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College of Business
Center for Business
and Economic Analysis

Gaps and Room for Growth in Wyoming's Arts and Culture Economy

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and Economic Analysis

The Center for Business and Economic Analysis (CBEA) at the University of Wyoming (UW) supports the economic growth and diversification of Wyoming's economy through applied economic and business analytics for communities, industries, and entrepreneurs. The center was established in 2019 as a unit within the College of Business. CBEA is a member of the Association for University Business and Economic Research (AUBER).

TEAM

Alexander Specht is the Associate Director of the University of Wyoming's Center for Business and Economic Analysis (CBEA). Alexander has several years of experience in fiscal policy analysis, education policy, public utility regulation, and regional economic development. His research has been cited in academic journal articles, in U.S. Congressional testimony and committee reports. He has been cited as an authority in a significant U.S. Supreme Court case, has served as an expert witness on high-profile regulatory cases, been a featured panelist and speaker at various events, and has had economic analyses featured on radio and television news shows and quoted by the press. Alexander holds a B.S. in Finance and a B.S. in Economics from George Mason University and a M.A. in Economics from Claremont Graduate University.

Bailey Kirkland is a Research Economist at the Center for Business and Economic Analysis (CBEA). He earned an M.S. in Economics from the University of Wyoming, where he is also pursuing a Ph.D. in Economics. His research primarily focuses on wildlife management, tourism, human responses to natural disasters, air pollution, and health economics. Bailey is especially interested in resource management-related challenges in Wyoming. Before joining the CBEA, he worked as an economist with the U.S. Geological Survey and the Haub School of the Environment.

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Correspondence: For additional information, contact cbea@uwyo.edu or bkirkla1@uwyo.edu.

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Executive Summary

The University of Wyoming's Center for Business and Economic Analysis (CBEA) partnered with the Wyoming Arts Alliance (WyAA) to identify gaps in the creative economy across Wyoming. Specifically, the CBEA administered a survey of Wyoming artists, arts organizations, arts-related businesses, and arts educators to better understand demographic characteristics of creative industries and barriers that threaten the sustainability of or hampered the growth of these industries within the State.

We collected data from 235 individual respondents across four primary categories, where 56 respondents completed surveys across multiple arts roles. Our total number of complete responses are summarized below in Table 1.

Category	Primary Responses	Secondary Responses	Total Responses
Individual Artists	83	29	112
Arts Organizations or Cultural Institutions	64	7	71
Arts Educators	57	11	68
Arts Businesses	31	9	40
Total	235	56	291

Table 1: Number of survey responses by primary and secondary arts categories

Survey responses were analyzed by category to determine broadly shared challenges across the state. When appropriate, responses were separated by county, arts disciplines, education types, organization types, and/or business types to highlight any meaningful differences in the barriers that each group reported facing. These barriers are summarized by respondent category and by barrier type below in Table 2. Minor barriers are cited by fewer than 33% of respondents in a category; moderate barriers are cited by between 33% and 66%; and significant barriers are cited by more than 66% of respondents. Because some barriers vary widely within specific groups, readers should consult the main text for a fuller discussion.

Arts Category	Minor Barriers	Moderate Barriers	Significant Barriers
Individual Artists	<ul style="list-style-type: none">Professional development	<ul style="list-style-type: none">Facilities & suppliesNon-financial external supportPublic funding	<ul style="list-style-type: none">MarketingRevenue
Arts Educators	<ul style="list-style-type: none">Professional development	<ul style="list-style-type: none">Facilities & suppliesMarketing & participation	<ul style="list-style-type: none">Public fundingRevenue

Arts Organizations & Cultural Institutions	<ul style="list-style-type: none"> • Non-financial external support 	<ul style="list-style-type: none"> • Facilities & supplies 	<ul style="list-style-type: none"> • Marketing • Public Funding • Private donations • Revenue • Employment & Volunteering
Arts-Related Businesses	<ul style="list-style-type: none"> • Non-financial external support • Employment 	<ul style="list-style-type: none"> • Facilities & supplies • Revenue 	<ul style="list-style-type: none"> • Marketing

Table 2: Summary of reported barriers to growth by respondent category and barrier type, classified as minor (<33%), moderate (33–66%), or significant (>66%) based on share of respondents citing the barrier.

Individual artists particularly struggle with marketing (81% of respondents), mostly through marketing costs and digital marketing skill gaps. They also struggle with generally low revenues and high rates of part time work with a small reliance on public grant funding.

Arts educators struggle with revenue and funding as well, with heavy freelance and community arts program reliance on public arts grants and unpredictable revenue. K-12 budgets are generally stable, but many fear budget cuts in the near future.

Arts organizations and cultural institutions face significant challenges with funding through heavily reliance on public funding and grants and insufficient or inconsistent private donation funding and earned income. Marketing challenges affect nearly all organizations. Employment is low because of lack of funding, and volunteer recruitment is a significant challenge.

Arts-related businesses face similar revenue-related challenges that affect their ability to increase employment or afford sufficient facilities. Marketing is the most frequently cited challenge among businesses. Despite this, general sentiments around business sustainability and future growth are overwhelmingly positive.

1. Introduction

In a previous report titled “The Scope and Economic Impact of Wyoming’s Arts and Culture Economy” the Center for Business and Economic Analysis (CBEA) in partnership with the Wyoming Arts Alliance (WyAA) quantified the scope and economic impact of the State’s creative sector (Holland et al., 2024).¹ Using Bureau of Economic Analysis, Lightcast, and American Community Survey data, the CBEA quantified the employment, labor income, value added, and output generated by the creative economy at the state and county level. Economic impact modeling demonstrated that the core arts and cultural economy supported around 2,737 jobs, nearly \$306 million in value added to the state’s economy, and approximately \$42 million in state and local tax revenue. In short, this report provided a broad-level overview of the importance of the creative sector in Wyoming.

¹ See <https://www.uwyo.edu/cbea/files/documents/impact-wyoming-arts-culture-economy-report.pdf>.

In this complimentary report, the CBEA focuses on collecting additional demographic information and identifying barriers to additional growth of the creative economy in Wyoming. To do so, the CBEA administered a statewide survey of creative economy artists, educators, organizations, leaders, and business owners. Respondents were asked questions about their role in the creative economy, perceptions about the economic climate of their respective work, important resources/policies that they rely on, and any potential barriers to maintaining or growing their arts production or business. This report presents summary responses on barriers to growth in the creative economy in Wyoming with the intention of highlighting broad-level, statewide average concerns and common challenges across a wide range of stakeholders.

2. Methodology

The survey was administered online using the Qualtrics platform. Respondents received a survey link accompanied by a description of its purpose in an email distributed by a WyAA representative. The survey was designed to take approximately 8–12 minutes to complete and remained open for a three-week period. A reminder email to complete the survey was sent after two weeks. All responses were anonymous.²

The target population of the survey was all members of the creative economy in Wyoming, with a particular focus on those involved with arts production. The CBEA targeted respondents from every county in Wyoming but excluded responses from nonresident artists that sold their art or performed in Wyoming. Potential respondents were identified through multiple sources including 1) all Wyoming Arts Council grant recipients, 2) arts-businesses, organizations, and cultural institutions identified by the Wyoming Innovation Partnerships (WIP) *Investing in Wyoming's Creative Economy* program, 3) all Wyoming Singer-Songwriter Competition participants, 4) all K-12 and higher education arts teachers, and 5) participants in WyAA Community Listening Sessions.³ A total of 1,479 email addresses were included in the contact list. In addition, email recipients were encouraged to share the survey link broadly with other members of the arts community in Wyoming that may have been missing in the original contact.

Respondents were asked to self-identify into four primary categories based on the number of hours per week they spend on arts-related work. The categories included individual artists, arts organizations and cultural institutions, arts educators, and arts-related businesses. Individual artists represent those that earn income from any arts production such as visual artists or musicians. Arts organizations and cultural institutions include nonprofit or public entities (e.g., museums, community arts centers, arts advocacy groups) that provide arts programming, preserve cultural heritage, or support artistic activity within Wyoming. Arts educators include both private and public sector arts teachers or programs. Arts-related businesses are those that operate for profit and engage in producing, distributing, or marketing creative goods and services.

² Arts organizations and cultural institutions were given the option to share the name of the organization where they work or to remain anonymous. This modification was used to detect multiple respondents from the same organization to prevent over-representation from a single entity.

³ As with most voluntary surveys, results may be subject to response biases, including self-selection bias and uneven representation across regions or creative disciplines. For example, respondents identified from WyAA Community Listening Session participants are likely heavily involved in the arts community or are particularly enthusiastic about, or dissatisfied with, the state of arts in their community. While WIP-identified businesses, arts organizations, and the educator list are relatively comprehensive, it is more difficult to capture smaller-scale artists or arts-adjacent community members consistently at a statewide level, especially for artists without LLCs. As a result, survey findings should be interpreted as indicative of the perspectives of engaged stakeholders rather than as fully representative of the entire core creative economy in Wyoming.

For example, for-profit performance venues, arts supply stores, and tattoo parlors fall within this category. Respondents were also given the option to identify a secondary arts-related category and complete the questionnaire associated with that category.

The survey included both closed- and open-ended questions appropriate for the primary category that the respondent selected. Most questions were multiple-choice, with additional short-answer and optional longer-form response opportunities. Respondents were asked to provide broad demographic information, identify their role in the creative economy, and share their perspectives on the economic climate of their work. Additional questions asked about the resources and policies they rely on, as well as the barriers that limit their ability to maintain or grow their creative production or business. Barrier-related questions explored issues involving employment or hiring, professional development opportunities, supplies and facilities, marketing, available business support programs, and public funding availability, among others.

Survey responses were collected and grouped into primary categories. Demographic questions were summarized by category and reported. Barrier-related questions were grouped broadly into themes (e.g., facility-related barriers, external support) and descriptive statistics are reported. These barriers were catered to the primary category and differ between categories. When appropriate, responses were compared descriptively across counties with differing levels of baseline creative production and support and/or across arts disciplines. Responses were weighted by the proportion of respondents of a given county or art discipline that chose a specific answer choice.⁴ Incomplete responses were dropped from the analysis, and responses from voluntary secondary category selection were treated as additional responses. No identifying information was collected, and all responses were reported in aggregated form.

The email requesting responses is found in Appendix A. The survey flow (i.e., the layout of the survey by categories) is shown in Appendix B. Appendix C presents the survey questions as seen by respondents.

3. Results

GENERAL PARTICIPATION

We received complete responses from 235 individuals, giving us a response rate of approximately 15.9%.⁵ Of the 235 complete responses, 56 individuals elected to complete an additional survey associated with their secondary arts category. We received 83 primary and 29 secondary responses from Individual Artists, 64 primary and 7 secondary responses from Arts Organizations or Cultural Institutions, 57 primary and 11 secondary responses from Arts Educators, and 31 primary and 9 secondary responses from Arts Businesses. These values are summarized in Table 3 below.

⁴ Insufficient sample sizes limit the usefulness of statistical inference in determining heterogeneity in responses between groups (e.g., between counties or between arts disciplines). Descriptive analysis is used to compare groups, but any conclusions about between group differences should be interpreted with caution.

⁵ Email recipients were asked to share the link among their community, so the total number of individuals receiving a survey link is unknown. Therefore, 15.9% is an upper-bound estimate on the total response rate.

Category	Primary Responses	Secondary Responses	Total Responses
Individual Artists	83	29	112
Arts Organizations or Cultural Institutions	64	7	71
Arts Educators	57	11	68
Arts Businesses	31	9	40
Total	235	56	291

Table 3: Number of survey responses by primary and secondary arts categories

Of Wyoming's 23 counties, we received survey responses from participants who primarily work in 20. The distribution of responses generally mirrors the scale of arts and cultural production in each county, as measured by value added. The correlation coefficient between county-level value added and survey responses is 0.694, indicating a strong positive relationship. This relationship is intuitive: counties with larger creative economies tend to also have more employment, businesses, and arts-related organizations, thereby offering a greater pool of potential respondents.

Perhaps unsurprisingly, these measures are also closely tied to overall population. Larger counties like Laramie County (27 responses, 101,000 residents) and Natrona County (22 responses, 80,000 residents) show both sizeable populations and high levels of value added. However, a few counties stand out as exceptions. Teton County (23,000 residents), received the most responses (32) and has by far the highest value added in the state (\$139 million), reflecting its outsized role as a creative hub relative to its size. On the other end of the spectrum, several small or rural counties show minimal survey responses despite modest population bases. For example, Converse County, with nearly 14,000 residents, recorded only a single response. Platte, Crook, and Weston Counties produced no responses at all. Table 4 summarizes the number of responses, the value added by core creative economy industries, the value-added quantile, and the population for each county in Wyoming.⁶

County	Total Responses	Value Added (\$)	Value Added Quantile	Population (2024)
Teton County	32	139,169,012	Q4	23,232
Albany County	30	12,580,894	Q4	38,257
Laramie County	27	35,840,525	Q4	100,984
Natrona County	22	30,450,341	Q4	79,941
Park County	21	26,068,604	Q4	30,735
Fremont County	15	10,680,228	Q3	39,815
Lincoln County	14	3,323,050	Q3	20,880
Sheridan County	14	20,966,639	Q4	32,519
Campbell County	9	5,718,614	Q3	47,498
Hot Springs County	9	1,723,678	Q2	4,661
Sweetwater County	8	2,814,596	Q3	41,249

⁶ Data on value added from <https://www.uwyo.edu/cbea/files/documents/impact-wyoming-arts-culture-economy-report.pdf>. Data on county populations from http://eadiw.state.wy.us/demog_data/County_Profile.html.

Washakie County	7	250,779	Q1	7,710
Carbon County	6	1,131,903	Q2	14,334
Johnson County	6	2,163,481	Q2	8,759
Sublette County	4	1,253,249	Q2	8,969
Big Horn County	3	608,876	Q1	12,018
Uinta County	3	1,630,035	Q2	20,745
Goshen County	2	2,928,688	Q3	12,642
Niobrara County	2	286,203	Q1	2,354
Converse County	1	199,497	Q1	13,809
Weston County	0	353,709	Q1	6,808
Platte County	0	813,789	Q2	8,546
Crook County	0	630,325	Q1	7,592

Table 4: Number of survey responses, core creative economy value added, value added quantiles, and populations for counties in Wyoming.

INDIVIDUAL ARTISTS

Demographic information

We collected demographic information from the 112 artist respondents. These data provide insight into broader trends within Wyoming's creative workforce and offer important context for understanding the barriers reported by respondents. Key demographic characteristics of the respondents are summarized in Table 5.

Theme	Key findings
Employment Status	80% self-employed; 63% part-time
Experience	58% with 10+ years of experience; 21% with less than 3 years
Primary Art Forms	Painting (42 respondents), Music (29), Drawing (24), Creative Writing (17) dominate; wide spread of representation across many activities
Income from Art	Income is modest for most, with 62 respondents (<\$10k), 25 (\$10–25k), 14 (\$25–50k), 4 (\$50–100k), 2 (\$100k+)
Sources of Income	Primary: Sale of work (54 respondents), Performances (24), Commissions (14); very limited reliance on grants (6) or royalties (1) as primary source of income. Secondary sources show more diversification (teaching, commissions, grants).
Formal Training	Self-taught (54 respondents), Short courses/workshops (42), Bachelor's degree (35), Master's degree (23); significant formal training but informal learning routes dominate.
Established business	Less than half of respondents have official LLC (44%); Most artists do not support additional part-time or full-time employees.

Table 5: Demographic characteristics of respondents self-identified as individual artists

Artist income lags well behind median individual earnings in Wyoming. Median full-time, year-round workers in the state earn \$56,292 a year (a sex-weighted average of male and female earnings) (Wyoming Economic Analysis Division, 2024). The full-time artists who responded to the survey reported a median income of only \$17,500. This income falls well below the estimated living wage in Wyoming of \$43,974 for adults with no children (Glasmeier & MIT, 2024). Earnings are, on average, supplemented by additional employment outside of the arts or through modest grant support.

As in many other industries, artist incomes tend to increase with years of experience, reflecting both productivity gains over time, increased name recognition and customer base, and the likelihood that individuals who are unable to sustain a viable career transition into other types of employment. Within the arts, there are also notable differences across disciplines. Survey results indicate that traditional crafts, creative writing, music, and theater generally offer the strongest earning potential, with median incomes exceeding those in other art forms. In contrast, artists in painting, drawing, graphic design, and sculpture reported lower central incomes but also showed wide variation, with several high-earning outliers. These outliers suggest that although median wages are low, there is potential for artists to achieve incomes at or above statewide averages.

Barriers

Professional Development

Key Takeaways:

- High participation in professional development reported.
- Some artists' lack of participation is due to shortage of local opportunities, knowledge of available opportunities, time conflicts, or transportation barriers.
- Approximately a quarter of respondents reported no desire to engage in additional professional development.

Participation in professional development related to arts production is relatively high, with 55.4% of respondents reporting engagement in some form of professional development or educational opportunities in the past 4–5 years. For those that did participate, the most common avenues for professional growth were workshops or short courses (80.3%), self-directed learning such as books or online tutorials (68.9%), and peer feedback groups or professional networks (49.2%). Other opportunities, including conferences, artist residencies, college courses, and apprenticeships, were cited but at notably lower levels, suggesting that more formal or resource-intensive opportunities may be less accessible to Wyoming artists.

