musicians/other mediums. There were a few times that specific things being discussed didn't apply to me (i.e., managing gallery spaces/doing gallery shows). Jeez - maybe in a perfect world there could be an On-Ramp JUST for musicians (or even medium specific breakout sessions). I love love loved being around other creatives in other fields but there definitely could have been some "medium specific" topics that could have gone deeper for me? Curious if writers felt similar to this as well."

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## Individual Participant Outcomes

**Across cohorts, On-Ramp participants gain and maintain knowledge about business topics, increase their action-taking in key business areas, and improve their business-related intentions/perceptions of control.**

On-Ramp assessed four key areas of creative entrepreneurship for each cohort at three points in time: Pre-Program, Post-Program (immediately following the 3-day workshop), and One-Year Post-Program (at the conclusion of the fellowship period). The surveys measured knowledge, action, intention (perceptions of control), and results (use of metrics to track success) related to the program's objectives.

For the current impact evaluation, Knowledge, Action, and Intention scores were combined across all cohorts and evaluated for significant differences. Responses to the 2024 One-Year Post-Program Survey are fewer than other cohorts in the combined dataset because most of the participants have not yet completed their fellowship, and therefore not received the survey. No Pre-Program Survey data were available for the 2018 Cohort.

For each key area, significant improvements were observed between time points, with the largest effect seen between the Pre-Program and Post-Program time points (Table 3). One-way ANOVA determined whether there were any differences among the groups overall, but it cannot indicate which groups differ. Tukey's post-hoc test (also known as Tukey's Honest Significant Difference or HSD) was then used to compare each pair of groups, identifying specific differences while controlling for the risk of false positives (Table 3). Results scores (the fourth key area of creative entrepreneurship) were not able to be tested for significance due to inconsistency in the scales used to assess them across time points.

The trend in knowledge, action, and intention gains was similar between cohorts (Figures 4 – 6).

**Table 3. Average Knowledge, Action, and Intention Scores (all cohorts combined)**

Key Area of Creative Entrepreneurship	Pre-Program	Post-Program	One-Year Post-Program
Knowledge (4-point scale) <sup>A</sup>	2.11 <sup>D</sup>	2.89	2.92
Action (5-point scale) <sup>B</sup>	3.12 <sup>E</sup>	3.96 <sup>E</sup>	4.07 <sup>E</sup>
Intention (4-point scale) <sup>C</sup>	2.72 <sup>D</sup>	3.36	3.35

A – One-way ANOVA revealed significant difference in average knowledge score by time point ( $p < 0.001$ )

B – One-way ANOVA revealed significant difference in average action score by time point ( $p < 0.001$ )

C – One-way ANOVA revealed significant difference in average intention score by time point ( $p < 0.001$ )

D – Tukey's HSD test showed a significant difference between the Pre-Program and Post- and One-Year-Post-Program scores ( $p < 0.001$ ), but no difference between Post- and One-Year-Post-Program scores.

E – Tukey's HSD test showed a significant difference between the Pre-Program and Post- and One-Year-Post-Program scores ( $p < 0.001$ ), and the One-Year Post-Program scores were slightly higher than the Post-Program scores (mean difference =  $-0.104$ ,  $p = 0.003$ ), though the effect size was small.

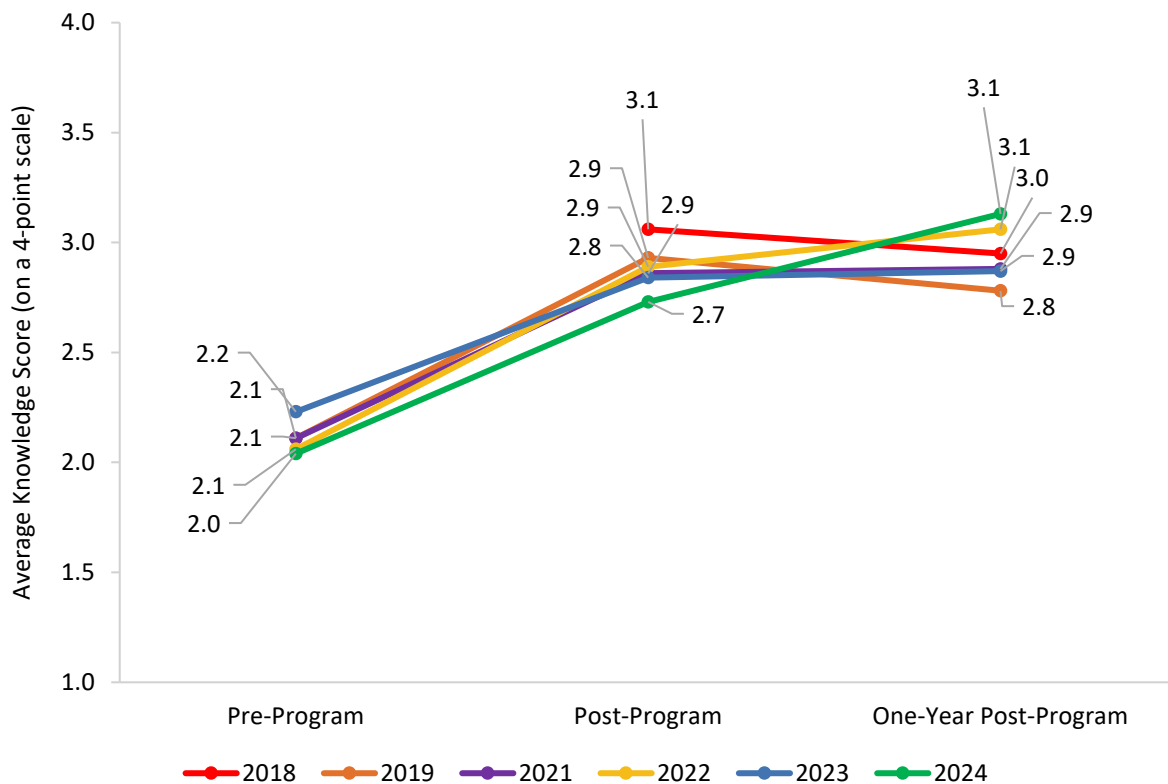
**Figure 4. Comparison of Knowledge Scores by Cohort and Time Point**