Among artists who did not participate, the most common barriers reflected both limited availability and practical constraints. The leading reasons were lack of relevant opportunities in their area (47.1% of respondents) or a lack of awareness about existing opportunities (33.3%). These barriers were ubiquitous across counties, with respondents reporting lack of opportunities or awareness of existing opportunities across counties with a variety of population sizes and creative economy outputs. Many respondents also cited scheduling or time conflicts (35.2%) and travel or transportation barriers (33.3%). Finally, 23 respondents (45%) indicated that professional development was not a priority for their career at this time, suggesting that while many artists are eager to grow, a non-negligible group are more focused on sustaining their current practice or do not feel that professional development is a useful path toward growth. A breakdown of barriers to professional development participation is shown in Figure 1.

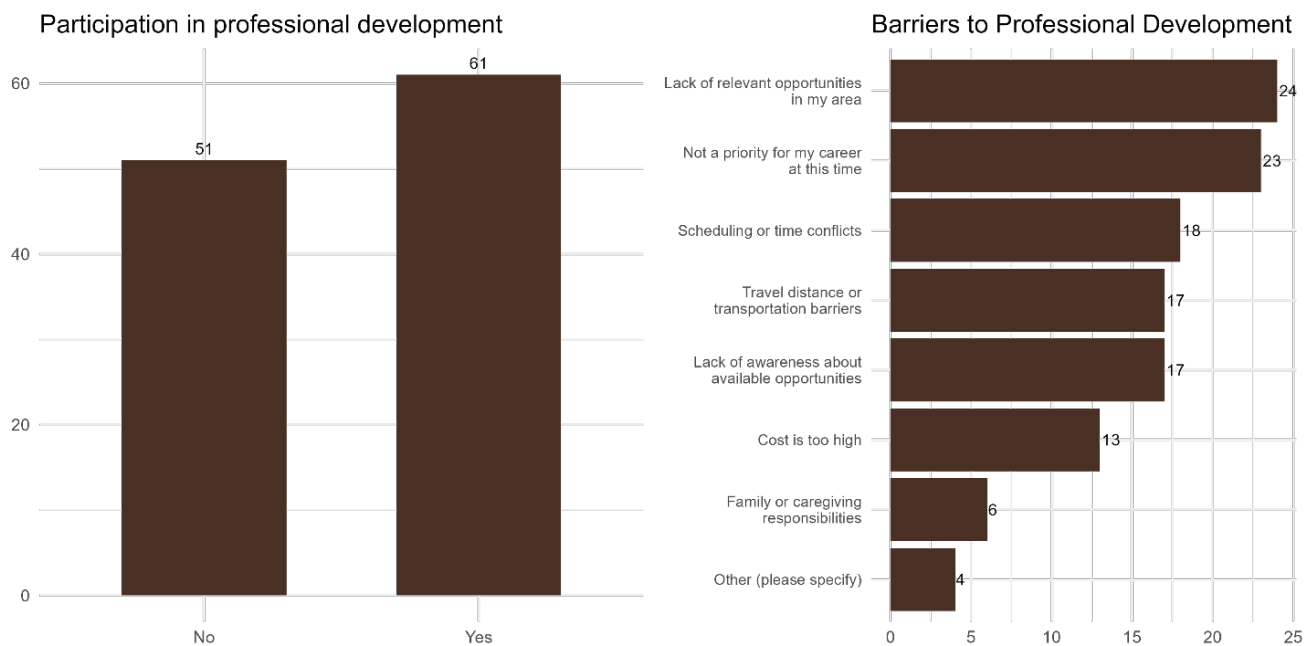


Figure 1: Participation of artists in professional development activities and reported barriers preventing participation (for those that did not participate), where multiple selections were allowed.

Taken together, these findings suggest that while many Wyoming artists actively pursue professional growth opportunities, their choices lean toward opportunities that are accessible and flexible. Participation in residencies, mentorship programs, and other structured initiatives appears to remain low, likely reflecting both limited availability within the state and limited visibility of opportunities that do exist. By contrast, artists often turn to decentralized or online resources such as self-directed learning or short courses which are more easily accessible and convenient in an otherwise rural state.

Facilities/Workspaces

Key Takeaways:

- Many artists report that they are satisfied with facility access.
- Some artists expressed interest in access to shared/co-op spaces as alternative to working from home and to increase collaboration/networking.
- Some general lack of performance venues across the state, especially in areas with high arts production, was reported.

Across disciplines, the overwhelming majority of responding artists reported working primarily from a home studio or office space, with 87.5% identifying this as their main workspace. This reliance on home-based facilities could be driven by demand for convenient and flexible workspaces, the lack of need for additional facilities, or by the lack of alternative dedicated arts facilities in local areas. When asked about workspaces they would like access but currently find unaffordable or unavailable in their area, nearly half of respondents (44.6%) expressed satisfaction with their current facilities. Among those who did identify gaps, the most common unmet need was for shared/co-op spaces (21.4%). This desire was consistent across a wide range of disciplines, including creative writing, drawing, graphic design, music, painting, photography, and pottery and consistent across all counties in Wyoming with large ranges in creative output. This response highlights potential demand for affordable workspaces outside of the home and to some degree, to foster

collaboration, networking, and shared resources among the arts community across the state. In other words, at least some respondents expressed a preference for working in shared spaces rather than exclusively in home studios or offices. Commercial studios emerged as the second most frequently cited need, particularly among photographers, musicians, and sculptors (i.e., fields that often require specialized equipment and infrastructure) and this gap appeared consistent statewide. Reported unavailable or unaffordable facilities are shown Figure 2.

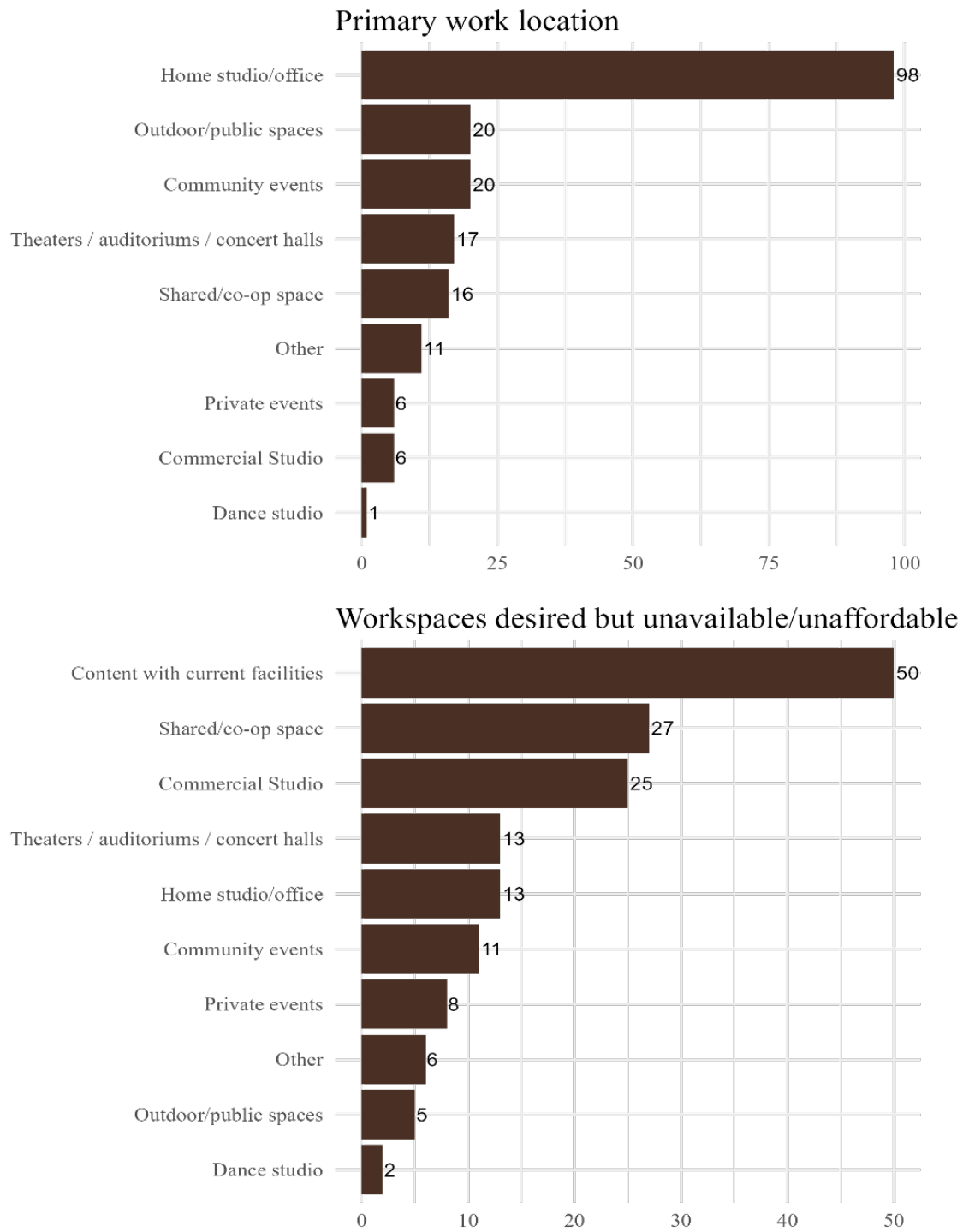


Figure 2: Reported unavailable or unaffordable spaces by individual artists, where up to three selections were allowed.

Performance-based artists such as dancers, actors, and musicians reported a more diverse set of work environments, often working at private events, community gatherings, outdoor/public venues, and other event-specific spaces. Perhaps unsurprisingly, these performance-based artists also pointed to the lack of theaters, auditoriums, and other dedicated performance venues as a challenge. These concerns were largely held by respondents from counties with high creative output (e.g., Teton, Albany, Park, and Fremont Counties). In counties with smaller populations and lower levels of arts output, such venues were not cited as necessary or lacking, which may reflect either perceptions of limited demand for performances in their local area or the adequacy of existing community spaces to meet the needs of a relatively small performance-based artist population.

Marketing/Sales

Key Takeaways:

- Artists heavily rely on both local, in-person sales and online sales.
- Marketing ability is restricted by costs and by knowledge of digital marketing, which both serve as a significant barrier to non-local sales.
- Some artists report limited local demand as one barrier to marketing and local sales.
- Some general need for enhanced networking and community awareness about arts-related events was reported.

Artists reported a diverse set of venues where they sell, exhibit, or perform their work. Local sales played a particularly significant role, with local art shows and community events (43.8% of respondents), local galleries (33%), and local performing centers (15%) serving as central platforms for generating revenue. In addition, several respondents highlighted non-traditional local venues such as breweries, bookstores, farmers markets, guest ranches, and even National Parks as important locales for reaching audiences. Online platforms were also widely used, with personal websites (45.5% respondents) representing the single most common sales venue, supplemented by other online platforms (23.2%), including Instagram and similar digital channels. In-person sales outside of Wyoming were less frequent. Most respondents reported relying on multiple channels of sales.

When asked about barriers to marketing their art, exhibits, and performances, the predominant barriers were financial: limited marketing budgets (45.5% of respondents) coupled with the high cost of paid advertising (24.1%). Technical barriers such as difficulty producing promotional materials (8%) or issues with website platforms (3.4%) were less significant, though lack of social-media or digital marketing expertise (28.6%) was often cited as a challenge in expanding sales beyond local communities. This expansion of non-local sales is important, as many respondents noted limited local demand for art (33%) as a barrier to growth. This limited local demand for art was especially pronounced in rural counties with less developed creative economy industries, though even the most developed creative economies in the State (e.g., Teton County, Laramie County) cited local demand as challenging as well. The cited lack of social-media or digital marketing experience was ubiquitous statewide. Lastly, networking-related barriers were raised by a smaller share of respondents, including the need for improved mailing lists (14.3%), better community platforms for marketing arts events (13.4%), and stronger media contacts (8%). Reported marketing barriers by frequency of reporting are shown in Figure 3.

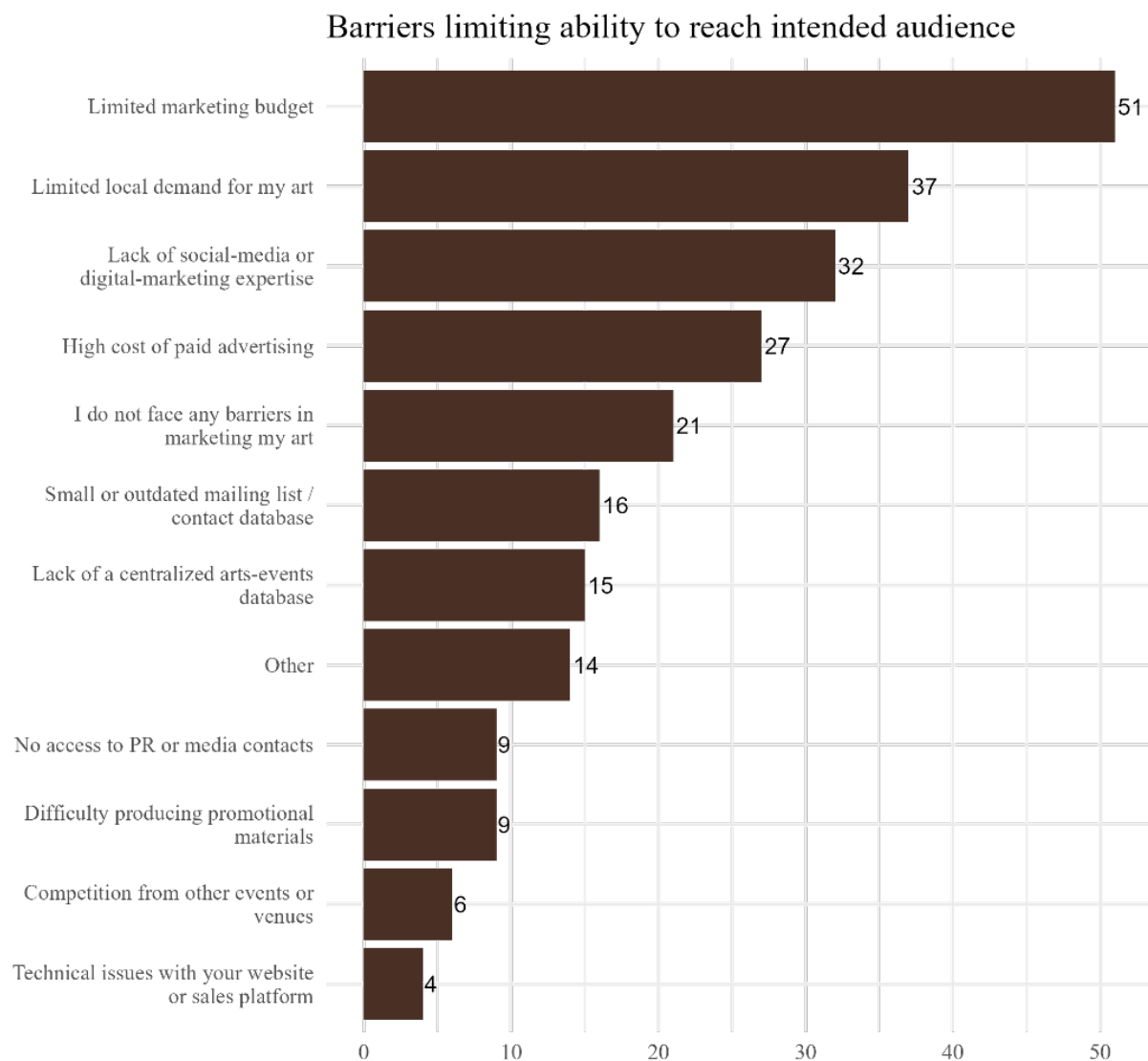


Figure 3: Reported marketing-related barriers for artists, where multiple selections were allowed.

External Support

Key Takeaways:

- Artists expressed greatest interest in programs aimed at networking/community building, marketing, and artist residencies.
- Less need for logistical support (legal issues, taxes, etc.) reported.
- Higher demand reported for external support in general in lower arts-output communities.

When asked about external support programs, the majority of artists (72.3%) reported some use for or demand for non-financial external support programs. Artists most often cited a use and need for networking/community building programs (42.9% of respondents), artist residencies (37.5%), and business mentorships and marketing assistance programs (33.9%). These areas reflect a strong interest in making connections, gaining visibility, and learning how to better promote and sustain their work. These results closely parallel

previously discussed marketing challenges such as limited marketing budgets, lack of digital marketing expertise, or need for expanded arts and advertising networks and were largely consistent across most arts disciplines. While some artists also expressed interest in assistance with administrative hurdles like legal help, tax workshops, grant writing, or healthcare, these were less of a priority compared to programs that build professional skills and market reach. Taken together, the responses suggest that artists most value support aimed at expanding audiences and arts networks more so than administrative tasks or logistics. Reported uses of or demand for support programs by response frequency are shown in Figure 4.