Figure 5. Comparison of Action Scores by Cohort and Time Point

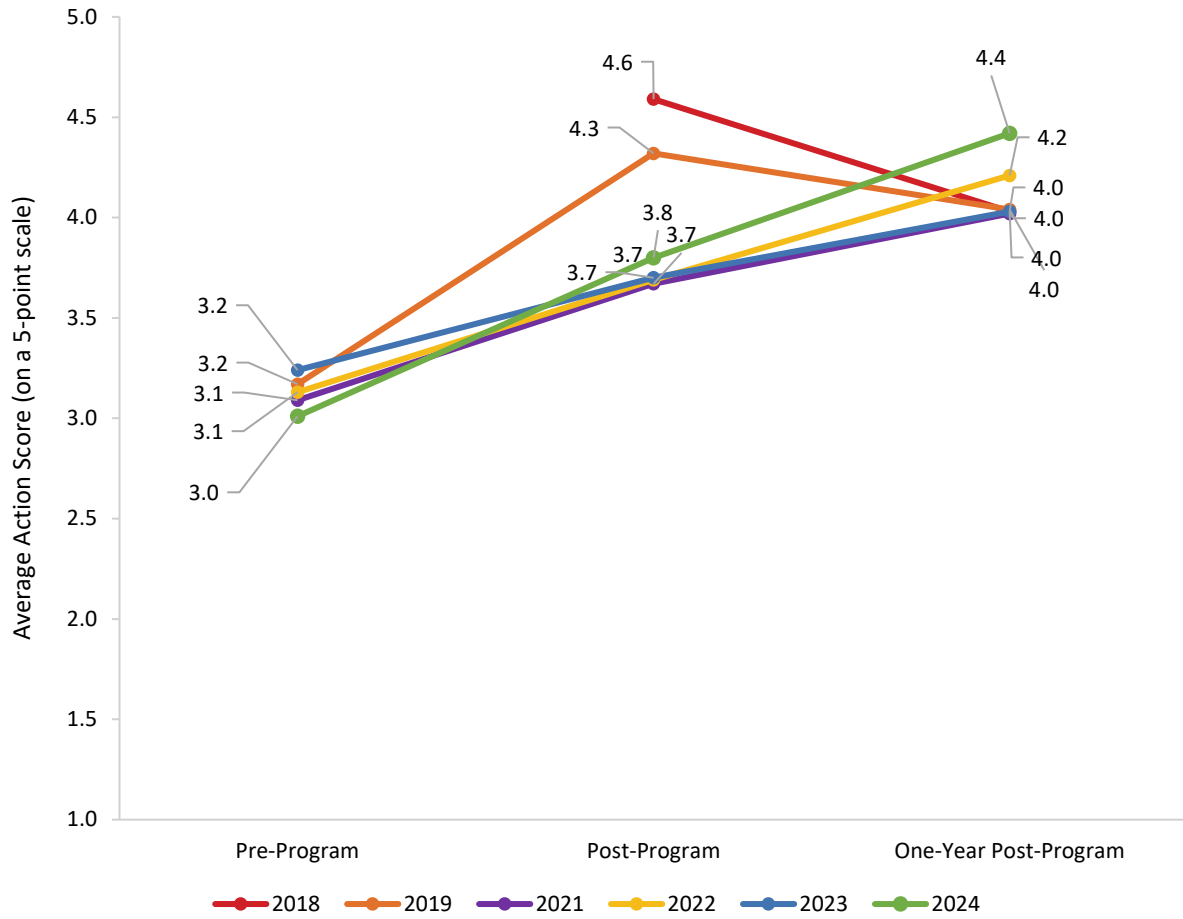
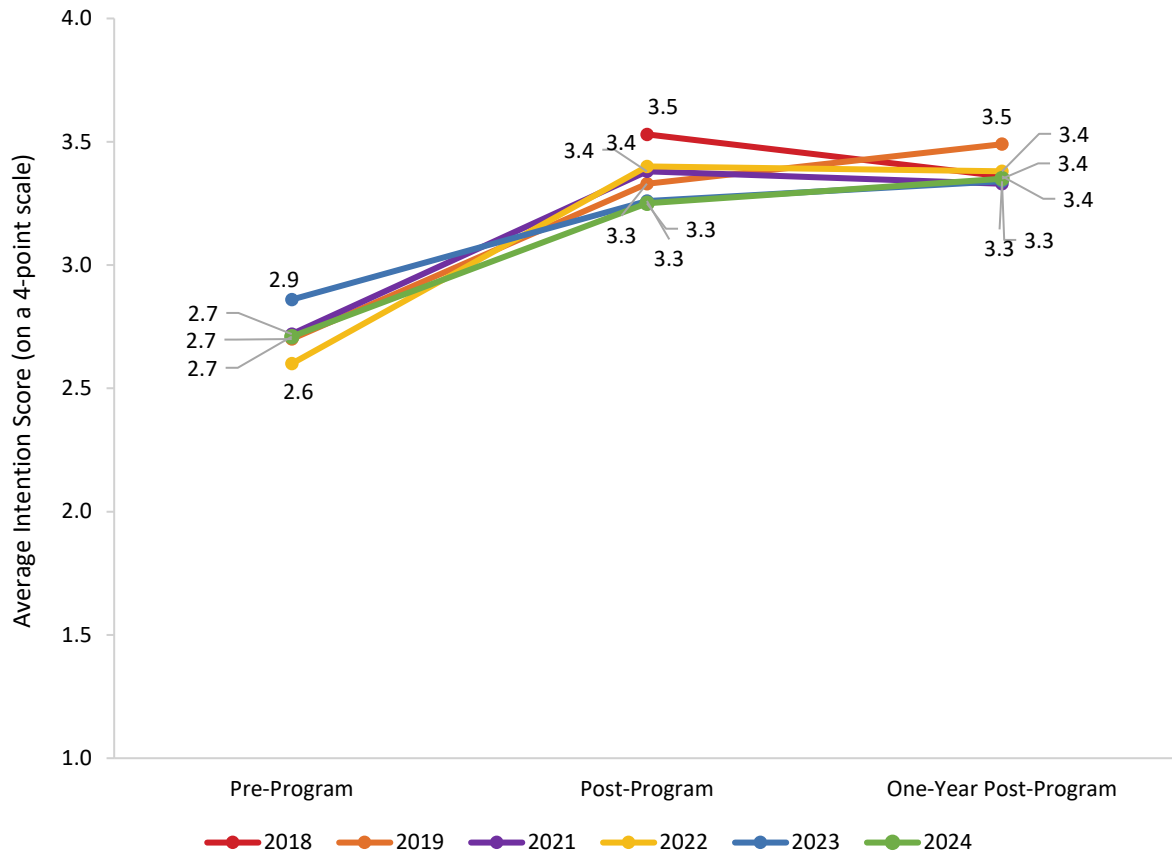




Figure 6. Comparison of Intention Scores by Cohort and Time Point



**Participants' growth in ability to communicate their unique value proposition (UVP) is a key lasting outcome of the On-Ramp program, leading to increased confidence and expanded opportunities.**

Alumni Survey respondents most commonly stated that their ability to communicate their unique value proposition has grown in that they experienced increased confidence and comfort in sharing their UVP (n = 27) and that they have increased in their ability to more clearly communicate their value (n = 15). Others reported that they use the UVP in their work (n = 27), and that it helped them to get more work and expand their audience (n = 20) (Appendix B, Table B3).

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"Since completing the On-Ramp program, my ability to clearly and confidently communicate my unique value proposition (UVP) has grown, particularly when tailoring my message to different audiences such as clients, collaborators, and media partners. The program taught me to distill my UVP into a concise and compelling narrative: I don't just document events; I capture meaningful moments that tell authentic, emotionally resonant stories for communities, artists, and organizations."

...

"Since participating in On-Ramp, my ability to communicate my unique value proposition (UVP) has grown significantly. The many opportunities I've had to publicly articulate my UVP—whether in presentations, grant applications, artist talks, or community events—have built my confidence and sharpened my message. Repeating it consistently across platforms has not only reinforced my own clarity but also strengthened how others perceive and understand my work. One pivotal moment was giving a live talk during the unveiling ceremony of my [redacted] mural, where I spoke in front of city leaders—including the mayor, police and fire chiefs—media outlets, and the broader public. Sharing my vision for the mural and the values behind it in such a high-profile setting affirmed my ability to speak with purpose and impact. Being intentional about expressing my UVP—that I use art as a transformative force for positivity and empowerment—has led to more aligned opportunities."

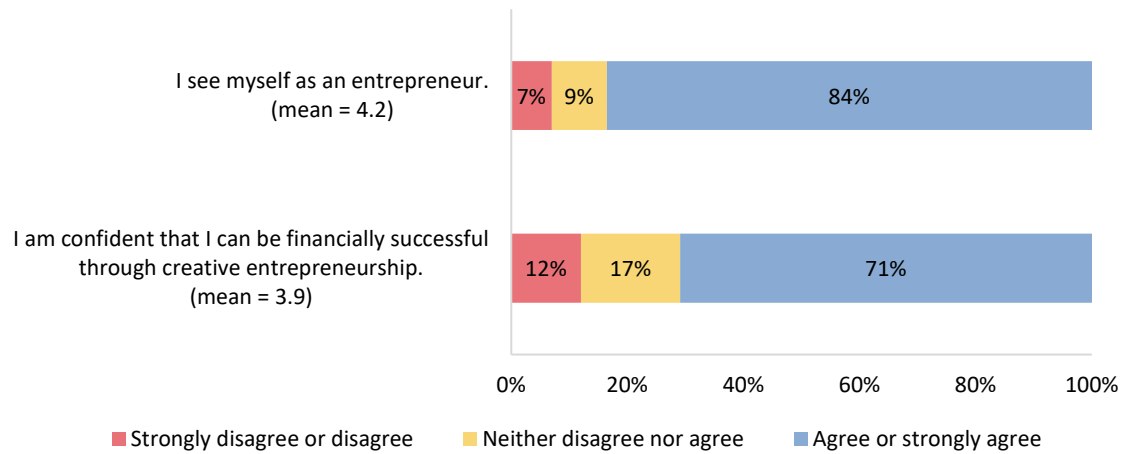
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### **Most On-Ramp alumni have strong entrepreneurial self-efficacy.**

Eighty-four percent of On-Ramp Alumni Survey respondents say that they see themselves as an entrepreneur, and 71% are confident in their ability to be financially successful through creative entrepreneurship (Figure 7). Moreover, on a validated 5-point scale measuring entrepreneurial self-efficacy,<sup>2</sup> the overall mean among survey respondents was 3.8, with about three-quarters of respondents reporting they feel "very" or "completely" confident in thinking creatively (in a business sense) and creating new products, and 63% feeling "very" or "completely" confident in successfully identifying new business opportunities (Figure 8). The average entrepreneurial self-efficacy score was somewhat lower among Local Cohort than Central Cohort respondents (3.5 and 3.9, respectively – data not shown).

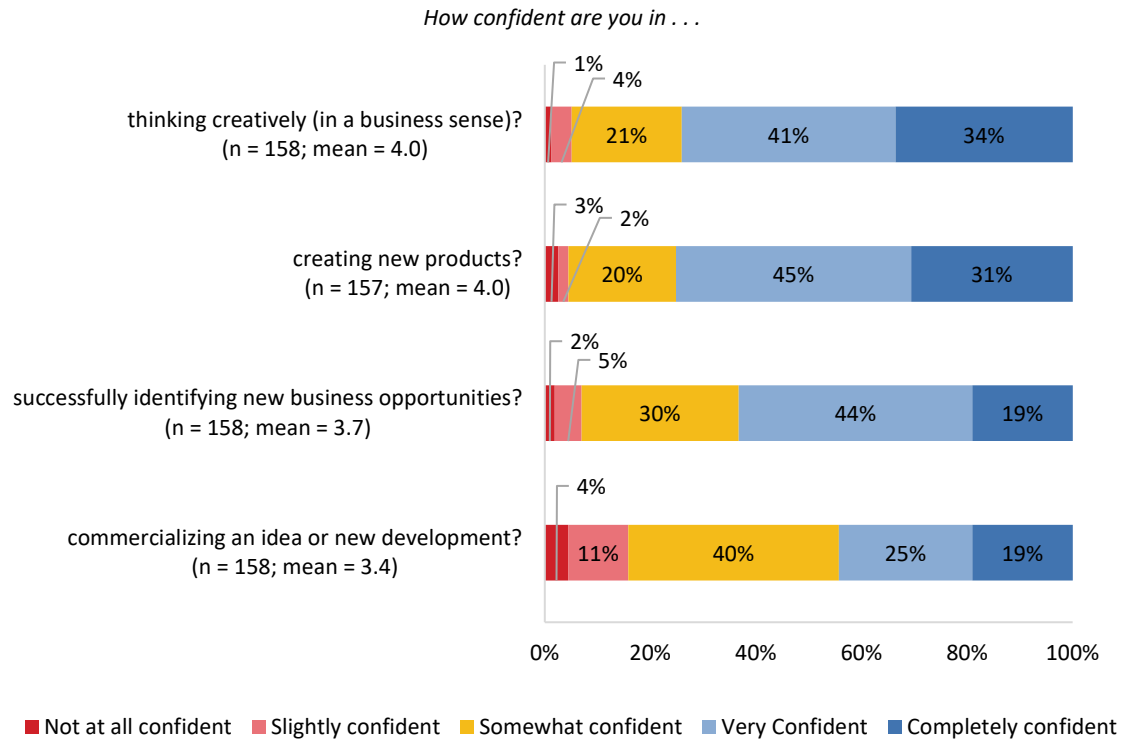
<sup>2</sup> Zhao H, Seibert SE, Hills GE. *The Mediating Role of Self-Efficacy in the Development of Entrepreneurial Intentions*. Journal of Applied Psychology, Vol. 90, No. 6, 1265-1272. American Psychological Association, 2005.

**Figure 7. Confidence and Entrepreneurial Self-Perception**  
(n = 158)



**Figure 8. Entrepreneurial Self-Efficacy**

Overall mean entrepreneurial self-efficacy score = 3.8



## Creative empowerment grows significantly with On-Ramp participation.

Since the beginning of On-Ramp, data have been collected from participants before the workshop ("Pre-Program"), immediately after the workshop ("Post-Program"), and one year following the workshop (at the conclusion of the fellowship period – "One-Year Post-Program"). One set of 22 items measures creative empowerment, which is assessed on a 6-point scale. Each participant rates how true each of the 22 statements is for them, on a scale from 1 to 6, with 1 defined as "not at all" and 6 defined as "definitely." The creative empowerment score is the average of these ratings.

Examining the average creative empowerment score across all cohorts combined, a one-way ANOVA showed a significant effect of survey time point ( $p < 0.001$ ) (Table 4). Moreover, Tukey's HSD test showed that average creative empowerment scores at Post-Program and One-Year Post-Program time points were both significantly higher than the Pre-Program average ( $p < 0.001$ ). Additionally, One-Year Post-Program scores were slightly higher on average than Post-Program scores, though the effect was small (mean difference = 0.085,  $p = 0.016$ ). These results suggest that participants across all cohorts improved significantly in their creative empowerment from before to after the On-Ramp program, and these improvements were sustained and even slightly increased at the One-Year Post-Program follow-up.

Figure 9 shows that the trend between the Pre-Program, Post-Program, and One-Year Post-Program creative empowerment average scores was similar in each cohort.

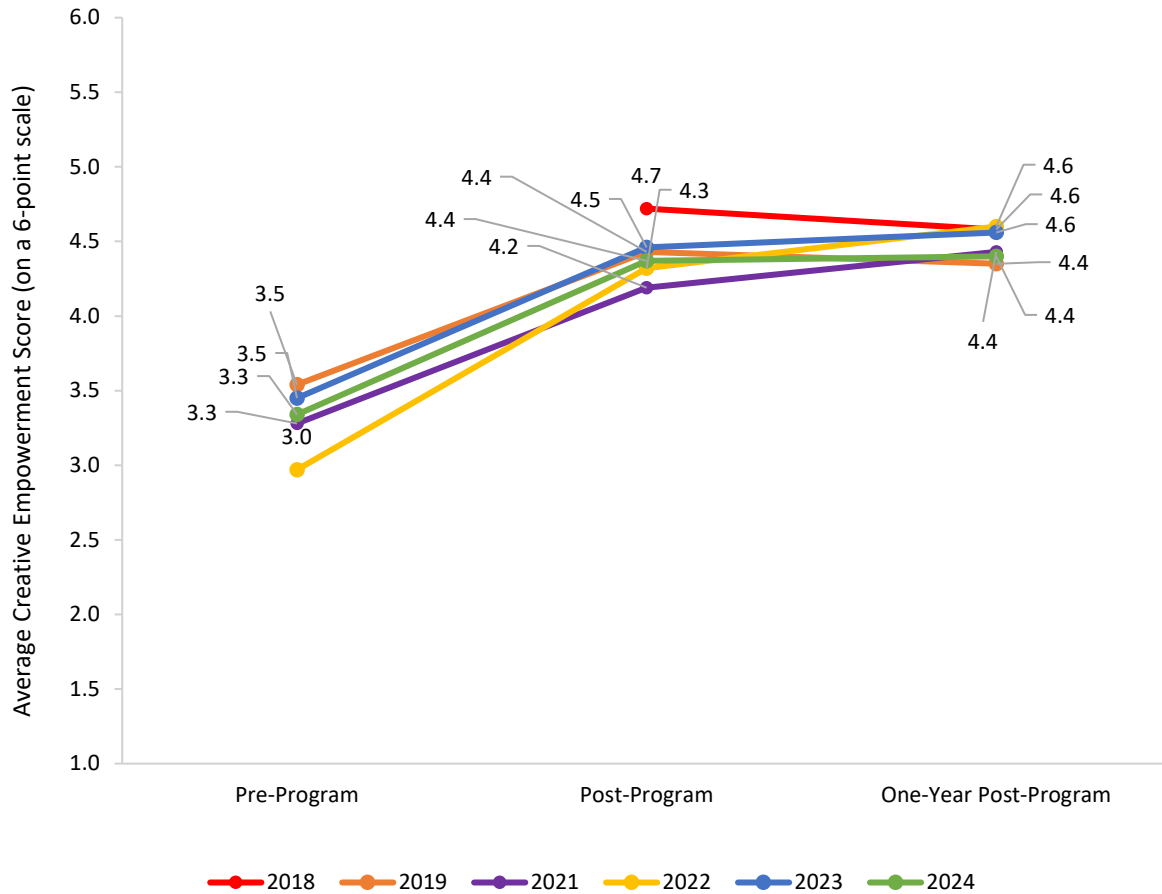
**Table 4. Average Creative Empowerment Scores<sup>A</sup> (all cohorts combined)**

Pre-Program	Post-Program	One-Year Post-Program
3.31 <sup>B</sup>	4.41 <sup>B</sup>	4.49 <sup>B</sup>

A – One-way ANOVA shows a significant effect of survey time point on creative empowerment score ( $p < 0.001$ )

B – Tukey's HSD test shows a significant difference between each time point's creative empowerment score ( $p < 0.02$  for each)

Figure 9. Comparison of Creative Empowerment Scores by Cohort and Time Point



### On-Ramp alumni continue to grow as artists.

In addition to growing their businesses and entrepreneurial skills, On-Ramp alumni continue to grow professionally as artists after the program. In fact, 76% reported expanding their artistic pursuits by exploring new mediums, techniques, products, or approaches, and 57% said they exchanged ideas with their On-Ramp cohort on artistry, resources, etc. (Table 5).