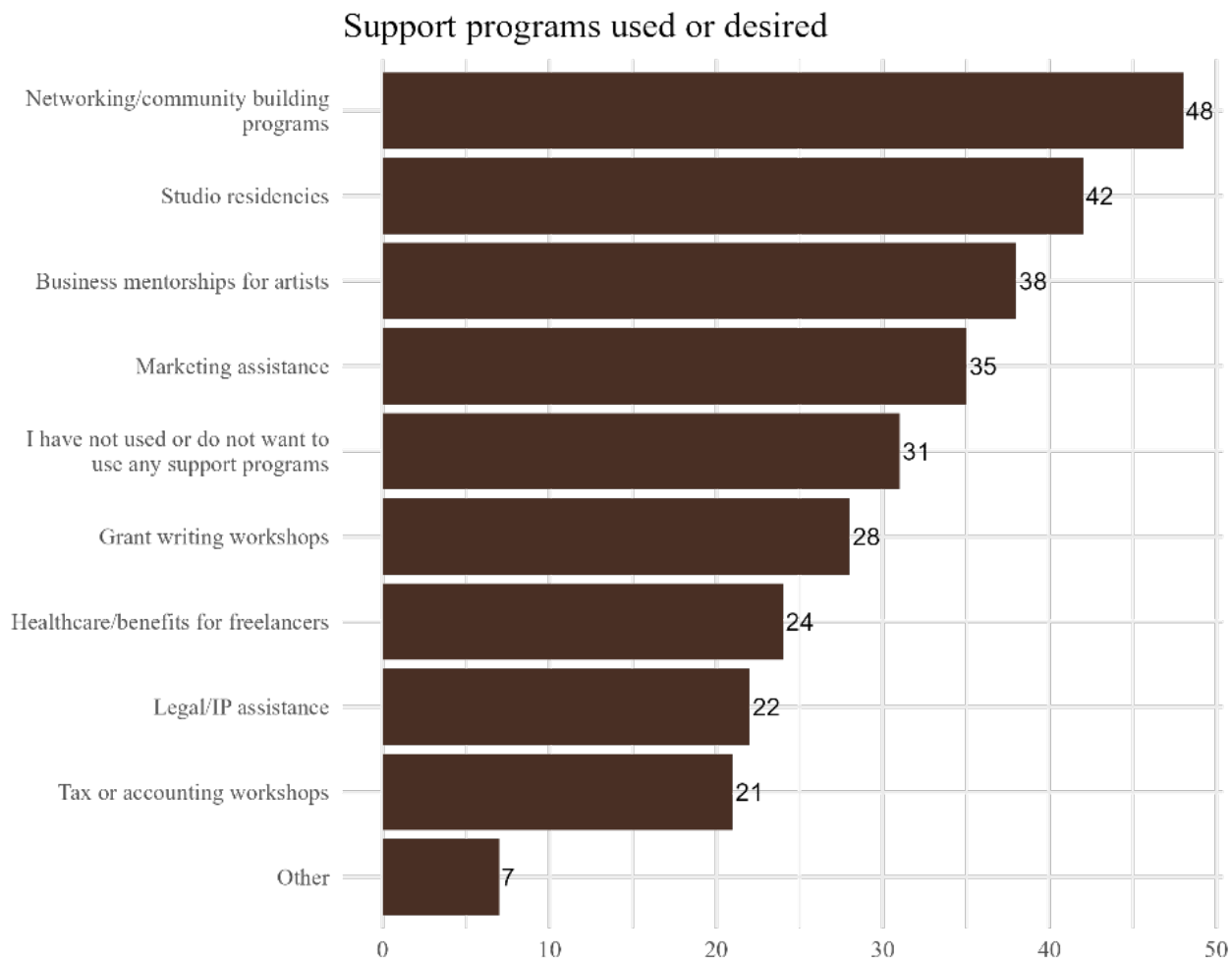


Figure 4: Reported external support programs used and/or needed by individual artists, where multiple selections were allowed.

Two important patterns emerge from the responses. First, interest in support programs of any type was higher in counties with lower creative output and comparatively lower in counties with the most established creative economies. This suggests that artists working in smaller or less art-rich communities may feel a greater need for external support to sustain or grow their work, especially regarding network building, residency access, and logistical help (i.e., tax assistance, healthcare benefits). Second, nearly a third of respondents (27.7%) reported that they had not used, nor did they want to use, any support programs. Though many artists are seeking opportunities for mentorship, residencies, or networking, a sizable share is either satisfied with their current situation or may not view formal support as essential.

External Funding

Key Takeaways:

- Many artists rely on public grant funding for arts production and professional development, though this reliance is modest as grants are typically small.

Of the 112 artist respondents, nearly half (48.2%) had applied for some form of external funding, including public arts grants, private grants, crowdfunding, or sponsorships. Public arts grants represented the most common source of applications. Notably, 47 respondents reported receiving funding from the Wyoming Arts Council (WAC) or Wyoming Humanities Council (WHC). Award sizes varied substantially, ranging from \$300 to \$40,000, with a median award of \$3,000. These funds were most often used to support professional development (53% of recipients) and visual art production (36.2%), though smaller shares were directed toward performance art, music production, marketing, and traveling exhibits. Only six artists in the sample applied but did not receive funding, while a majority (59 respondents) reported never applying for WAC or WHC support. Reported uses of external grant funding by response frequency are shown in Figure 5.

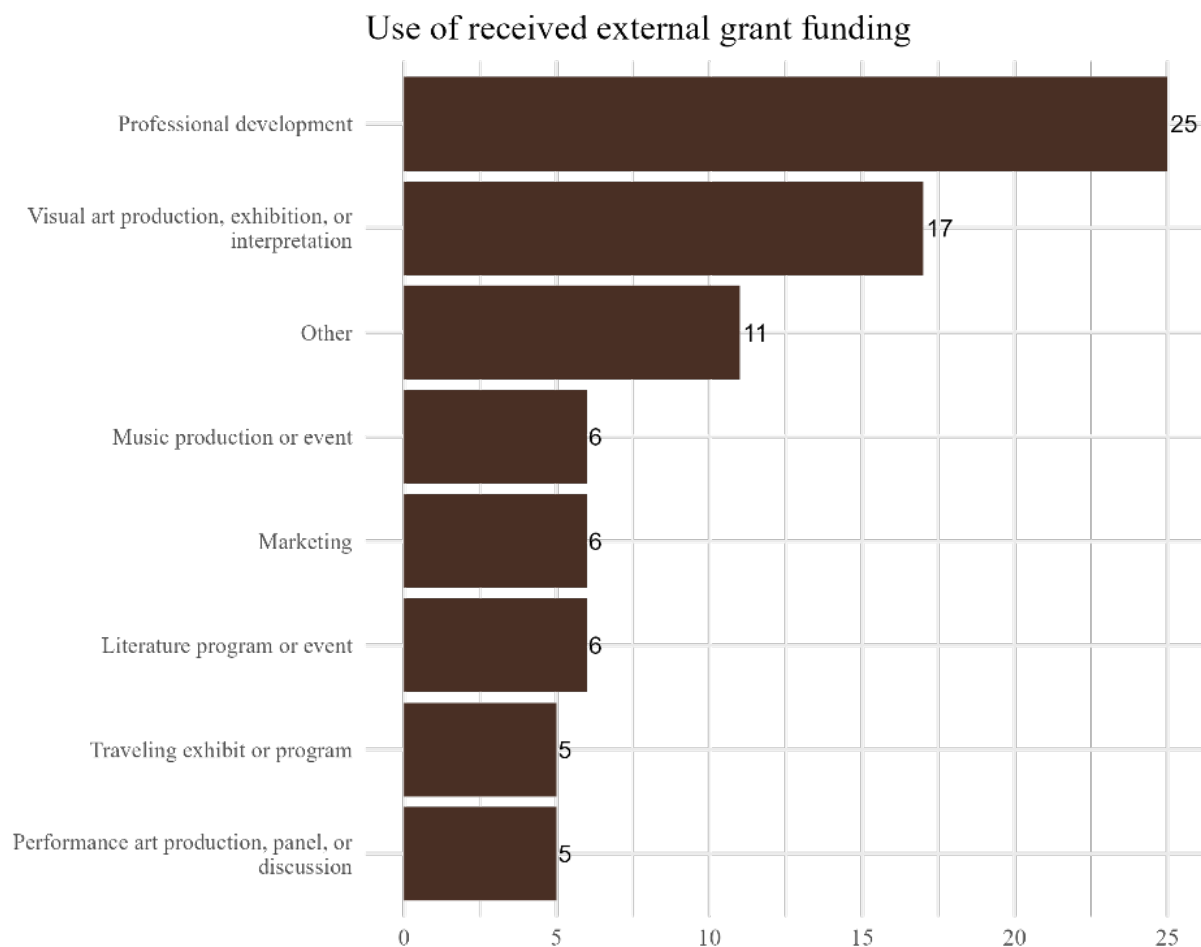


Figure 5: Reported use of WAC or WHC grant funding, where multiple selections were allowed.

When asked about the share of their total arts-related revenue attributable to public grant funding, artists that received grant support reported values ranging from 0% to 90%, with a median of 10% and a mean of 25.3%. These statistics demonstrate that while grant funding plays an important and sometimes substantial role in supporting artists' livelihoods, it generally supplements rather than replaces revenue generated through sales, performances, or commissions. In other words, public grants provide some supplemental financial stability and enhance output through direct arts production and indirectly through professional development opportunities, but they remain a small part of a broader, diverse portfolio of income sources that range from sales and performances to supplemental income outside of the arts. These grant funding percentages of revenue are relatively consistent across counties in Wyoming with differing levels of arts output.

ARTS EDUCATORS

Demographic information

We collected demographic information from 68 respondents self-identified as arts educators. These data provide insight into broader trends within Wyoming's private and public-sector arts education workforce and offer important context for understanding the barriers reported by respondents. Key demographic characteristics of the respondents are summarized in Table 6.

Theme	Key Findings
Primary Work Setting	Majority in K–12 education (49%); also higher education (21%), freelance/independent instructors (22%), community arts programs (4%), among others
Weekly Hours	Mostly full-time employees; 30+ hours/week (68%); some part-time work of 30 or fewer hours a week (32%).
Experience in Arts Education	Mostly very experienced: 38 respondents with 16+ years, 15 with 11–15 years, 8 with 6–10 years, 7 with 3–5 years; none with <2 years.
Training Background	Most common: learned experience (62 respondents) and classes/workshops (61); also bachelor's degrees (44), certifications (42), master's degrees (32), apprenticeships (31), associate degrees (20), and doctorates (3)
Compensation Type	Majority on fixed annual salaries (69%); others paid hourly (29%) or unpaid/volunteer (1%).
Income	Hourly instructors earn the equivalent of ~\$34,500k at 12 hours/week (median \$57.50/hr), while most salaried educators fall between \$50k–\$99k annually; generally middle income

Table 6: Demographic characteristics of survey respondents that self-identified as arts educators

Our sample consists of mostly highly experienced, full-time K-12 or higher education educators. There is some representation from independent/freelance educators as well as part-time educators. Most educators in our sample have received some sort of formal arts or educational training (i.e., a bachelor's degree or higher).

Median full-time, year-round workers in the state earn \$56,292 a year (a sex-weighted average of male and female earnings) (Wyoming Economic Analysis Division, 2024). Salaried educators in our sample generally make between \$50,000 - \$100,000, with over 81% of salaried respondents falling within this income range.

For the most part, high tenure salaried arts educators earn at or above the median wage in Wyoming and likely earn above the current statewide livable wage (Glasmeier & MIT, 2024). Part-time hourly employees on average earn higher hourly incomes (median of \$57.50 per hour) but work significantly fewer hours in each week (median of 12 hours). It is likely that independent/freelance educators are earning income from other sources alongside their classes.

Barriers

Professional Development and Curriculum Improvement

Key Takeaways:

- High participation in professional development was reported among educators.
- Educators highly support enhancing collaboration between educators and the arts community and additional training in new art techniques.

The large majority (82.4%) of arts educators have taken part in some sort of professional development activities within the last 4-5 years. Most of these activities consist of conferences, classes, or district-level professional development courses.

When asked about professional development opportunities that would be most valuable in improving curriculum and teaching, most arts educators expressed strong interest in professional development that connects them with peers in the arts community and expanding arts-based skills. The top priorities were opportunities to collaborate with other educators (63.2% of respondents), access to guest artists or visiting instructors (61.7%), and training in new art techniques or media (55.9%). Educators also emphasized the importance of showcasing student work in public settings (44.1%) and building partnerships with local arts organizations or cultural institutions (48.5%). Fewer respondents pointed to access to lesson plans and teaching resources (35.3%), training in integrating technology (29.4%), or mentorship from experienced educators (19.1%). Overall, the results suggest that arts educators value collaboration, exposure to new ideas and practices, and stronger connections between their teaching and the wider arts community. Reported useful forms of professional development and collaboration by response frequency are shown in Figure 6.

There are some notable differences between public educators (K-12 and higher education) and community or freelance instructors in the types of professional development they prioritize. While both groups valued collaboration with other artists and arts educators and training in new art techniques, public educators expressed stronger preferences for these opportunities compared to their independent counterparts. Freelance instructors, on the other hand, showed a greater interest in mentorship from experienced educators, a finding that aligns with their generally fewer years of experience in arts education relative to public educators.

Arts Supplies and Facilities

Key Takeaways:

- Art supply costs are not a significant barrier overall but can be biggest financial challenge for some.
- Some public educators report a lack of classroom specific tools and equipment, while freelance instructors report a lack of affordable or available classroom, recital, and performance space.

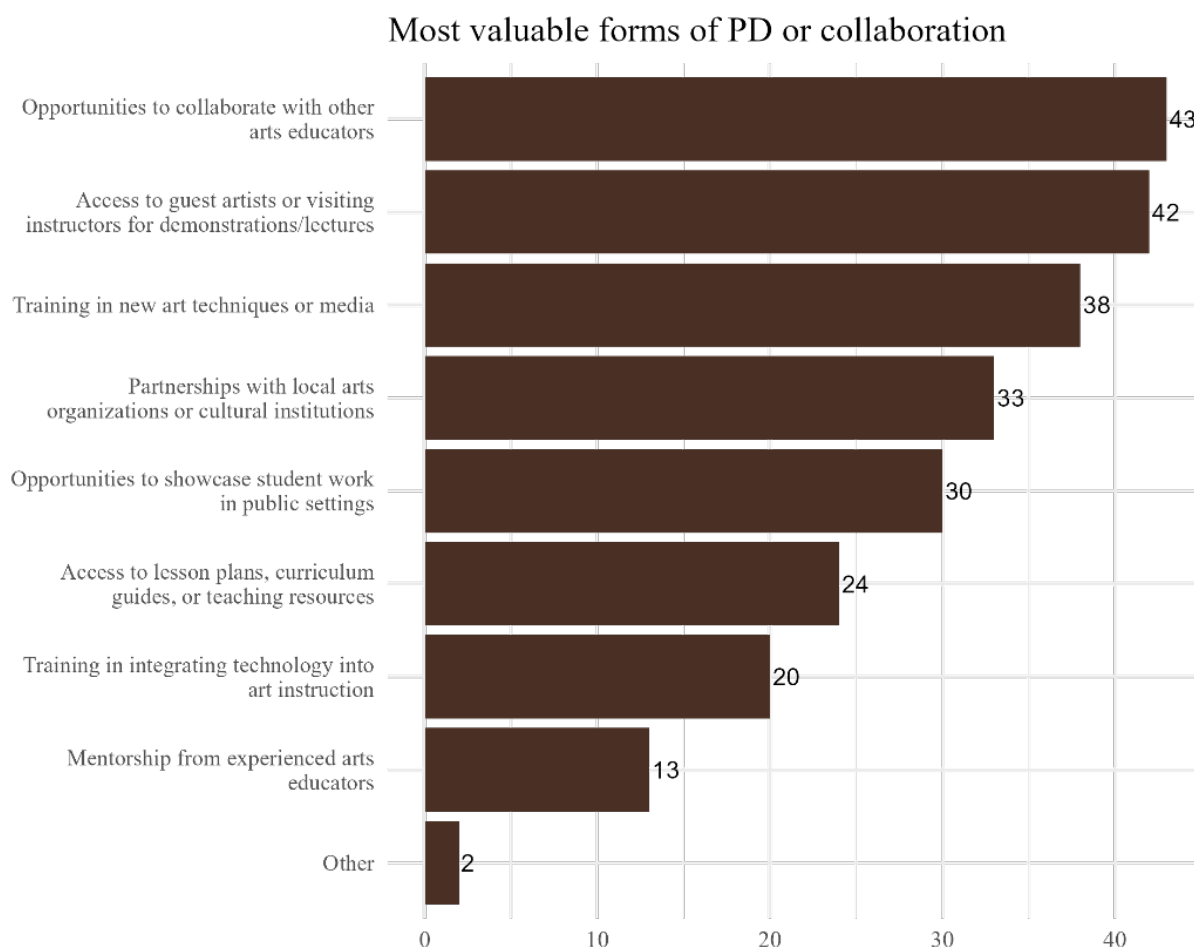


Figure 6: Most valuable forms of professional development or collaboration in improving arts curriculum, where multiple selections were allowed.

In general, the cost of arts supplies is dependent on class sizes, arts disciplines, and a program's budget. Most arts educators reported relatively modest annual budgets for art supplies, with the largest share falling in the \$2,500–\$4,999 range (20.6% of respondents), followed by \$1,000–\$2,499 (17.6%), \$500–\$999 (17.6%), and \$0–\$499 (16.2%). At the extremes, 3 educators each reported budgets of \$5,000–\$9,999 and \$10,000+. Overall, the median annual arts supply budget was \$1,750, while the mean was \$2,640, indicating a right-skewed distribution driven by a few high-budget respondents. Breaking this down by role, public educators reported a median of \$1,750 and a mean of \$2,511, while freelance and independent instructors reported a much lower median of \$750 but a higher mean of \$3,058, reflecting greater overall variation among freelance instructors.