**Table 5. In what ways have you grown as an artist since participating in On-Ramp (whether directly related to the program or not)? Select all that apply. (n = 143 who chose at least one option)**

Ways they have grown as an artist	Percent of respondents*
I expanded my artistic pursuits by exploring new mediums, techniques, products, or approaches.	76%
I exchanged ideas with my On-Ramp cohort on artistry, resources, etc.	57%
I applied the feedback from expert panelists at On-Ramp to improve my art.	42%
I worked with a mentor to support my artistic development.	31%
Another way ( <i>see below for specifics</i> )	19%
None of the above	5%

\*Percentages do not sum to 100% because of the opportunity to make multiple selections.

Some other ways that respondents said they had grown as artists included:

- New collaborations, connections, or partnerships
- Continued learning or education
- Increased visibility and/or participation in the community

### **On-Ramp alumni conduct art-centered businesses in Indiana.**

Most On-Ramp alumni's businesses are sole proprietorships or limited liability companies (Figure 10). Alumni typically operate as freelance artists (69%), or on contracts/commissions (49%). More than half teach art/creative skills to adults (53%) (Table 6).

Figure 10. Types of Creative Businesses Owned by On-Ramp Alumni

(n = 156)

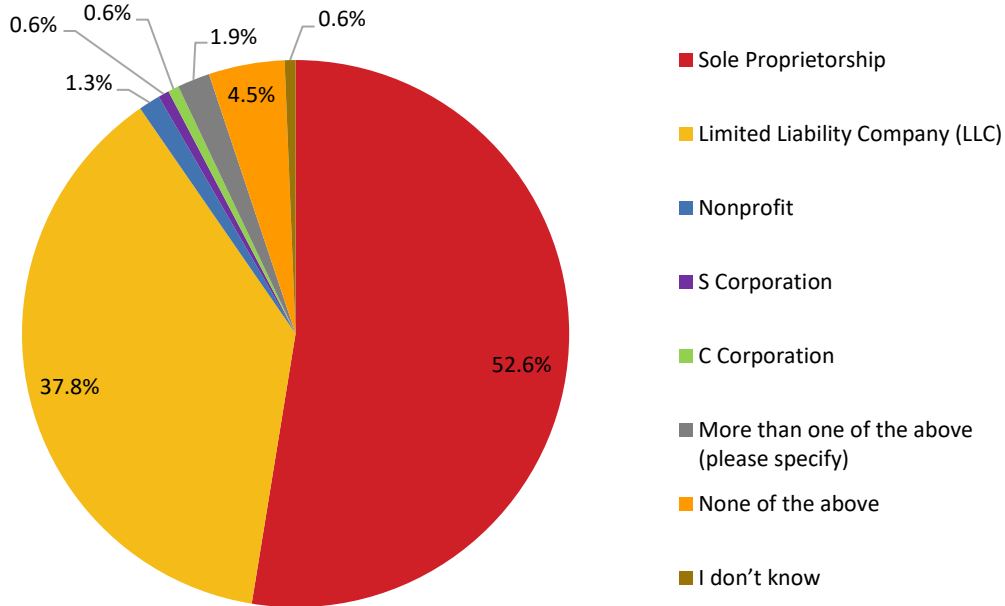


Table 6. In what ways are you currently conducting art-centered business? Select all that apply.

(n = 156 who selected at least one option)

Ways Business Is Conducted	Percent of respondents*
I operate as a freelance artist.	69%
I teach art/creative skills to adults.	53%
I operate as a contract-based or commission-based artist.	49%
I sell my art online.	43%
I sell my art at public events, like festivals.	42%
I teach art/creative skills to children.	29%
Another way ( <i>see below for specifics</i> )	20%
I run or help run an art gallery or art collective.	12%
None of the above	3%

\*Percentages do not sum to 100% because of the opportunity to make multiple selections.



The most-commonly cited other ways that artists conduct business were:

- Sell work at galleries, curated exhibits, or museums
- Perform/write/record/license music

### **Challenges with sustainability of income/funding and constraints on their time are limitations to On-Ramp alumni achieving their creative business goals.**

Survey respondents reported barriers and challenges that they face in achieving their creative business goals. The most commonly identified challenges were the ability to sustain their income or fund their business (n = 36) and managing their time or having the time to run the business or practice their art (n = 30) (Appendix B, Table B4).

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“While my community continues to grow and thrive, my income doesn't always match the demands of the business.”

...

“My biggest struggle is that I now know a lot of people who love my work, but not very many of them can pay me my desired rate. I feel like I haven't cracked the code on how to either A) Meet people who have the money and want to spend it on high-end performances or compositions or B) Find a way to work for a cheaper fee that still allows me to be financially sustainable.”

...

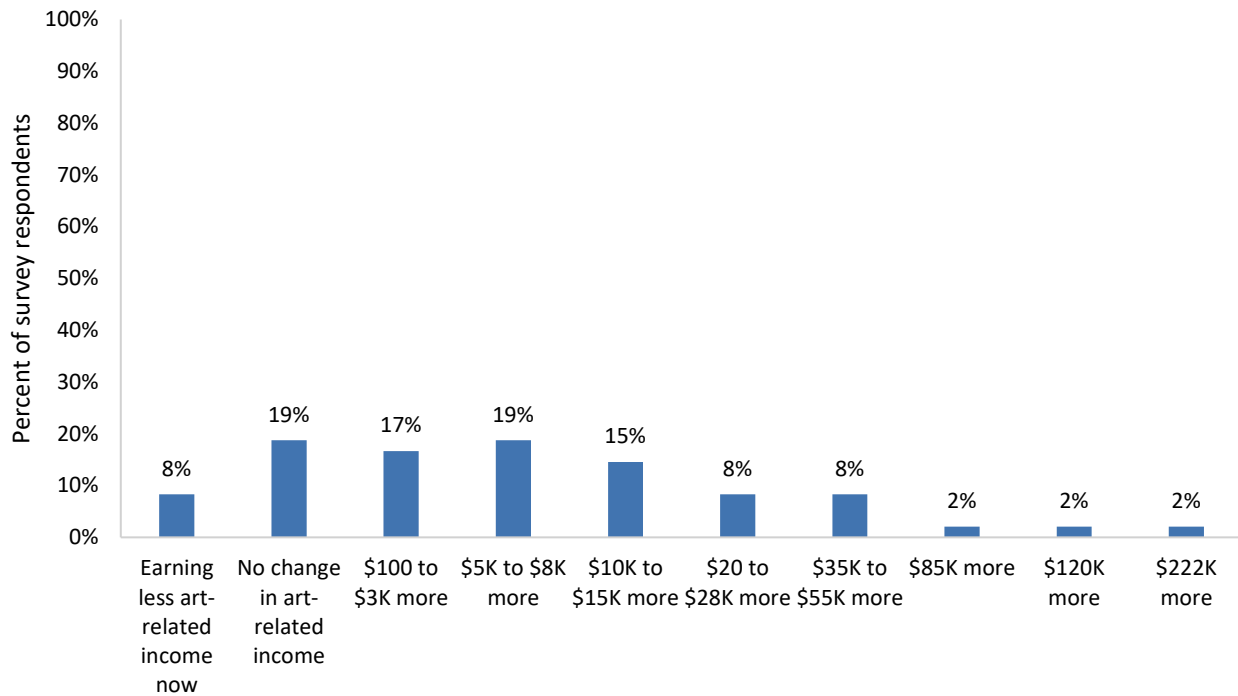
“Of course, finances are always a challenge. Ultimately, the overhead of maintaining a commercial space wasn't sustainable long-term, so we pivoted—building a home studio and shifting to pop-up events off-site. This change allowed us to stay nimble while continuing to engage the public through intentional, well-produced activations.”

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### **On-Ramp alumni have increased their art-related income**

Among 48 survey respondents with valid income data, 35 (73%) are earning more art-related income now than they were before participating in On-Ramp. Nine are making about the same amount, and four are making less art-related income compared to before On-Ramp. The median increase in art-related income among those who are earning more is \$8,000, with a range of \$100 to \$222,000 (Figure 11). Due to the sensitivity of the total and art-related income questions, respondents to the Alumni Survey were given the option to skip them and still continue with the survey; more respondents chose to answer the art-related income question than the total income question, and these two reasons account for the overall smaller number of responses compared to the rest of the survey, as well as the difference in numbers between the two items (percentage income comparison described below).

**Figure 11. Change in art-related income**  
 (current compared to before On-Ramp participation)  
 (n = 48)



When considering whether the proportion of On-Ramp alumni's current art-related income compared to their total income has changed since On-Ramp participation, the results are a bit more nuanced. Of those with valid data (n = 42), 57% saw an increase in the art-related portion of their total income, while 43% saw either no change or a decrease.

To add to the picture of how On-Ramp alumni's art-related businesses support them financially, only 22% of respondents said they are fully employed by their business, while 36% work a full-time job to supplement their income (Table 7).

**Table 7. What level of financial independence does your art-centered business provide?  
Select all that apply. (n = 135)**

Role of art-centered business in financial independence	Percent of respondents*
I work a full-time job to supplement income from my business.	36%
Other ( <i>see below for specifics</i> )	29%
I am fully employed through my business, taking a salary or annual draw.	22%
I work a part-time job to supplement income from my business.	16%
I prefer not to answer.	3%

\*Percentages do not sum to 100% because of the opportunity to make multiple selections.

Twenty-nine percent of respondents to this question selected “other” and provided alternative descriptions of the level of financial independence provided by their art-centered business. The most common situations were:

- Retirees who supplement their retirement income with their art
- Students or recent graduates
- Art educators
- Stay-at-home spouses/parents

## Outcomes for Participants Within Their Communities

### On-Ramp alumni are engaged in their local communities in a variety of ways.

On-Ramp participants have made numerous new professional connections since their participation in the program (Figure 12). The most common type were connections with artists in their local area, with 24% having made more than ten new local artist connections. Thirty-one percent have made three to five new connections with artists in other parts of Indiana. While fewer connections with local/regional small business resources were made than other types of connections, 68% of respondents had developed at least one of them (Figure 12).

**Figure 12. Frequency of new professional connections made since On-Ramp participation**

Types of connections	Number of new professional connections made				
	0	1 - 2	3 - 5	5 - 10	More than 10
Artists in your local area (neighborhood, city, or county) (n = 144)	5%	18%	25%	28%	24%
Artists in other parts of Indiana (n = 143)	12%	27%	31%	13%	16%
Artists outside of Indiana (n = 140)	23%	25%	21%	12%	19%
Other (non-artist-centered) local businesses or non-profits (n = 143)	13%	28%	24%	15%	20%
Local/regional small business resources (development center, chamber of commerce, main street organization, etc.) (n = 142)	32%	35%	20%	6%	7%

When asked in what ways survey respondents are artistically engaged in their local or regional community, the most common responses were that they serve as an educator, mentor, or advisor (n = 40), and many participate in events (n = 32) (Appendix B, Table B5).

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“I am deeply artistically engaged in both my local and regional communities through public art, youth programming, curatorial work, and committee service. Most recently, I completed a large-scale mural [redacted] that celebrates Latino contributions to the city’s history. This project involved collaboration with local students, nonprofits, and city officials, culminating in a public unveiling that brought together diverse community members and leaders. I also serve on the Exhibitions & Collections Committee at the [redacted] Museum of Art and the Arts & Culture Plan Steering Committee for the [redacted] region. These roles allow me to help shape the cultural landscape by advocating for inclusion, representation, and meaningful engagement through the arts. In addition, I’m curating exhibitions—like the inaugural show at [redacted]—and leading an upcoming mural residency at [redacted] College, where I’ll be mentoring girls in grades 6–12 in collaborative public art. Through each of these roles, I use my creative practice to foster community pride, elevate underrepresented voices, and promote art as a tool for transformation and connection.”

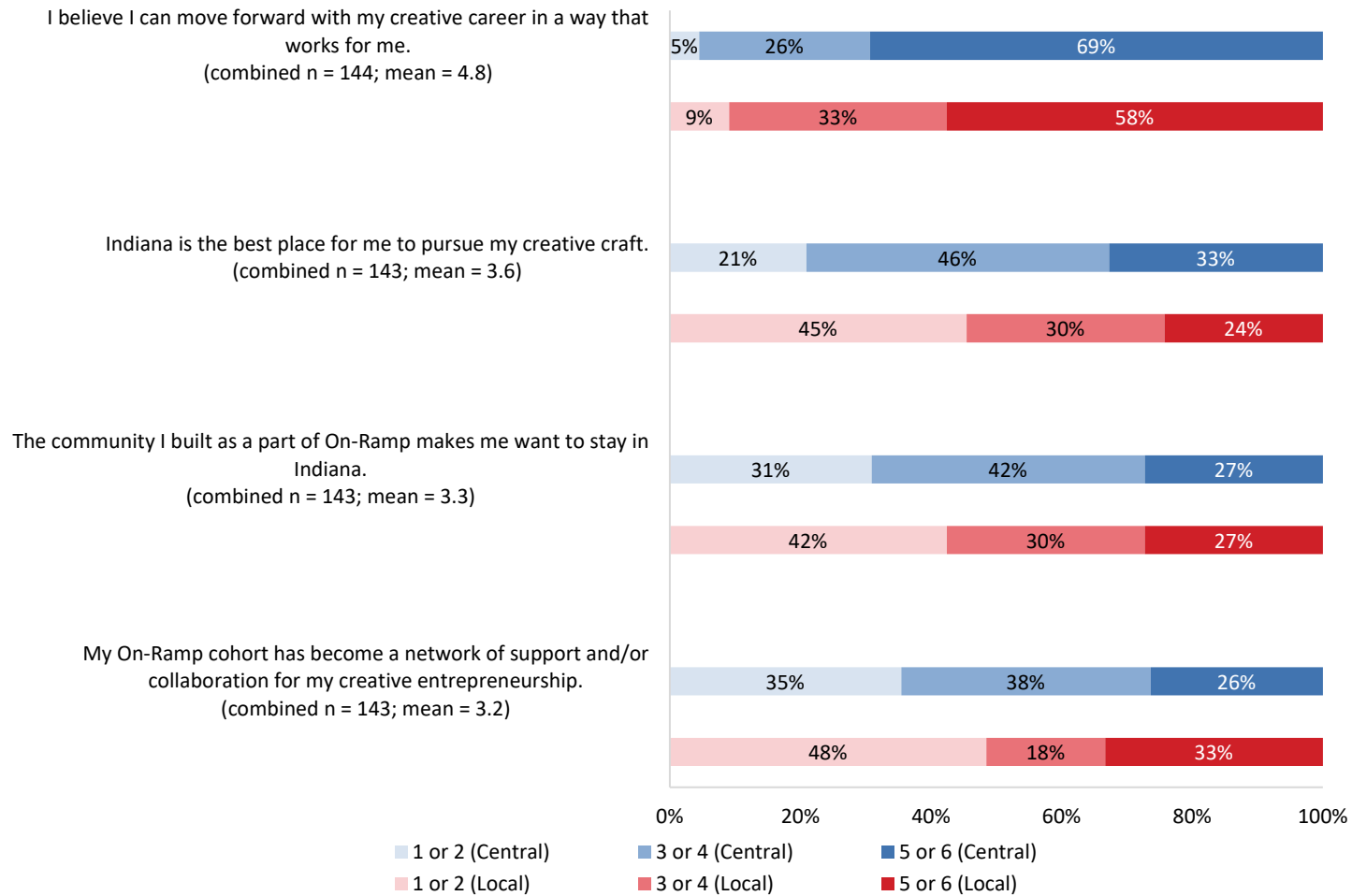
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**While two-thirds of On-Ramp alumni feel they have some support for their creative work in their local community, far fewer are certain that Indiana is the best place for their artistic business.**

While 67% of respondents believe they can move forward with their creative career in a way that works for them, there is larger uncertainty about whether Indiana is the best place for their artistic work (Figure 13); however, responses for both items tend to be more positive among the Central Cohort participants than the Local Cohorts. Interestingly, a higher percentage of Local Cohort respondents gave positive ratings (scores of 5 or 6) about their cohort becoming a network of support and collaboration compared to the Central Cohort (33% vs. 26%). However, Local Cohort respondents also gave more negative ratings (scores of 1 or 2), while the Central Cohort had more neutral ratings (scores of 3 or 4). Due to these mixed patterns, it is difficult to draw clear inferences (Figure 13).