Most respondents reported that securing funding for art supplies was a neutral or mixed experience. The majority (54.4%) said it was neither easy nor difficult, while 22.1% described it as somewhat difficult and 5.8% as extremely difficult. On the other end, 14.7% found it somewhat easy, and only 2.9% reported it was extremely easy. The proportion of educators that reported difficulties in funding was relatively even across public educators and freelance educators. Overall, these results suggest that while supplies-related barriers are not an overwhelming issue, some educators do face at least some difficulty with securing funding. Reported ease of securing arts funding by number of respondents is shown in Figure 7.

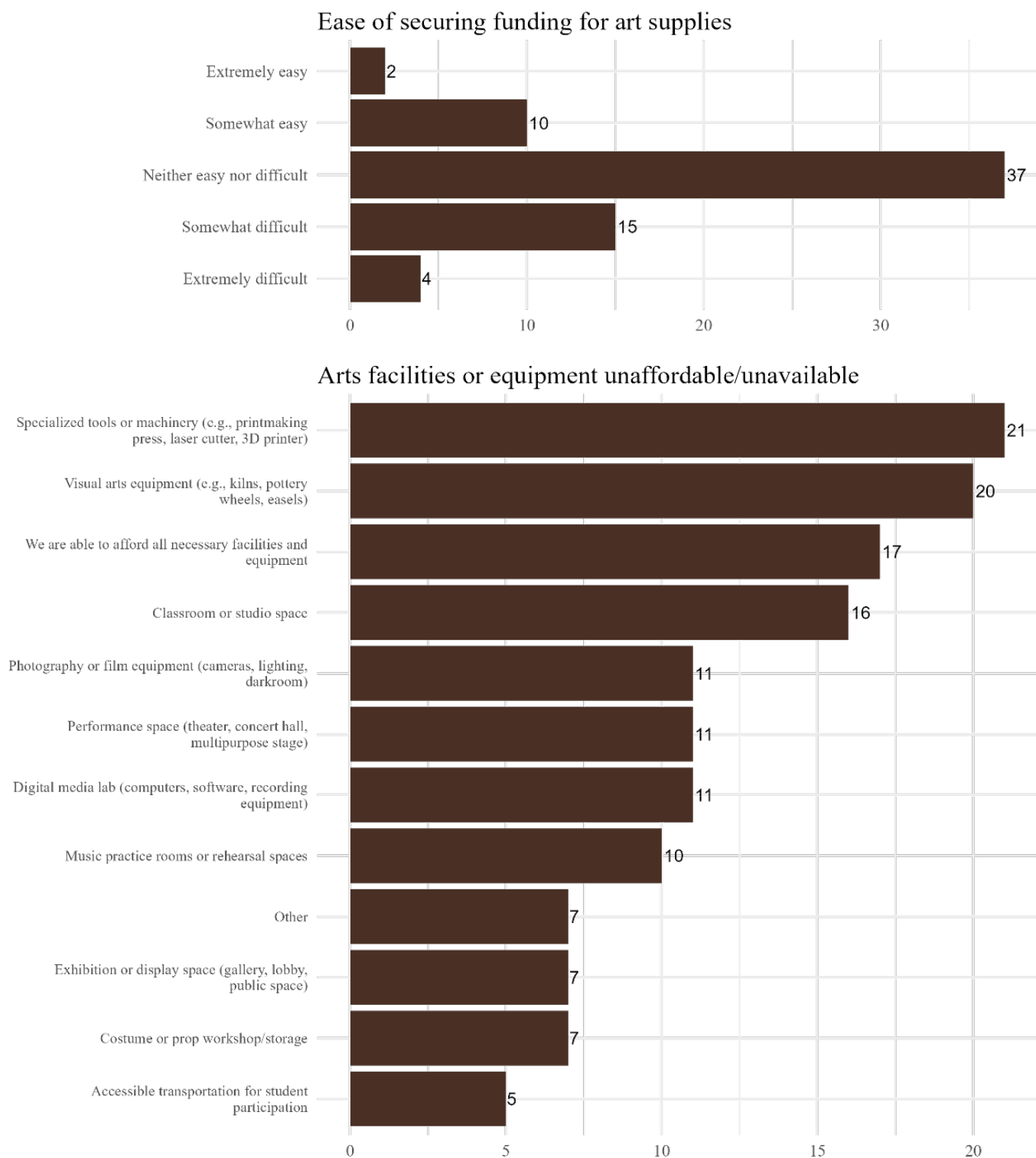


Figure 7: Ease of securing arts supplies and facilities that are unaffordable/unavailable (multiple selections allowed) as reported by arts educators.

When asked about facility or equipment availability and affordability, the most frequently cited gaps were in specialized tools and machinery (e.g., printmaking press) (31% of respondents), visual arts equipment (e.g., kilns, pottery wheels, easels) (29.4%), and general classroom or studio space (23.5%). A smaller share of educators pointed to performance space (16.2%), digital media labs (16.2%), photography/film equipment (16.2%), and music practice rooms (14.7%). Less commonly cited barriers included exhibition/display space (10.3%), costume or prop storage/workshops (10.3%), and accessible transportation for students (7.4%). A reported 25% of respondents experienced no difficulties in accessing facilities. Reported facility and equipment barriers by response frequency are shown in Figure 7.

These facility needs also varied by role. Public educators most often highlighted shortages in visual arts equipment and specialized tools or machinery, which could be used to provide a more varied and in-depth arts education within the classroom. In contrast, freelance and independent instructors were more likely to emphasize access to classroom or studio space, as well as music practice rooms and performance venues. These gaps highlight a greater reliance of freelance educators on flexible or community-based facilities rather than permanent infrastructure like public school classrooms.

Marketing and Class Participation

Key Takeaways:

- Participation costs and scheduling conflicts are the biggest barriers to participation outside of K-12 education.
- Freelance and higher education programs struggle with marketing due to high marketing costs.
- K-12 remains largely insulated from participation concerns.

Of the 68 respondents, 36 (52.9%) reported that students pay a fee to participate in their program. The majority of the programs that reported no fee were K-12 institutions, though we did receive responses from a handful of no-cost community arts programs, freelance programs, and higher education arts programs. The median fee across all programs was \$57.50, which could represent a per class fee or for participation in the entirety of the program. The most expensive arts programs were higher education arts programs, which intuitively matches with typical higher education tuition structures. The maximum reported program cost was \$4,830, which likely reflects combined per-credit hour costs of higher education arts training.

When asked about barriers that students or participants face in accessing arts programs, the most common challenges were scheduling conflicts with work, school, or other commitments (57.4% of respondents) and the cost of participation (47.1%). Other frequently cited barriers included competition from other activities or programs (38.2%) and limited awareness of the program or its offerings (33.8%). Smaller but still notable shares of educators pointed to transportation or travel distance (25.0%) and lack of support for the arts from family, peers, or the community (25.0%). Fewer respondents highlighted low interest or motivation among potential participants (20.6%), while 17.6% reported no barriers at all. Reported barriers to participation by response frequency are shown in Figure 8.

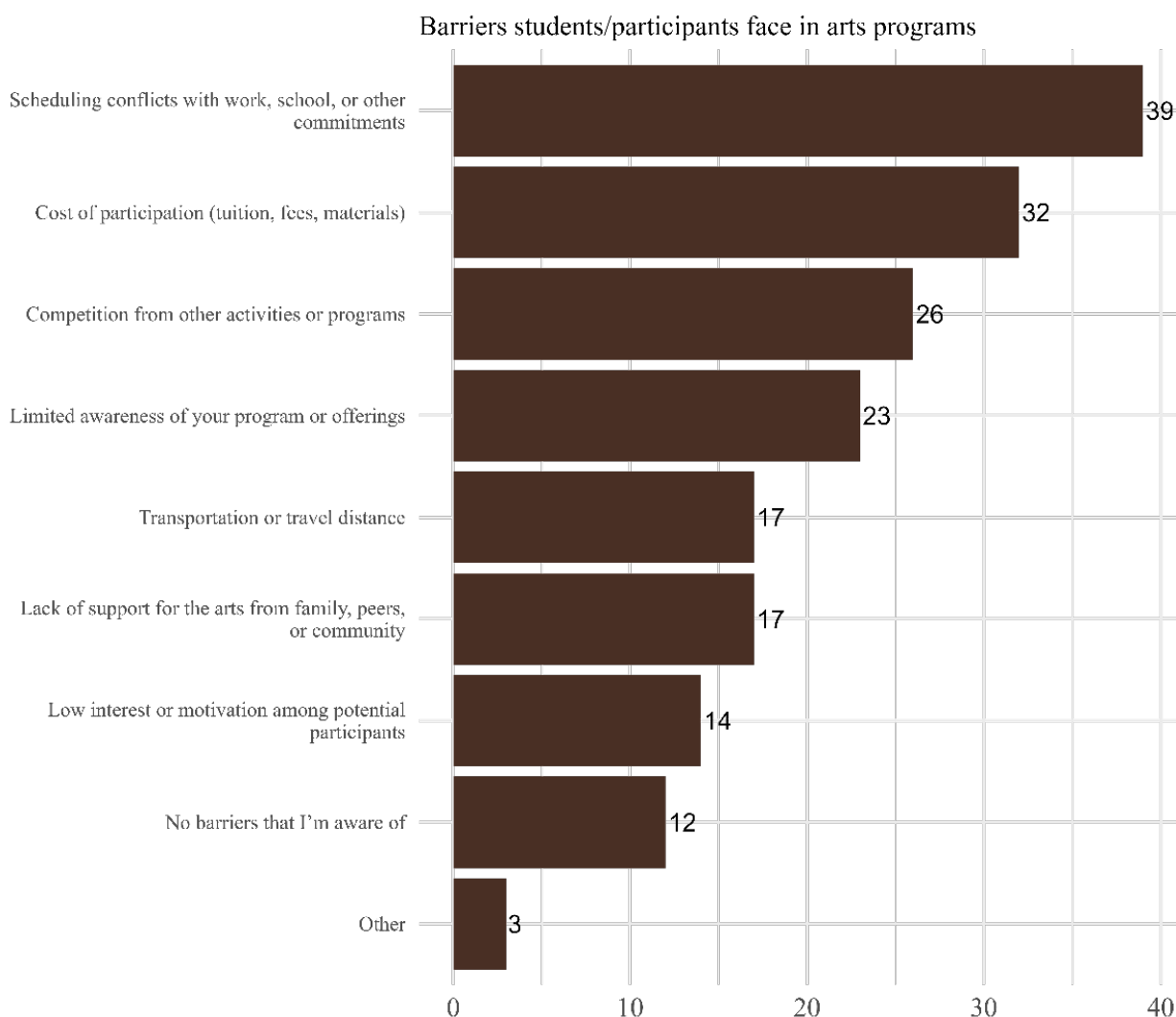


Figure 8: Reported barriers to participation in arts programs, where multiple selections were allowed.

Differences emerged between public and non-public programs. Scheduling conflicts, participation costs, and limited awareness were more significant barriers for community-based and freelance arts programs compared to K-12 settings. This distinction makes intuitive sense: public programs are often integrated into the school day and tied to core curriculum, whereas community and freelance programs compete for limited time and household resources as discretionary or extracurricular activities. Higher education frequently cited (71.4% of higher education respondents) cost of participation and scheduling conflicts as the main challenges in recruiting or retaining participants in their programs.

When asked about barriers to marketing their classes, workshops, or events, freelance artists most frequently cited a limited marketing budget (40% of freelance educators), a lack of digital-marketing expertise (33.3%), and lack of a centralized school or community events calendar (33.3%). Higher education educators echoed this lack of marketing budget, with 43.9% of higher education responses highlighting this challenge. By contrast, K-12 and higher education educators often noted internal constraints, such as lack of support or guidance from administrators (19.1%), rather than resource-based barriers. These responses from K-12 educators are in part driven by lack of need to market their core curriculum-based programs. Lastly, community arts program educators did not report any difficulties in marketing their programs. Reported marketing barriers across all non-K-12 respondents by response frequency are shown in Figure 9.

Altogether, freelance, higher education, and community arts programs face significant challenges in attracting and retaining participants, primarily related to the cost of attendance and scheduling constraints. For freelance programs, these participation challenges are compounded by marketing difficulties, particularly limited budgets, lack of digital-marketing expertise, and the absence of centralized community events platforms. Higher education programs also face limited marketing resources. In contrast, K–12 arts education is largely insulated from both participation and marketing challenges since programs are integrated into the school day and embedded within the core curriculum.

Funding

Key Takeaways:

- K-12 educators primarily rely on district budgets and cite equipment costs as their biggest financial concern. District budgets are adequate, but there is significant concern over potential near-term cuts.
- Higher education, community arts programs, and freelancers heavily rely on private and public grant funding.
- Freelancers and community programs cite significant challenges in uncertain revenue and public grant opportunities.
- Some higher education educators struggle with equipment costs.

Many report that funding is the biggest challenge in maintaining or growing arts program. Predictably, K-12 educators reported securing most of their budget through school or district budgets. However, a non-negligible number of K-12 educators (24.2%) supplemented their budget through private/NGO and public (local, state, or federal) arts grants. Parent Teacher Associations/Organizations also provided supplemental funding for some K-12 arts programs. When asked about the adequacy of their public K-12 budget for arts education, there was relatively significant variation in responses. 36.4% of respondents reported somewhat inadequate budgets, 15.2% reported neither adequate nor inadequate budgets, and 33.3% reported somewhat adequate budgets. A smaller share of respondents was at the extremes: 6.1% felt their budgets were extremely inadequate, while 9.1% reported them to be extremely adequate. On average, current budgets were sufficient. However, when asked about their confidence in the maintenance of current arts funding levels over the next 3-5 years, most K-12 educators (60.6%) were not confident, while 36.4% were somewhat confident. None of the respondents reported being very confident about the maintenance of current public funding for the arts.

Freelance instructors and community arts programs, apart from program participation fees, received supplemental financial support from private arts grants and fundraising (100% of community programs, 40% of freelance instructors) and public arts grants (66% of community programs, 40% of freelance instructors). Over 78% of higher education instructors also received additional support from public arts grants, and 29% received support from private/NGO arts grants.

When all types of educators were asked about their biggest financial challenges in growing or improving their arts education, responses reflected similar general trends. K-12 and higher education educators reported that equipment and supply costs (63.6% of K-12, 35.7% of higher education) were the biggest barrier, with staff funding (39.4% and 28.6%, respectively) and unpredictable state funding (42.4% and 28.6%) as important but less frequent concerns.

Freelance instructors reported a more dispersed set of challenges, with nearly half citing unpredictable revenue streams (46.7%), and large shares also naming facility costs, equipment costs, and limited grant access (40% each). Community arts programs almost universally pointed to staff funding and unstable public funding as their main barriers.

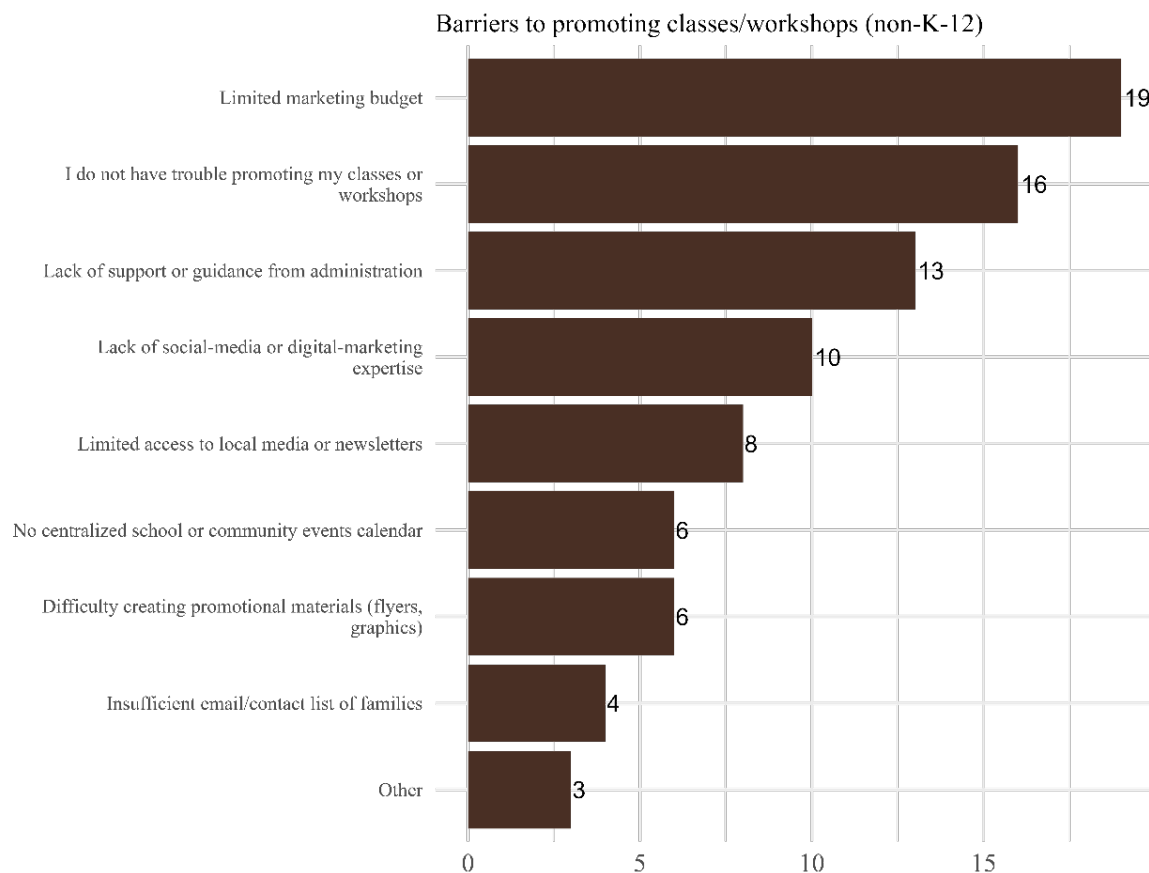


Figure 9: Marketing barriers as reported by all non-K-12 arts educators, where multiple selections were allowed.