**Figure 13. Support for art-centered business in Indiana**

(measured on a 6-point scale from Not at all (1) to Definitely (6))



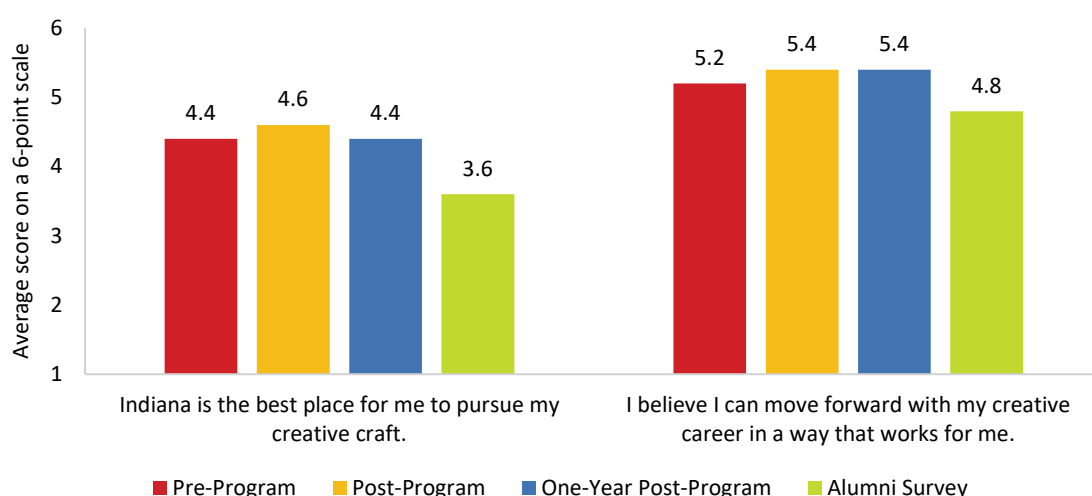
Quantitative data underscore the voices of alumni in qualitative responses. For instance, 38% of respondents do not feel that their On-Ramp cohort has become a network of support and/or collaboration; indeed, this may coincide with requests for ongoing support and engagement beyond the workshop and fellowship (Appendix B, Table B2). Right after the program, respondents are excited and feel empowered by their cohort support. However, many requested ongoing cohort connections via reunions, check-ins, and more communication platforms beyond Facebook.

Among all cohorts combined, the average score was 4.5 on a 6-point scale for the statement “The community I built as a part of On-Ramp makes me want to stay in Indiana” in the One-Year Post-Program Survey whereas the average score for that item in the Alumni Survey was reduced to 3.3 (Figure 13). That question was only asked in those two surveys.

Similar reductions in scores were observed for two related items (from Figure 13 above) that were repeated across multiple program-adjacent surveys and in the recent Alumni Survey (Figure 14).

**Figure 14. Comparison of items between program-adjacent surveys and Alumni Survey**

(number of responses differs for each survey and question)



Two-thirds of survey respondents think that their community values purchasing from or hiring local artists (67%, total n = 141), while 18% disagree and 14% are unsure. Moreover, in explanations for their responses, 16 individuals said their real answer is both “yes and no.”

The most common reason why artists think their community values purchasing from/hiring local artists is that they see a lot of local art events and that the community shows up to those events (n = 19). However, others replied that people in their community are unwilling to buy art at the artists’ value (n = 12) (Appendix B, Table B6).



## On-Ramp alumni are employers and are increasing collaborations and sales in Indiana.

Twenty-nine On-Ramp alumni respondents employ at least one other person in their art-centered business. More than three employees are employed full-time, and 55 are employed part-time (less than 35 hours per week on average) by those On-Ramp alumni businesses.

More than half of respondents collaborated with other artists, increased their customer base, increased the prices for their work/time, or grew their network outside of the arts in the past year (since June 2024 through June 2025). Furthermore, 47% percent added new sources of revenue, and 45% increased their sales within Indiana (Table 8).

**Table 8. Think about the changes you've experienced in your creative business over the past year (since June 2024). Which of the following have you done? Select all that apply. (n = 154 who made at least one selection)**

Changes experienced in the past year	Percent of respondents*
Collaborated with other artists	59%
Set clearer, more actionable goals	57%
Felt more confident about the business side of my creativity	54%
Increased my customer base	54%
Grew my network outside of the arts	53%
Increased prices for my work or time	52%
Added new sources of revenue	47%
Increased my sales within Indiana	45%
Engaged more deeply with those I serve	44%
Sold work in additional locations or venues	37%
Increased inventory or frequency of services	34%
Increased my business spending	32%
Increased my sales outside of Indiana	25%
Employed/contracted more people for my business	18%
Rented additional or new space for my creative business	11%
None of the above	5%

\*Percentages do not sum to 100% because of the opportunity to make multiple selections.

## On-Ramp alumni may need additional support to access small business development resources and funding opportunities.

Even though On-Ramp alumni's businesses are growing, there remain many underutilized opportunities for these entrepreneurs to secure local, state, or federal small businesses resources; only 17% of respondents have accessed resources from an Indiana Small Business Development Center, and even fewer (14%) have accessed other state and local resources for small businesses, including their local or regional Chamber of Commerce (8%) in the past year (2024-2024) (Table 9).

Notably, one respondent said they had secured a \$47,000 contract with an Economic Development Corporation with an interdisciplinary team.

While 42% of respondents applied for one or more grants (and 32% received one), only 4% applied for a small business loan, and only 3% received one, highlighting significant gaps between the resources available and the frequency of creative entrepreneurs obtaining them (Table 9).

Surprisingly, only 5% of respondents experienced none of the business-growth-related changes in Table 8, while 20% reported having made none of the business changes/activities below in Table 9, perhaps indicating a knowledge, skill, or accessibility gap between the types of items in the two sets. The items in Table 9 tend to be more related to funding and other resources or outreach, whereas the items in Table 8 are more focused on individuals' activities and business outcomes.

**Table 9. Thinking about the changes in your business over the past year (since June 2024), which of the following have you done? Select all that apply. (n = 153 who chose at least one option)**

Changes in your business over the past year	Percent
Increased my marketing efforts (for instance, by targeting a new audience, using a new medium/channel for marketing, etc.)	52%
Applied for one or more grants to support my business or professional development	42%
Received one or more grants to support my business or professional development	32%
Made cross-sector partnerships (for instance, sourcing materials locally)	27%
None of the above	20%
Accessed resources from an Indiana Small Business Development Center	17%
Accessed other local or state small business development resources, such as a Main Street organization, etc.	14%
Joined or participated in my local or regional Chamber of Commerce	8%
Applied for one or more small business loans	4%
Received one or more small business loans	3%
Received financial support from a crowd-funding campaign	1%

For the majority of activities in Table 9, the proportions of respondents from Central and Local Cohorts reporting having done them were quite similar or nearly equal (data not shown). Seventeen percent of both Local and Central Cohort respondents accessed resources from an Indiana Small Business Development Center (ISBDC) in 2024-2025; however, a greater percentage of Local participants reported having accessed other local or state small business development resources (such as a Main Street organization, etc.) (20%) than Central participants (12%), perhaps suggesting closer ties to their local community rather than state/regional ISBDCs. Central Cohort respondents were more likely to have applied for (44%) and received (34%) grants to support their business or professional development than Local Cohort respondents.

# Impact Stories

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When asked to share a story or example of how On-Ramp contributed to survey takers' artistic or entrepreneurial development, 101 individuals responded, many with colorful details and anecdotes to illustrate On-Ramp's impact on their career. Everyone had a unique experience to share, but most stories united under common themes, summarized below. These themes coincide well with the evidence shared above.

- **Transformative Impact on Artistic and Entrepreneurial Confidence:** The On-Ramp program was widely described as a pivotal experience that empowered artists to view themselves as both creatives and entrepreneurs. Many participants gained the confidence to pursue new opportunities, raise their prices, and take their art more seriously as a business. This mindset shift enabled them to articulate their unique value, set clear goals, and approach their work with renewed purpose.
- **Acquisition of Practical Business and Financial Skills:** Participants highlighted the program's role in providing essential business tools, such as budgeting, project planning, marketing, and understanding grant processes. These skills helped artists launch new initiatives, manage their finances, and transition from hobbyists to professionals. Several stories mentioned the ability to purchase equipment, set up studios, and develop sustainable business models as direct outcomes.
- **Expansion of Community, Networking, and Collaboration:** On-Ramp fostered a strong sense of community, connecting artists with peers, mentors, and local organizations. Many participants formed lasting relationships, collaborated on projects, and expanded their networks, leading to new partnerships, teaching opportunities, and increased visibility within the arts ecosystem.
- **Opening Doors to New Opportunities and Professional Growth:** The program opened doors to exhibitions, grants, residencies, and public art projects. Artists reported increased recognition, invitations to speak or teach, and the ability to reach broader audiences. The support and resources provided by On-Ramp were credited with helping participants achieve milestones such as publishing books, leading workshops, and growing their businesses.