Altogether, K-12 educators largely rely on school district budgets, making their largest financial challenges centered around equipment and supply costs and staff pay. There is shared concern that public financial support for arts will be reduced in the near future. Higher education educators reported similar concerns. Freelance instructors and community arts programs showed greater reliance on private and public arts grants and on participation in their programs. Unpredictable revenue and public funding were the most frequent financial challenges faced by these groups.

ARTS ORGANIZATIONS AND CULTURAL INSTITUTIONS

Demographic Information

We collected organization-level responses from 71 individuals that work for or are affiliated with 63 unique arts organizations and/or cultural institutions around the state. We focus on presenting all information at the organization level.⁷ These demographic data provide information on broader trends within Wyoming's creative sector, particularly for non-profit and government arts-related organizations. These demographic data also help to contextualize any barriers reported by these organizations. Key demographic characteristics of these organizations are summarized in Table 7.

⁷ In our sample, there are 8 organizations with two respondents each. We attempt to merge responses between respondents from the same organization. When not possible or responses are inconsistent with one another, we report the responses of the first (temporally) respondent. Across our sample, responses generally coincide within a given organization. Six respondents chose to remain anonymous, and we treat these responses as separate organizations.

Theme	Key Findings
Organization Type	Wide mix of entities: art museums, libraries, festivals, community art programs, galleries, performing arts centers, etc.
Art Forms Represented	Strong diversity: painting (32 organizations), music (28), dance (17), theater (18), history/culture (25), photography (25), sculpture (24), pottery (20), creative writing/poetry (36), among others
Staffing & Volunteers	Median staffing is small: 1 full-time, 1 part-time, 14 volunteers; some organizations with up to 60 full time employees
Visitors	Most organizations have visitors (47) with median visitation of 4,300 people annually
Legal Status	Mostly non-profit (74%), some government/public representation (18%), limited LLC representation
Memberships	Mostly organizations without memberships, with zero median members; Some organizations with up to 1,500 members

Table 7: Demographic characteristics of survey respondents that self-identified as representing arts organizations or cultural institutions.

It is important to note that many of these organizations conduct work across multiple categories of organization types and art forms. Stated missions of the organizations include:

- Presenting/hosting live performances
- Supporting educational opportunities
- Developing local arts talent
- Growing intercultural connections
- Historic and cultural preservation
- Providing spaces to enhance community connections
- Providing independent news, particularly to present community voices and opinions
- Economic development of downtown areas
- Encouraging lifelong learning through reading.

Barriers

Employment and Volunteering

Key Takeaways:

- Modest employment was reported across most organizations, but volunteer support is common.
- Compensation (44.4%) is the dominant hiring challenge, followed by housing costs (23.8%). Larger employers report compensation as their primary obstacle, while smaller organizations more often do not seek additional staff because of limited funding.
- Organizations face significant volunteer-related obstacles such as insufficient recruitment funding, low public awareness, and lack of a centralized volunteer database.

Employment across the responding organizations was generally modest, with a median of 1 full-time staff and 1 part-time staff member across all organizations. Eight of the organizations had 6 or more full time staff, and 15 of the organizations had 6 or more part time staff. The maximum number of staff for any organization in our sample was 20 full-time staff and 60 part-time staff. In terms of volunteers, responding organizations had a median of 14 volunteers, where every organization but one had some sort of volunteer assistant. Of the 38 organizations that track volunteer hours, the estimated median number of annual volunteer hours was 343.

Recruiting and retention challenges center overwhelmingly on compensation (both pay and benefits) and were cited by 44.4% of respondents. Housing costs and availability followed at 23.8%, while commuting times (11.1%), limited available hours (7.9%), and lack of professional development opportunities (3.2%) were mentioned far less often. Roughly one-quarter of responding organizations (25.4%) reported no hiring difficulties, and 22.2% said they had not sought additional employees in recent years. A few respondents noted a desire to expand staffing but described current costs as prohibitive. High employee operations more frequently cited compensation-related challenges (i.e., trying to hire and maintain employees but not being able to afford them) while low-employee operations were less likely to seek additional staff to begin with, at least partially driven by insufficient funding. These patterns were broadly consistent across organization types.

Given the prohibitive costs of employees, many organizations look toward recruiting volunteers but face a separate set of challenges in doing so. The most frequently cited challenges center around recruiting volunteers including insufficient funding for staff focused on recruitment (44.4% of respondents), low public awareness of volunteer opportunities (42.9%), relatedly, a lack of a centralized volunteer database (41.3%), and a limited outreach budget (38.1%). Though less frequently cited, there were some difficulties due to competition from other events (i.e., competition for a limited supply of potential volunteers) (30.2%), inadequate channels for promotion (12.7%), or transportation issues (11.1%). Notably, only 20.6% of organizations report no challenges with recruiting volunteers. Once again, these patterns were broadly consistent across organization types. Reported barriers to recruiting volunteers are shown in Figure 10.

Governance

Key Takeaways:

- Most organizations operate with a fully filled or partially filled board of directors.
- Board recruitment is the most frequently cited challenge among organizations.
- Some organizations struggle with board performance related to engaging/motivating board members, training and onboarding, and dealing with scheduling conflicts among board members.

Most respondents report operating with a fully filled board of directors (65.1% of organizations), while 25.4% maintain a partially filled board. A smaller share relies on an informal advisory group (6.34%) or has no board at all (3.2%).

When asked about challenges in identifying, onboarding, or retaining board members over the past two years, organizations most frequently cited difficulty finding qualified or willing candidates (42.9% of respondents). Other common issues include engaging or motivating current board members (34.9%), limited training or onboarding resources (28.6%), a limited applicant pool due to small community size (25.4%), and unclear roles and responsibilities (23.8%). Logistical barriers such as scheduling conflicts (20.6%) or low meeting attendance (20.6%) also play a role. A smaller number reported high turnover (6.3%). Notably, 27% of organizations indicated they faced no board-related challenges. It appears that these challenges are somewhat common across all organization types and involve both recruiting-related challenges and challenges around

board performance. Board performance-related challenges mainly center around engaging/motivating board members, training/onboarding. Reported challenges to recruiting and maintaining board members are shown in Figure 11.

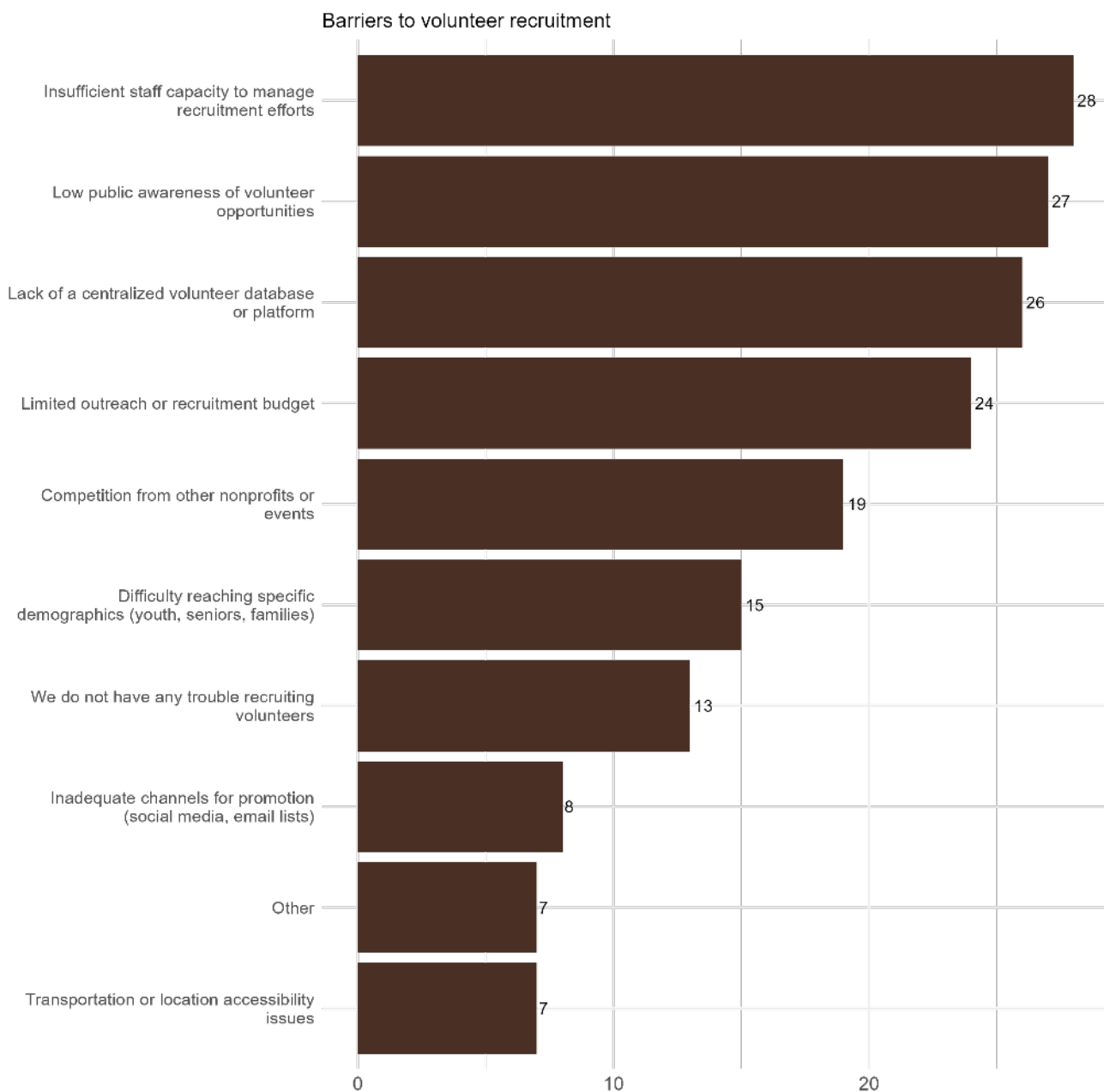


Figure 10: Reported barriers to recruiting volunteers among arts organizations, where multiple selections were allowed.

Facilities

Key Takeaways:

- Arts organizations work across a wide range of facility types including offices, galleries, public arts spaces, classrooms, warehouse facilities, performance venues, etc.

- Facility costs are ubiquitously challenging across all organizations, with 43% reporting moderate or major barriers.
- Community arts programs, museums, galleries, and performing-arts centers are especially burdened by facility expenses.

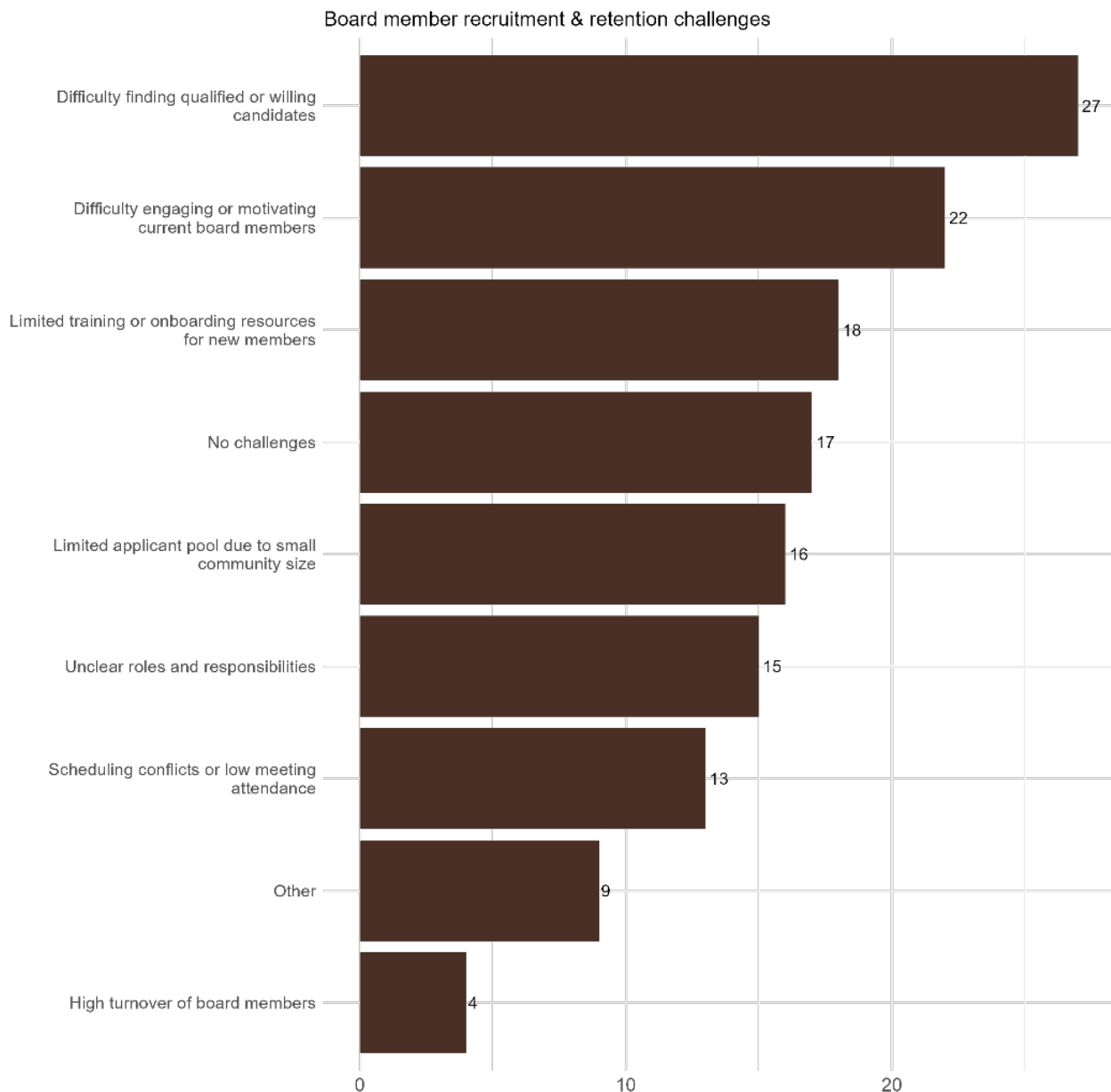


Figure 11: Reported barriers to finding and maintaining board members among arts organizations, where multiple selections were allowed.

Organizations reported using a wide variety of spaces to support their activities. Office space is the most common (46% of respondents), followed closely by gallery or exhibition halls (41.3%) and outdoor or public art spaces (39.7%). Many organizations also make use of classrooms or workshop spaces (36.5%) and storage or warehouse facilities for equipment or collections (36.5%). Performance venues remain important, with 31.7% organizations using a theater, auditorium, or recital hall. Smaller shares reported relying on private

studios or workshops (25.4%), shared/co-working or maker spaces (17.5%), or digital media labs/edit suites (7.9%). An additional 11 organizations mentioned other facilities including home offices, museums, libraries, conference halls, etc.

Facility costs are a constraint for many of these organizations. Of the 63 respondents, 30.2% report facility costs as a minor barrier (i.e., manageable but noticeable), 23.8% report it as a moderate barrier (i.e., impedes growth) and 19% report it as a major barrier that consumes most of the budget. Only 15.9% of organizations report facility costs as not a barrier, while 11.1% report that facility costs are not applicable to their situation. These results are shown in Figure 12. General facility cost concerns are particularly pronounced for performing arts centers, museums, and galleries. Community arts programs are the most likely to face major facility-cost challenges. General trends of facility affordability are also consistent across all organization sizes (as defined by total employment).