## Conclusions and Recommendations

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**The On-Ramp Creative Entrepreneur Accelerator has successfully met and exceeded its objectives over the past seven years, yielding an immensely positive impact on its individual participants.** Alumni of the program are consistently satisfied with the quality of the program and its value. Overwhelmingly, alumni who responded to the survey are enthusiastic about the impact On-Ramp has had, and continues to have, on their creative business pursuits. Furthermore, business knowledge, actions, and intentions, as well as creative empowerment have all consistently increased after program participation. Alumni report high levels of entrepreneurial self-efficacy and confidence in themselves as creative entrepreneurs. Participants' growth in ability to communicate their unique value proposition (UVP) is a key lasting outcome of the On-Ramp program, leading to increased confidence and expanded opportunities.

**On-Ramp has contributed to the expansion of art-centered businesses in Indiana.** On-Ramp alumni employ at least 58 Indiana residents and have increased their sales and their art-related income. Twenty-seven percent of respondents have made cross-sector partnerships in the

past year. On the other hand, many participants are uncertain about whether Indiana is the best home for their creative business. Most alumni want to and intend to stay in Indiana, but they likely need more support at the local and community level for their businesses to thrive.

- Improve participant education for online marketing and selling and distance networking so they can remain in Indiana but also access customers more widely.
- Connect alumni with resources to pursue market opportunities that provide fair market value for products and services.

**On-Ramp alumni need more support for accessing small business development resources, including loans and other programs.** Most alumni are unable to fully support themselves on their creative business income alone and find funding their business a key barrier to success. Relatedly, competing time constraints, including holding multiple jobs, limit alumni's achievement of their business goals.

- Strengthen access to business resources by connecting alumni to small business development centers, chambers of commerce, loans, and funding opportunities; offer additional training in marketing, financial planning, and scalability.

**A key request for program improvement was to provide structured ongoing support for On-Ramp alumni.** Participants want to continue engaging with their cohort and making connections and collaborations with other creative entrepreneurs. They feel strongly that their On-Ramp cohort is a benefit shortly after the program, but perceptions of its value decline over time.

- Establish structured alumni engagement opportunities (e.g., reunions, online forums, accountability cohorts) to sustain peer-to-peer learning, collaboration, and mutual support.
- Leverage enthusiasm and connections immediately after the program to continue to help artists build businesses and set roots in Indiana through collaborations.

**Many alumni would also like the program to be more tailored to specific needs or artistic disciplines in the future.**

- Tailor programming to artists' needs, for instance by developing more discipline-specific or tiered content (e.g., musicians, writers, visual artists) and assess participant needs pre-program to maximize relevance.

## Appendix A. On-Ramp Creative Entrepreneur Accelerator Logic Model

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A logic model is a systematic way to present and share an initiative's understanding of the relationships between the resources they operate with, the activities they conduct with their investments, and the changes or results they hope to achieve through these efforts (W.K. Kellogg Foundation 2004).

### **Parts of the On-Ramp Creative Entrepreneur Accelerator (On-Ramp) Logic Model:**

**Inputs:** All of the resources that fuel the work of the Indiana Arts Commission's On-Ramp program.

**Outputs/Activities:** How the resources are deployed.

**Short-term Outcomes:** The results that occur immediately after an intervention. They describe the direct result of a program's activities, which may include an increase in knowledge or skills, and/or a shift in attitudes. In this case, short-term outcomes are what we might expect to see immediately after the workshop, or during the first year of applying the fellowship grant.

**Medium-term Outcomes:** The results that occur if participants go out into the world and apply short-term outcomes. These are more indirect, because there are other factors that influence whether such outcomes will materialize. On-Ramp might expect to see medium-term outcomes occur 1 year or several years after program completion.

**Long-term Outcomes/Impact:** The results that occur if the organization serves a large number of people who consistently experience medium-term impacts, such as a thriving artist-centered economy. Long-term outcomes/impacts aren't generally measured in a program evaluation, but they represent the larger vision/goals of the program and organization, and could potentially be evaluated with community-level or population-wide data in the future.

This logic model should be used to guide evaluation and planning activities. It is a living document that can be updated as needed.

**Mission:** The Indiana Arts Commission (IAC)'s On-Ramp Creative Entrepreneur Accelerator teaches entrepreneurship skills to artists and creative professionals by focusing on a portfolio career, a community-engaged artistic practice, and key business concepts. Through workshops and follow-up grants, the program aims to build creative empowerment through financial and entrepreneurial literacy, increasing knowledge and self-efficacy, building supportive communities, and habit changes.

**Target populations:** Artists who reside in Indiana and their communities.

Inputs	Activities/Outputs	Short-term Outcomes	Medium-term Outcomes	Long-term Outcomes/Impacts
<ol style="list-style-type: none"> <li>IAC Staff</li> <li>Minerva Financial Arts (Elaine Grogan Luttrull) partner/program designer</li> <li>Artist participants</li> <li>Funders <ul style="list-style-type: none"> <li>State of Indiana</li> <li>Indiana Small Business Development Center (2018-2021 plus On-Ramp 2.0)</li> </ul> </li> <li>For each local/regional workshop: <ul style="list-style-type: none"> <li>Regional partners</li> <li>Artist co-hosts</li> <li>Panelists (local arts and</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>In-person, 3-day workshops</li> <li>\$2,000 grants for artists to apply what they learned in a one-year fellowship</li> <li>On-Ramp 2.0 (one-time follow-up workshop conducted in two locations)</li> <li>Follow-up call with Elaine Grogan one or two months after workshop</li> <li>Support/instructional calls with Artist Services Program Manager for fellowship applications and final reports</li> <li>Intermittent check-in calls with Artist</li> </ol>	<p><b>Program participants</b></p> <ol style="list-style-type: none"> <li>Increased knowledge of business topics/principles</li> <li>Increased confidence in ability to earn income from their art</li> <li>Increased ability to communicate their value proposition and importance of art to a wide range of stakeholders and audiences</li> <li>Artists begin to see themselves as entrepreneurs</li> <li>Participants make new connections to other artists across the state</li> </ol>	<p><b>Program participants</b></p> <ol style="list-style-type: none"> <li>Artists conduct art-centered business</li> <li>Increased frequency of taking action to apply business principles</li> <li>Increase in perceived control over business areas</li> <li>Using metrics to track success in key business areas</li> <li>Artists earn more money via their creative pursuits than they did before the program</li> <li>Artists' businesses grow</li> <li>Artists grow professionally/artistically</li> </ol>	<ol style="list-style-type: none"> <li>Citizens believe the arts are thriving in Indiana</li> <li>The creative ecosystem benefits communities through thriving venues, suppliers, producers, employees, and market demand</li> <li>The creative economy is an important sector for the state of Indiana, with arts, culture, and entertainment contributing to economic growth</li> </ol>

Inputs	Activities/Outputs	Short-term Outcomes	Medium-term Outcomes	Long-term Outcomes/Impacts
business experts)	<p>Services Program Manager as needed</p> <p>12. Active Facebook group for ongoing peer feedback and support</p>		<p>25. Cohorts become networks of support and collaboration</p> <p><b>Local communities where artists live and work</b></p> <p>26. Creatives are engaged in their community and region</p> <p>27. Communities value purchasing from artists</p> <p><b>State of Indiana</b></p> <p>28. Participants feel they have support for their work in Indiana.</p> <p>29. Participants want to keep their business in Indiana and feel it is feasible to sustain it.</p> <p>30. Participants access local, state, and/or federal small business resources.</p> <p>31. IAC becomes a key partner within the state's commerce</p>	

Inputs	Activities/Outputs	Short-term Outcomes	Medium-term Outcomes	Long-term Outcomes/Impacts
			vertical branch of government 32. IAC shares lessons learned from On-Ramp evaluation with other entrepreneurship programs in state government 33. IAC aligns entrepreneurship programming with commerce vertical indicators	