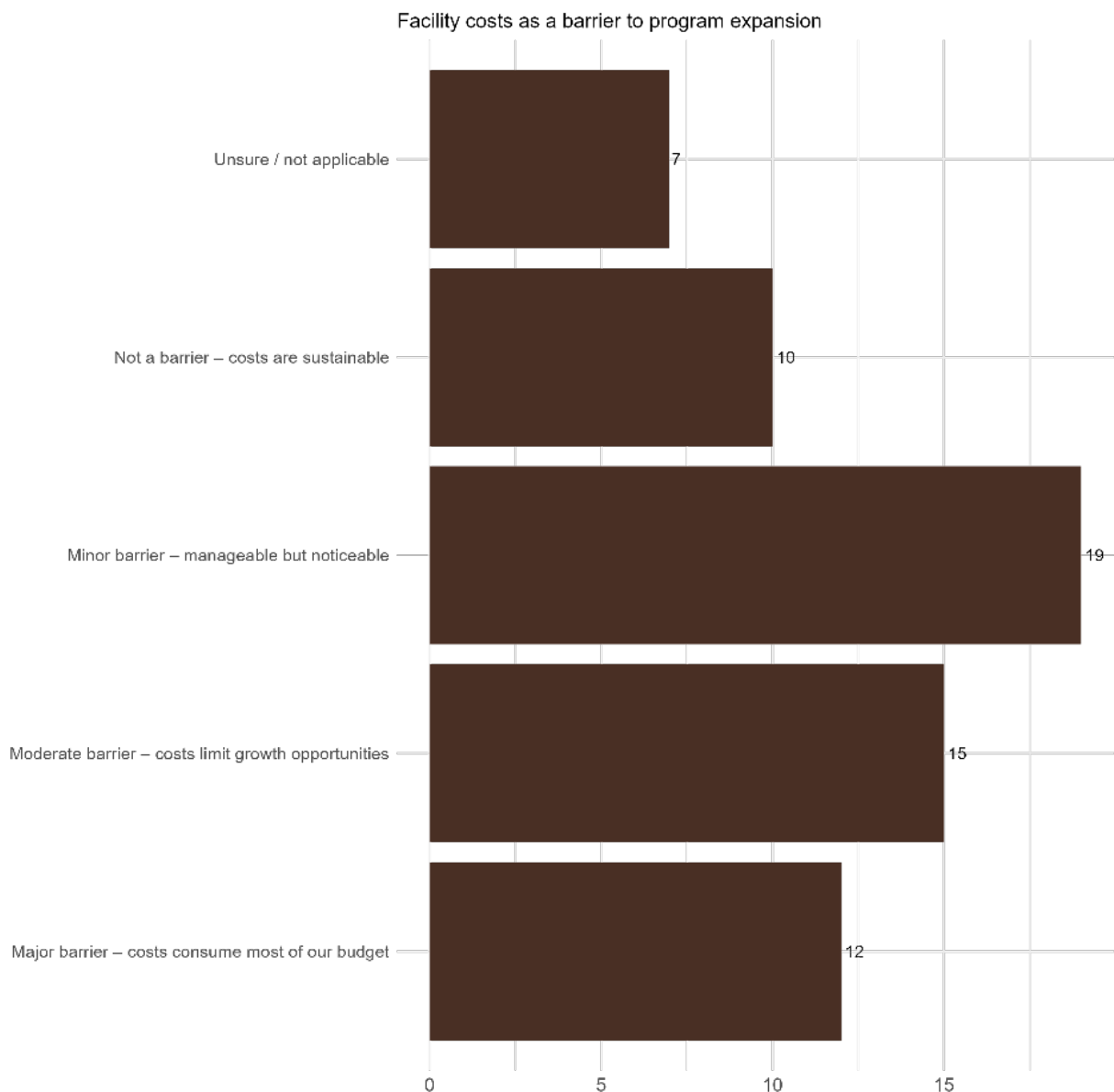


Figure 12: Reported facility costs as a barrier among arts organizations.

Funding

Key Takeaways:

- Given that most organizations are non-profits or government institutions, there is significant reliance on public funding and private donations.
- A majority of respondents see funding as the single greatest challenge they face in maintaining current programs and services.
- Insufficient private donations, low public funding and grants, and limited earned income pose the largest financial challenges.
- Nearly every organization faces obstacles to reaching new audiences: limited marketing budgets (73%) and high advertising costs (60%) lead the list, while outdated contact lists, competition from other events, and gaps in digital-marketing skills further limit engagement and earned-income potential.

Across all organization types, public funding (i.e., local, state, federal, and grant support) remains the primary revenue stream, with a median share of 20% of total budgets. Only art galleries (12.5% of total budget) and arts education programs (5%) fall below that threshold, making them the least dependent on public grant funding. Private donations rank second, supplying a median 10% of revenue and playing an especially important role for arts educators, community art programs, and gallery owners, though private donations are a top three source for every group. Earned income (e.g., from ticket sales, rentals, merchandise) follows with a median of 7% and is particularly significant for gallery owners and performing-arts centers. Despite these median values, funding patterns vary widely among individual organizations. For example, one organization reports 60% of its budget from membership fees, another derives 90% from private donations, and some rely entirely (100%) on public funding. Even with this diversity, the sector is broadly diversified in its revenue sources. More than 90% of organizations draw on three or more distinct revenue sources to sustain their operations.

When asked about the largest financial barriers that hinder abilities to expand services, respondents most frequently cited insufficient private donation funding (60.3%), difficulty securing public grants or funding (52.3%), and limited earned income (50.8%). Despite these sources of revenue being heavily relied upon, there are shared sentiments that acquiring that funding is difficult or that total funding amounts fall short of needs. Rising facility, utility, and insurance costs (42.9%) and reliance on seasonal or unpredictable revenue (29%) add additional strain to budgets. Only 7.9% of responding organizations cite no financial barriers. Reported financial barriers by response frequency are shown in Figure 13.

Earned income, private donations, and general engagement could be increased by improvements in outreach. When asked about barriers to reaching new audiences, nearly all organizations mentioned some sort of obstacle (96.8% of respondents). Limited marketing budgets are the most common challenge (73%), followed by the high cost of paid advertising (60.3%). Networking/outreach capacity issues also play a role: small or outdated mailing lists (30.1%) and a lack of a centralized arts-events database (28.6%) were each cited by roughly a third of respondents. Competition from other events or venues (30.2%) also challenged a non-zero number of responding organizations. Lastly, skill and resource gaps include limited social-media or digital-marketing expertise (20.6%), difficulty producing promotional materials (15.9%), and technical issues with websites or sales platforms (15.9%). These patterns were largely consistent across all organization types. Barriers to marketing by response frequency are shown in Figure 14.

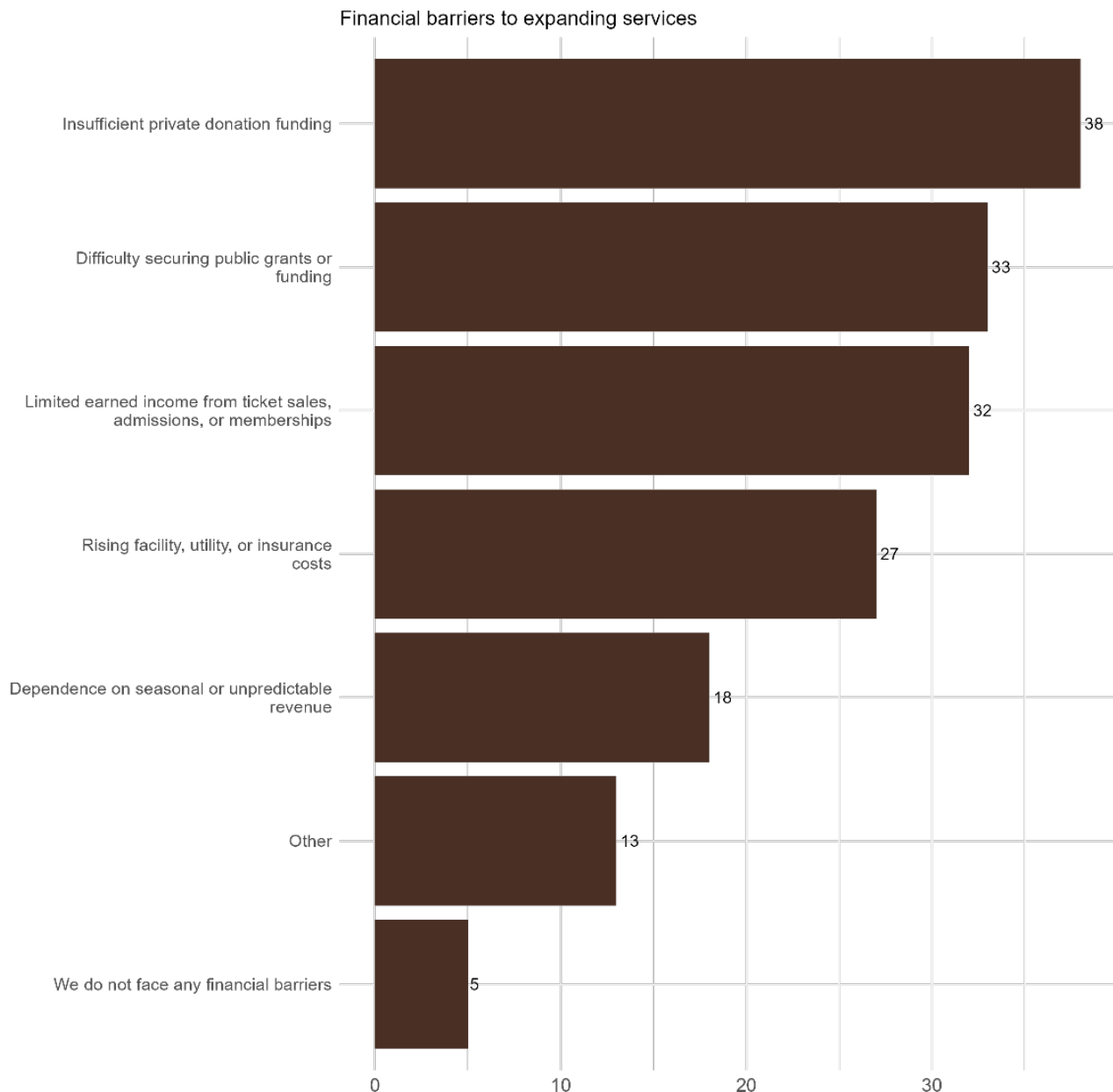


Figure 13: Reported financial barriers that most hinder ability to expand operations of responding arts organizations, where multiple selections were allowed.

External Support

Key Takeaways:

- Given respondents are predominantly non-profit organizations, there is heavily reliance on external financial support, mostly from local and state organizations.
- Non-financial help such as professional development, networking opportunities, and mentorship is also valued, though reported by a smaller share of respondents compared with direct funding.

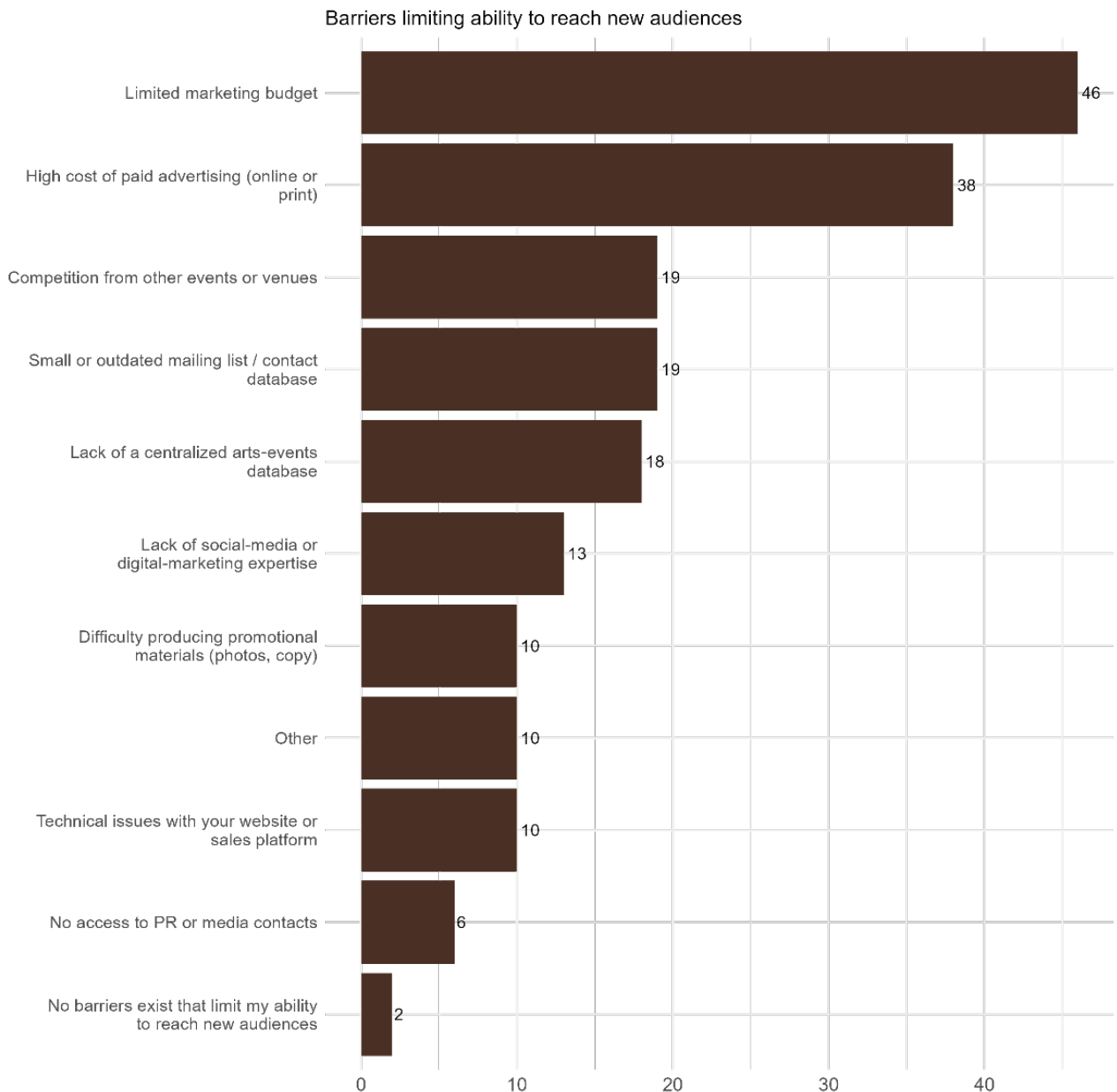


Figure 14: Reported marketing/engagement barriers among arts organizations, where multiple selections were allowed.

When asked which outside organizations have provided assistance, respondents most often turned to statewide and local cultural or economic development resources. The most cited organizations were the Wyoming Arts Council (80.9%), the Wyoming Nonprofit Network (57.1%), the Wyoming Humanities Council (52.4%), the Wyoming Arts Alliance (50.8%), and Local Chambers of Commerce (50.8%). Federal sources were less often used, though the National Endowment for the Arts was utilized by 42.8% of respondents. Most organizations relied on multiple sources of external support with 63.5% of respondents utilizing 3 or more support organizations and 34.9% of respondents utilizing 5 or more.

Among respondents who described how external resources were most helpful, the majority of respondents highlighted grant funding (63.2%). A smaller share of respondents reported receiving assistance in the form

of professional development (15.8%), networking/community building (15.8%), and general guidance/mentorship (15.8%). Some organizations did report receiving event support, administrative support, resource sharing, and marketing assistance as well, though these were markedly less of a priority or less widely available.

ARTS-RELATED BUSINESSES

Demographic Information

We collected demographic information from 40 respondents representing arts-related businesses. These data provide insight into broader trends within Wyoming’s creative sector, particularly regarding small business operations. Importantly, these demographic characteristics help to contextualize any barriers reported by respondents. Key demographic characteristics of the respondents are summarized in Table 8.

Theme	Key Findings
Business Type	Mix of galleries (12 businesses), performance venues (9), art studios (11), retail establishments (10), graphic designers (5), production companies (4), among others
Years in Operation	Broad range of experience: many businesses have been operating for over 10 years, though newer start-ups (under 5 years old) also represented a notable share.
Business Size	Mostly small businesses, with the majority employing 1 or fewer staff; a handful reported mid-sized operations (10–50 part-time employees).
Annual Revenues	Majority of businesses with revenue < \$150k; Only 5 with >\$500k revenue.

Table 8: Demographic characteristics of survey respondents who self-identified as representing arts-related businesses.

By definition, all of the businesses that responded to the survey are considered small businesses by the U.S. Small Business Administration (SBA) by means of modest revenue and modest total employees (USSBA, 2023). These responses largely make sense, as 98.9% of Wyoming businesses are small businesses which employee approximately 65.1% of Wyoming employees. As a comparison, 45.9% of US employees work at small businesses.

Barriers:

Employment

Key Takeaways:

- Employment is modest in our sample, with little evidence of pressure to expand.
- Limited revenues likely constrain growth.
- When hiring challenges arise, compensation is the dominant issue, with housing availability also a notable factor in some regions.

The average business reported 2.3 part-time employees (median of 1) and 1 full-time employee (median of 0), with a maximum of 30 part-time and 6 full-time staff. Employment levels were fairly consistent across business types, though graphic design firms showed the highest median combined employment at 2 Full-Time Equivalent Employees. Nearly half of businesses (47.5%) had not sought new employees in the last 4–5 years, and among those that did, almost half (47.6%) reported no hiring barriers. For businesses that have sought

additional employment, compensation was the most frequently cited barrier (52.3%), followed by housing prices and availability (33.3%), with housing-related issues most commonly reported by Teton County-based businesses. Reported hiring challenges by response frequency are shown in Figure 15.

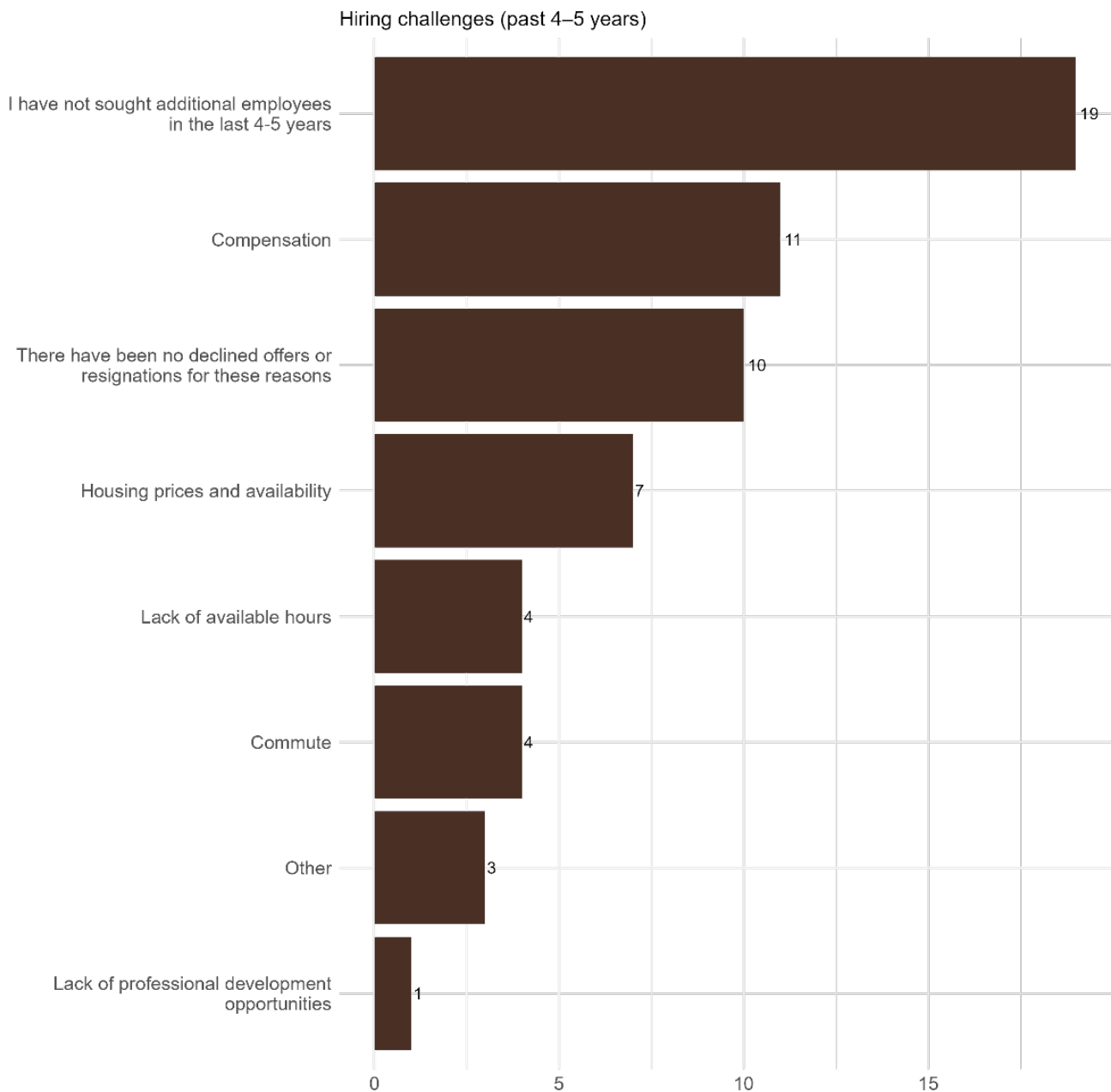


Figure 15: Reported hiring challenges in recruiting or maintaining employees, where multiple selections were allowed.

Facilities

Key Takeaways:

- Facility costs (rent or mortgage) and utility costs burden around half of responding businesses.
- Cost-related challenges are amplified by high levels of leasing.

Of the responding businesses, 35% report owning their facilities, 40% lease their facilities, and 17.5% work from home. For most business types, there is a relatively even split in owning vs. leasing. Most of the respondents that report working from home engage in live performance production or management, graphic design, or arts education. The choice to work from home is likely driven by desires for a flexible workspace, the cost of facilities, the availability of suitable facilities, and general need for additional space and equipment given the type of business.

The most frequently reported facility-related barriers for arts businesses were high rent or mortgage costs (45% of responses) and high utility or operating costs (42.5%). Rent/mortgage related barriers were common across all groups, but particularly prominent among arts education studios (82% of studios) and creative production (e.g., printmaking or fabrication) (50% of productions). High utility or operations costs were also common across business types, but there were particularly frequent concerns among photography businesses and creative productions. Other issues included insufficient space or layout limitations (25% of respondents), difficulty finding a suitable location (20%), and shared/co-working conflicts such as noise, scheduling, or security (15%). Notably, 11 respondents (27.5%) said they have not faced any facility-related challenges. Reported facility barriers by response frequency are shown in Figure 16.

Altogether, the survey reveals potential insecurities in facility access for Wyoming's arts-related businesses. Only about one-third own their space, while the rest lease or work from home, leaving many exposed to rising rents. Cost pressures are businesses' main concern. Nearly half of respondents face high rent or mortgage payments and similarly high utility or operating costs, with arts education studios and creative production businesses especially burdened. These facility cost-related problems are especially exacerbated by overall modest revenue by respondents.

Business Operations

Key Takeaways:

- Despite modest revenue, most businesses see themselves as sustainable and/or poised for growth, at least in the short term.
- Demand-related factors pose the biggest challenges.
- Technical knowledge, material costs, and financing-related challenges are infrequent.

As mentioned previously, the majority (60%) of responding businesses reported less than \$150k in total annual revenue in the last year. Among the 40 surveyed arts businesses, 22.5% reported annual revenues under \$25,000, 20% earned between \$25,000-\$50,000, 17.5% earned between \$50,000-\$150,000, 12.5% earned \$150,000-\$500,000, 7.5% earned between \$500,000-\$1,000,000, and only 5% exceeded \$1,000,000. The businesses in our sample are notably small in terms of both revenue and the number of employees.

Creative output is the dominant source of revenue: 40% identified sales of artwork or services as their primary funding source, followed by performance or ticketing revenue and tuition or class fees at 15% each, retail sales of supplies or clothing at 10%, grants or government funding and other sources (commissions, consulting, royalties) at 7.5% apiece, and donations or sponsorships at 5%. Of the businesses that host some sort of event, class, or exhibition each year, 32.5% host 1-5 events or classes, 17.5% host 6-30 events, 5% host 30-50, and 12.5% host more than 50 events annually. Approximately 15% of responding businesses do not host events.

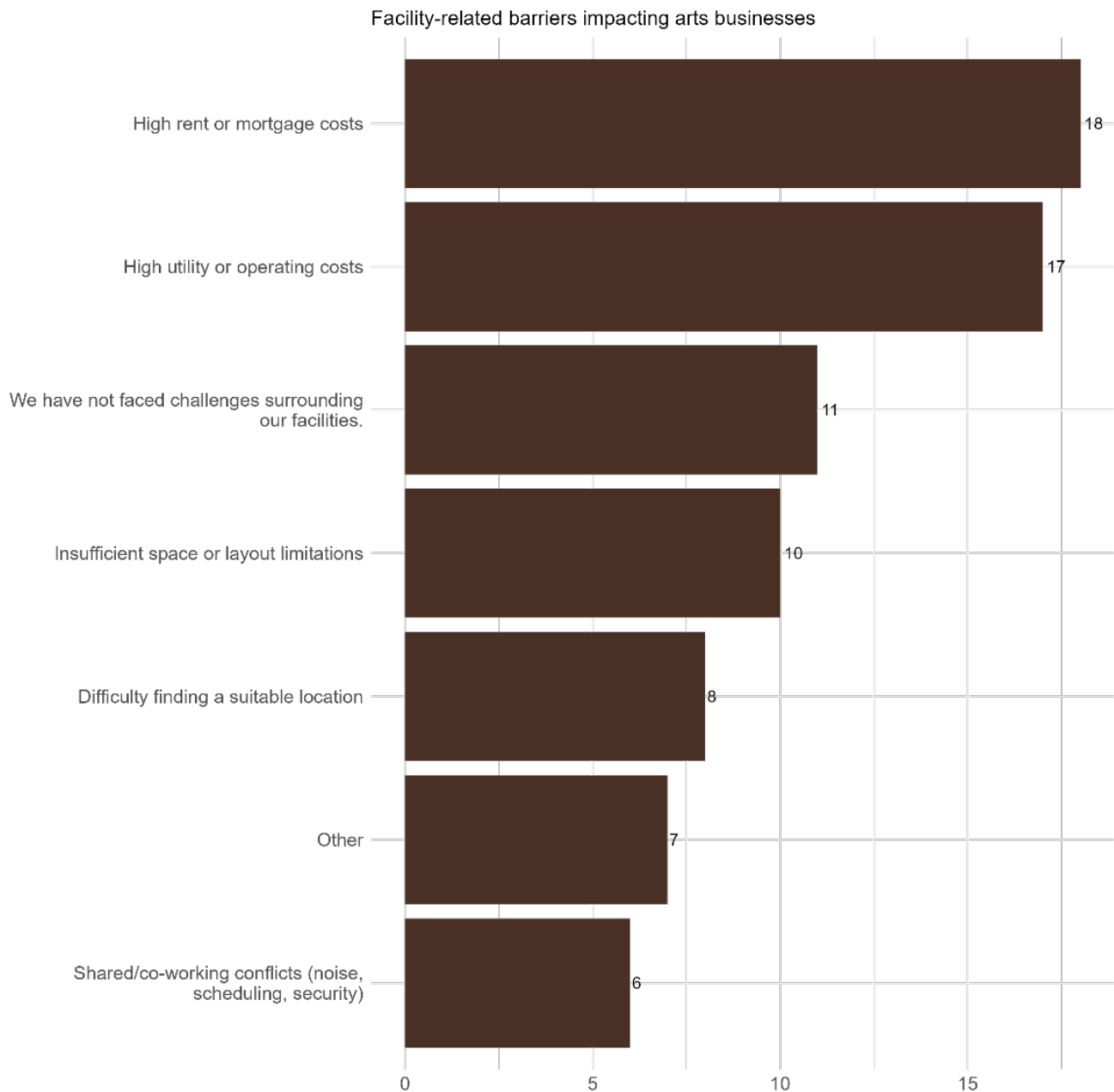


Figure 16: Reported facility-related barriers by businesses, where multiple selections were allowed.

When asked about expectations around business operations in the next 12 months, most businesses anticipate stability or growth. Fifteen businesses (37.5%) expect operations to remain about the same, while thirteen (32.5%) plan to slightly expand or increase activity and five (12.5%) expect significant expansion. Only a small share foresee contraction: four (10%) anticipate a slight reduction and three (7.5%) expect a significant reduction. Overall, 82.5% of respondents project sustainability or some level of expansion, compared with just 17.5% who anticipate any contraction, signaling general optimism among our sample of respondents.

When asked about barriers that impact growth or sustainability of their business, the most common growth challenge is unpredictable earned income, cited by 22 respondents (55%), reflecting the difficulty of relying on attendance and seasonal fluctuations. Several other barriers affect roughly a quarter of respondents each:

access to capital or financing (27.5%), marketing (27.5 %), insufficient local demand (27.5%), and supply-chain or material costs (25%). Other notable issues include access to affordable facilities (17.5%), lack of available employees or volunteers (17.5%), competition from other venues or businesses (15%), limited sponsorship or donor pools (15%), and technical or business-skills gaps among leadership (12.5%). Only two respondents (5%) reported no difficulties at all. Overall, the data highlight heavy reliance on variable earned revenue and persistent revenue, marketing, and demand-related constraints as prevalent obstacles to maintaining or growing arts businesses. Reported barriers to maintaining or growing a business by response frequency are shown in Figure 17.

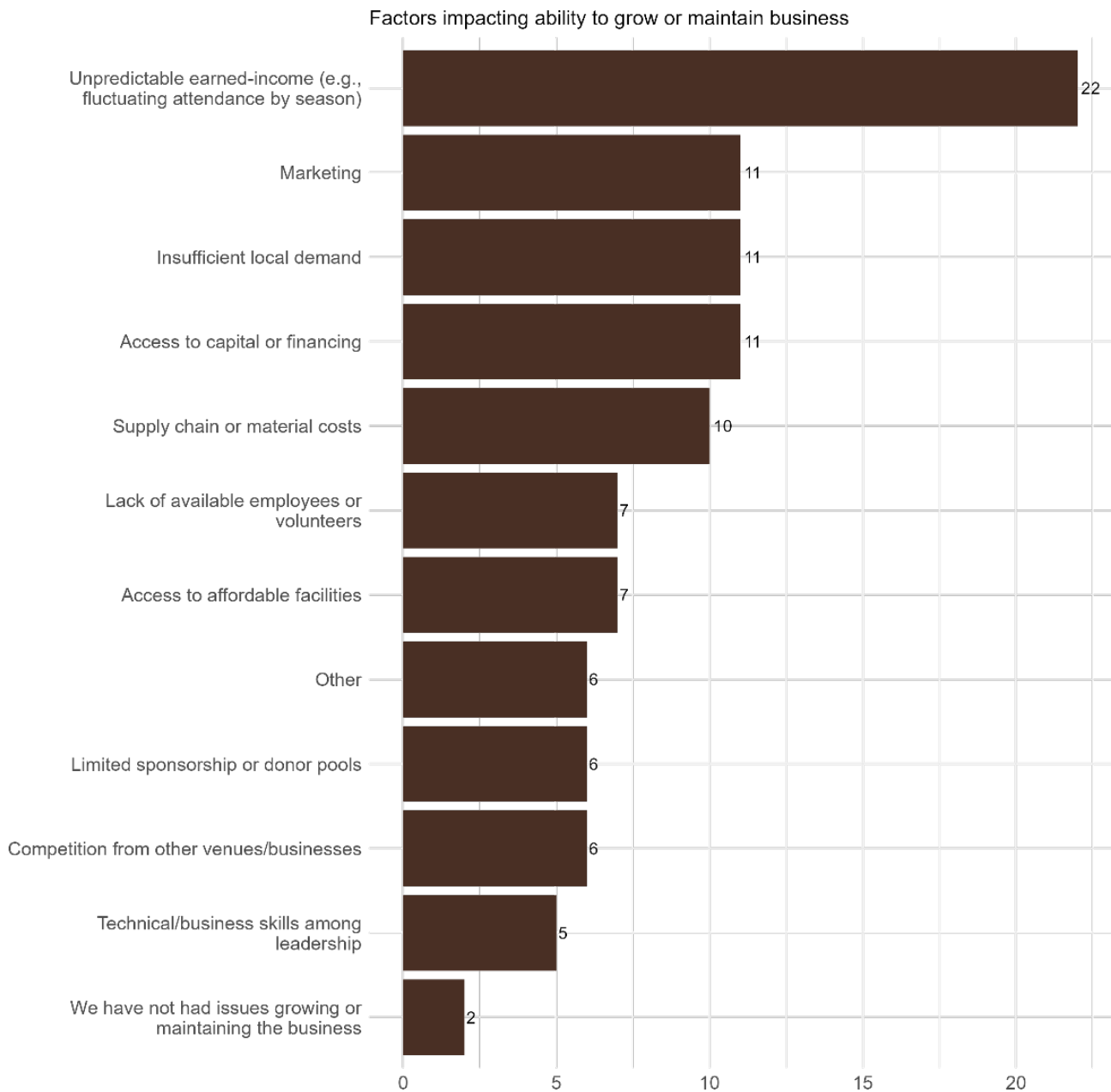


Figure 17: Reported factors impacting ability to grow or maintain the business, where multiple selections were allowed.

These averages, however, mask significant differences in challenges between business types. Material-cost pressures were reported most often by arts education studios, creative production shops, graphic designers, music stores, and other retail establishments, while galleries and live performance venues rarely cited supply or material costs as a barrier. Insufficient local demand was a concern for art galleries, live music venues, retail stores, and music stores, but was largely absent among arts education, creative production, and graphic design studios. This result may reflect relative levels of reliance on local demand vs. online sales between these business types. Marketing challenges stood out primarily for art galleries, with other sectors mentioning them less frequently. Despite these variations, unpredictable earned income emerged as the most common challenge across every business type, underscoring a shared vulnerability to fluctuating attendance, seasonality challenges, and general lack of local demand.

When asked about marketing-specific constraints, most respondents (62.5%) cited a limited marketing budget and 57.5% reported the high cost of paid advertising. These were the overwhelmingly largest barrier to expanding marketing for their businesses. Other less frequently cited barriers include limited local demand (42.5%), lack of social-media or digital-marketing expertise (25%), and competition from other events or venues (20%). Only a few businesses mentioned technical issues with websites or sales platforms (7.5%) or reported no barriers at all (7.5%), highlighting that most creative businesses struggle more with the constrained marketing budgets rather than any sort of missing technical expertise. Reported marketing barriers by response frequency are shown in Figure 18.

Altogether, our sample of predominantly small businesses reports general optimism on the state of their business, at least in the short term. Barriers to growth or sustainability of their businesses are predominantly demand-related: unpredictable or fluctuating revenue and insufficient demand. Some businesses like retailers and art education studios would benefit from reduced material costs, and others like art galleries may benefit from expanded or improved marketing.