## Appendix B. Qualitative Themes from Open-ended Responses in the On-Ramp Alumni Survey

**Table B1. What did you learn from the On-Ramp program that you are still using today? (n = 114)**

<b>Table B1. Theme</b>	<b>Count</b>
My UVP and communicating about it /my worth and value	40
Networking / building community / being collaborative	38
Budgeting skills / financing (e.g., mapping income streams; pricing the art)	24
Confidence	17
Setting goals (e.g., SMART goals) / making plans	13
Turning my creativity into a business / business basics	12
Grant writing and the process	10
Marketing (e.g., search engine optimization; marketing myself; marketing skills)	8
Organizations exist that support artists / how to find resources for artists	8
Time management / organization	6
Tax laws/ tips	5
The idea of a portfolio career	5
Everything / I apply it to other parts of my life too	4
Thinking outside the box / do not be afraid to ask	4
How to identify my audience / reach additional audiences (e.g., setting up my booth at a gaming convention because book readers tend to also enjoy games)	4
How to hone in on my ideas / what you focus on is what you get	3
Many creatives face similar business challenges so it makes me feel less alone and it is okay	2
Inventory management / diversify offerings	2
To be consistent with high quality work	1

**Table B2. In hindsight, what do you wish would have been included in the On-Ramp program, that would have helped you? (n = 97)**

<b>Table B2. Theme</b>	<b>Count</b>
Long-term cohort engagement (e.g., online cohort for 13 months after workshop; host alumni networking events) / provide ongoing support (e.g., education refreshers; ongoing mentorship)	29
Cater programs to be more specific for different creatives/needs so the content applies (e.g., expert mentors on my art medium; information/resources related to my art medium; tangible vs. intangible art; business background vs. not; pre surveys)	16
More networking time / info on networking (e.g., modeling community organizing)	9
More one-on-one time with experts (e.g., panelists, coaches, peers, internships, job shadowing)	7
More grant writing advice / info on grants (e.g., including those without stringent requirements)	7
More information on taxes	7
Extend the program by a day or two, and shorten the hours in a day (to prevent burnout of information)/ More time	6
How to find venues, approach investors, or get my work out (e.g., instruction on how to get original music to the public; how to get work published and negotiate contracts)	6
Marketing information (e.g., website development; how to use AI to help marketing; ideas for photographing art and booth shots)	6
Help with the online world (e.g., online do's and do not's; online safety; modern approach to businesses that rely on websites, social media, etc.)	4
Talk about resources in other parts of IN (e.g., highlight communities that provide affordable studio space for artists, co-ops, festivals, or community led art events in IN)/ provide resources (e.g., printers)	2
More information on basic business procedures	2
Tips on how to have a work-life balance (e.g., including strategies on time management, prioritization, and building a creative team or support network)	2
How to adapt and pivot when external factors change (e.g., politics, COVID-19)	2
More money to seed our ideas / info on small business loans	2
More discussion about finances (e.g., implementing logistical financial systems)	2
Book keeping programs / Point of Sale software	2
Help participants question whether their product (i.e., art) or business idea is technically viable	1
Emphasize more clearly that it was not required to do promotion locally as part of our projects	1

<b>Table B2. Theme</b>	<b>Count</b>
Better explain the role artists and the Arts play in the local economy and how they serve their community economically and creatively	1
Provide information about the UVP prior to attending the program so participants have time to form one, due to most aspects are centered around UVPs	1
Resources for how to make art outside of selling	1
Instead of arbitrary examples in the exercises, use our own specific situations in these mock scenarios	1
Lead us through helpful activities or structured information instead of vaguely processing the leader's own creative project	1
More information on LLC vs. sole proprietorship	1
Getting pricing feedback on our work from an expert in the field	1
Less grant writing	1
Distribute the IAC grant funds without delay	1

**Table B3. How has your ability to communicate your unique value proposition (UVP) to a wide range of audiences grown since On-Ramp? Please be as specific as possible and share examples if you can. (n = 95)**

<b>Table B3. Theme</b>	<b>Count</b>
<b>How Ability Has Grown</b>	
Increased confidence or more comfortable in sharing UVP	27
Increased ability to more clearly communicate my value	15
I refine or widen my UVP as needed (e.g., when I shift careers, expand to new audiences)	10
I can more easily relate my work to others (and communicate it to those outside of the arts/to different audiences)	6
I did not know about the concept of UVP until On-Ramp	1
<b>How the UVP Helped</b>	
I use it in my work (e.g., to help write my autobiography, sell my work online)	27
It helped me get more work / expand my audience	20
It helped me grow my networks/ collaborations	7
It helped motivate me / helped me focus / gave me clarity	4
It helped with grants	4
It helped increase credibility of my work	1

**Table B4. What barriers or challenges do you continue to face in achieving your business goals?**

**(n = 124)**

<b>Table B4. Theme</b>	<b>Count</b>
Sustaining my income or finances / funding the business (including justifying costs up front)	36
Time or time management (e.g., time to be creative, time spent doing invoicing, my work is long and slow)	30
The economy (e.g., people are more selective in spending their discretionary money)	14
Connecting with customers who want my style of art / finding the audience or investors / keeping long-term customers	13
Low motivation, energy, or burnout/ limited or scattered focus	11
Another job/ school prevents me from my creative expression	10
Capacity concerns (e.g., balance capacity with growth; balance creativity with business; need administrative or management help)	9
Need support with marketing (e.g., unsure how to approach stores to sell my art; need to hire a marketer; refine messaging)	9
Obtaining grants / uncertainty of grant funding	9
There is no demand for art in Indiana / art is not selling	8
There are not enough local resources to sustain my art medium (e.g., Commercial dancing opportunities)/ my clients are not local	7
Obtaining physical space to work	7
Family obligations	7
Selling online (e.g., understanding fees/costs associated with online platforms; online scammers; social media; hacked accounts)	6
The current political climate (e.g., threatens freedom of expression)	5
Lack of confidence	5
Difficulty forming collaborative partnerships (e.g., potential partners struggle with same barriers; schools and other social organizations have difficulty with budgetary requirements to pay myself and fellow artists)	4
I need a mentor / affordable classes on topics that are during accessible times	4
Unsure how to strategically scale the business / running a business is complex	4
Personal health issues (e.g., disability, poor mental health)	4
No clear pathway to sales / unclear where to focus time and energy	3
Taxes (e.g., correctly predicting quarterly taxes; understanding taxes)	3
Racism/ prejudice	3
The market changes / oversaturation in the market	3

Table B4. Theme	Count
Adhering to my goals (e.g., saying no to opportunities that do not align well with my goals)	2
Health insurance	2
Need classes on bookkeeping	1
Trusting venues	1
Keeping technology current and up to date	1

**Table B5. In what ways, if any, are you artistically engaged in your local/regional community? Please describe and share examples. (n = 114)**

Table B5. Theme	Count
Serve as an educator/ mentor/ advisor (e.g., lead workshops, teach weaving, start educational programs)	40
I participate in events (e.g., exhibits, readings)	32
I am a member of or involved in local art associations or councils	25
Coordinating/ collaborating with other artists or organizations	23
Through my artistic business (I sell art) (not specified at events or open to public)	21
I host events (e.g., readings, exhibits)	20
Through my communal art (e.g., community murals, sculptures)	18
Volunteer / Donate art	16
I attend events / buy local art	11
Social media (e.g., promote myself and others on social media)	7
Serve as a board member	6
I advocate for the arts (e.g., I read the minutes of government arts meetings; involved with state/regional art planning)	4
Serve as a juror or judge	3
I conduct curatorial work	3

**Table B6. Please explain your previous answer (about whether/how your community values purchasing from or hiring local artists). (n = 93)**

<b>Table B6. Theme</b>	<b>Count</b>
<b>Locals Value Art</b>	
There are a lot of local art events (and the community shows up)	19
Art businesses are staying in business / people are supporting artists (or buying the art)	18
Art-centric community (unspecified) / people value or find pride in the local art	16
Local artists are getting hired (at events)	13
Organizations are supportive of local artists	11
IN has a strong sense of community, so people support their neighbors	5
My town has an arts district / lots of arts organizations / a thriving Arts Council	3
People say they support the arts or provide positive feedback (word of mouth)	3
There are local grants or funding opportunities	3
My town is looking to develop more arts in the area (e.g., create arts district) or include artists in city planning	2
Artists are treated respectfully	1
New artist groups form often	1
<b>Locals Do Not Value Art</b>	
People are unwilling to buy art at the artists' value	12
I am not in an art-focused community (e.g., sports are valued over arts)	7
Only some forms of art are valued (e.g., murals and market style opportunities), while others are not (e.g., performative arts)	4
People in my area cannot afford the art	3
Some organizations/shows only focus on showcasing regional or out of state talent (or mass-produced items)	2
Art is not selling	2
New artists are not being showcased / are underappreciated	2