External Resources

Key Takeaways:

- Many arts-related businesses receive help from external resources, mainly through networking, grant funding, marketing assistance, and professional development.
- External funding is especially important and accessible for educators, performance venues, and art galleries.

When asked about external organizations that have provided support, arts businesses most often utilized statewide and local cultural and economic-development organizations for support. The Wyoming Arts Council was the most frequently used resource, cited by 55% of respondents, followed by the Wyoming Business Council (32.5%), Local Chambers of Commerce (30%), the Wyoming Arts Alliance (25%), and Local Main Street Alliances (20%). Smaller shares reported national-level support services such as National Endowment of the Arts (15%) and National Endowment for the Humanities (5%). A non-negligible percentage of respondents (22.5%) reported no outside support. Most respondents (62.5%) utilized two or more of these resources, highlighting these businesses' engagement with and reliance on a diverse range of arts-specific and economic-development support programs.

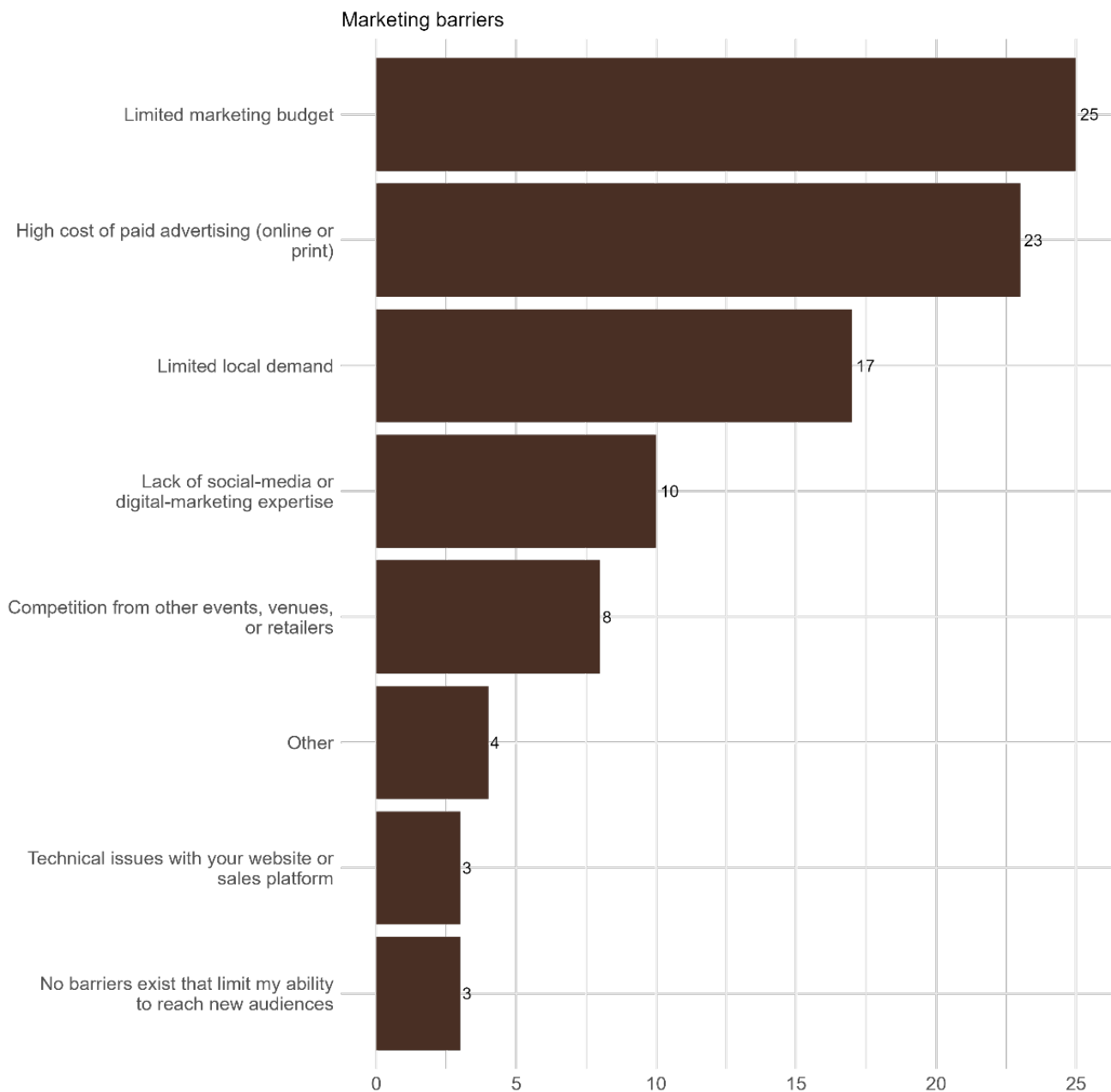


Figure 18: Reported marketing barriers by businesses, where multiple selections were allowed.

Among respondents who used outside resources, the most frequently cited benefits were through networking and financial help. Connecting with partners or collaborators was the most frequently cited benefit (37.5%), followed closely by funding or financial support (35%), marketing assistance (30%), and professional development (25%). Technical assistance (IT, website, legal assistance, policy support), employment recruiting, facility subsidies, and material/equipment subsidies were very infrequently provided. Patterns of external support varied by business type: art education studios and creative production businesses most often highlighted networking and funding as the largest benefits, art galleries and live performance venues also pointed to financial support, photographers and retail establishments were more likely to cite marketing help, and graphic designers were the primary group making use of technical assistance. Reported assistance from external support programs by response frequency are shown in Figure 19.

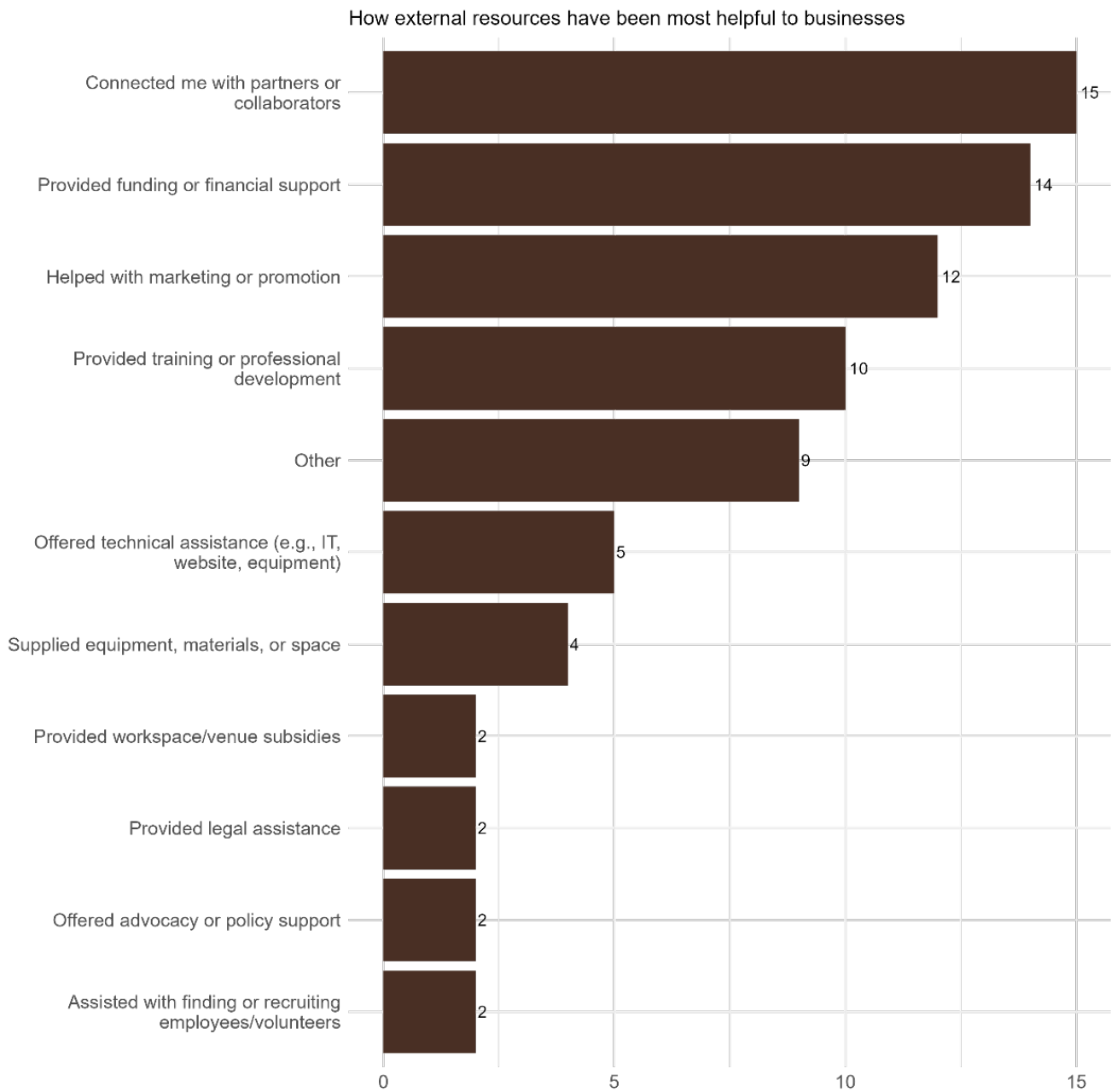


Figure 19: Reported ways in which external support programs have been most helpful to businesses, where multiple selections were allowed.

In terms of external financial support, 32.5% of the businesses surveyed reported that at least part of their revenue was supplemented by external grants. Among those businesses, the median percentage of revenue from external grant funding was 10%, with a mean of 26.9%. The reported contributions ranged from a minimum of 10% up to 100% reliance on external grant funding. The main recipients of grant funding were live performance venues, art galleries/exhibit space, and arts education studios and workshops. Few retailers, creative productions, photographers, or graphic design studios in our sample received any sort of external support.

3. Discussion

This report uses a survey of Wyoming's core creative economy industries to gain insight into barriers that affect the sustainability of or limit the growth of its constituents. Individual artists, arts organizations and cultural institutions, arts-related businesses, and arts educators were surveyed and asked about funding/revenue, marketing, facility, external support, supplies, and professional development-related challenges. Reported barriers depended heavily on arts categories and within categories. These barriers reveal average, broad-level challenges faced by Wyoming's creative sector and highlight where further research and targeted support can strengthen this important sector of the State's economy.

There are a few considerations in the interpretation of these findings. First, this survey, like all others, is prone to selection bias. Our responses, and therefore summarized barriers, should be interpreted as representative of particularly enthusiastic, engaged, or even disgruntled members of the arts community. Second, our sampling relies on email contact lists collected from different arts organizations or arts-related initiatives. WIP-derived business and arts organizations may be relatively comprehensive, as the contacts were manually collected using all available internet sources. However, it is incomplete regarding business representation from supporting creative economy industries. Our sampling of arts educators should be relatively comprehensive, but may omit some more local, smaller scale freelance and independent instructors. Our sampling of artists is largely comprised of artists that engaged with WyAA listening sessions, received Wyoming Arts Council grants, or participated in the Wyoming Singer Songwriter Competition. In this case, due to sampling bias, our sample of artists may significantly differ from average artists across Wyoming, some of which do not apply for grants or participate in community discussions. Second, we allow for respondents to complete two surveys, one for their primary arts category and one for an optional second category. This surveying choice allows for collection of additional data but also introduces some sampling bias in that respondents that choose to complete an additional survey likely differ from average creative economy members in Wyoming (e.g., they are particularly vocal or engaged with the arts community and thus willing to commit more time to survey completion). Third, our survey uses broad barriers and broad multiple choice selection options to categorize average barriers faced across creative economy industries. These broad barriers and selection options are necessary to ensure participation, to allow for efficient data analysis using a multitude of responses, and ease of presentation. However, discussion of broad barriers may hide significant heterogeneity in responses between individuals in different disciplines or different municipalities in Wyoming. In this study, we attempt to disaggregate some of these differences, but insufficient sample sizes within distinct groups prevent assessing these differences for statistical significance. Some caution should be used when interpreting heterogeneous barriers within specific categories.

4. References

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5. Appendix A: Email requesting participation

“SUBJECT: Important Survey for Wyoming Arts & Culture

We need your help!

The more information we have from you, the more effective the Wyoming Arts Alliance can be in advocating for the needs of Wyoming’s creative industries. All paid artists, arts educators, arts organizations/businesses, and cultural institutions located in Wyoming are invited to contribute in the following way:

Please take 8 - 12 minutes to complete this anonymous survey. Click [HERE](#) to open the survey.

September 7 is the deadline for completion. Your answers will be anonymous, and they will give WyAA a better understanding of the needs, challenges, and opportunities you face, and how public support has helped and could help you in your creative process.

We summarize the results from the survey at the [Arts Summit](#) hosted by the Wyoming Arts Council in Casper, Oct 9 – 11. Based on the survey answers, we will examine the needed steps to support the people who drive Wyoming’s creative economy.

Building partnerships is a vital part of our strategy to continue to advocate for policies and resources that support arts and culture in Wyoming.

Thank you for taking the time to support this work!

Best,

INSERT_NAME

Wyoming Arts Alliance”

6. Appendix B: Complete survey flow

Block: Primary category selection (5 Questions)

Branch: New Branch

If

If Based on the average number of hours per week you spend on arts-related work, which of the follow... Individual Artist (e.g., painter, musician) Is Selected

Standard: Individual Artists (25 Questions)

Branch: New Branch

If

If Based on the average number of hours per week you spend on arts-related work, which of the follow... Arts Educator (e.g., school teacher, private arts instructor) Is Selected

Standard: Arts Educator (22 Questions)

Branch: New Branch

If

If Based on the average number of hours per week you spend on arts-related work, which of the follow... Arts Organization or Cultural Institution (e.g., non-profit, museum) Is Selected

Block: Arts Organization/Cultural Institution (22 Questions)

Branch: New Branch

If

If Based on the average number of hours per week you spend on arts-related work, which of the follow... Arts Business Owner or Employee (e.g., art gallery, live music venue) Is Selected

Standard: Arts Business (16 Questions)

Standard: Final Survey question (2 Questions)

Branch: New Branch

If

If Which category represents the second-highest number of hours per week you spend on arts-related a... Individual Artist (e.g., painter, musician) Is Selected

And Thank you for taking the time to help us learn more about the creative economy in Wyoming. You in... Begin additional survey for \${Q4/ChoiceGroup/SelectedChoices} Is Selected

Block: Individual Artists (25 Questions)

Branch: New Branch

If

If Which category represents the second-highest number of hours per week you spend on arts-related a... Arts Educator (e.g., school teacher, private arts instructor) Is Selected

And Thank you for taking the time to help us learn more about the creative economy in Wyoming. You in... Begin additional survey for \${Q4/ChoiceGroup/SelectedChoices} Is Selected

Block: Arts Educator (22 Questions)

Branch: New Branch

If

If Which category represents the second-highest number of hours per week you spend on arts-related a... Arts Organization or Cultural Institution (e.g., non-profit, museum) Is Selected

And Thank you for taking the time to help us learn more about the creative economy in Wyoming. You in... Begin additional survey for \${Q4/ChoiceGroup/SelectedChoices} Is Selected

Block: Arts Organization/Cultural Institution (22 Questions)

Branch: New Branch

If

If Which category represents the second-highest number of hours per week you spend on arts-related a... Arts Business Owner or Employee (e.g., art gallery, live music venue) Is Selected

And Thank you for taking the time to help us learn more about the creative economy in Wyoming. You in... Begin additional survey for \${Q4/ChoiceGroup/SelectedChoices} Is Selected

Block: Arts Business (16 Questions)

7. Appendix C: Complete Survey Questions

Start of Block: Primary category selection

QB Thank you for participating in our survey! Your input will help identify the needs, opportunities, and challenges facing Wyoming's creative sector, including artists, educators, organizations, and arts-related businesses. The survey will take approximately 8-12 minutes. You will be directed to questions that match your role. Some questions are multiple choice; others allow open-ended responses or slider bars. Any open-ended questions are highly encouraged, but considered optional. All responses are confidential and will only be reported in summary form. Responses will NOT be linked to individuals or specific organizations and businesses. We appreciate your time and perspective.

Q1 Is Wyoming your primary state of residence?

- Yes (1)
- No (2)

Display this question:

If Is Wyoming your primary state of residence? = Yes

Q2 In which county in Wyoming do you primarily work?

▼ Albany County (1) ... Weston County (23)

Display this question:

If Is Wyoming your primary state of residence? = Yes

Q3 Based on the average number of hours per week you spend on arts-related work, which of the following categories best represents your primary source of arts-related income or involvement? (Select one)

- Individual Artist (e.g., painter, musician) (1)
- Arts Organization or Cultural Institution (e.g., non-profit, museum) (2)
- Arts Educator (e.g., school teacher, private arts instructor) (3)
- Arts Business Owner or Employee (e.g., art gallery, live music venue) (4)

Display this question:

If Is Wyoming your primary state of residence? = Yes

Carry Forward Unselected Choices from "Based on the average number of hours per week you spend on arts-related work, which of the following categories best represents your primary source of arts-related income or involvement? (Select one)"

Q4 Which category represents the second-highest number of hours per week you spend on arts-related activities? (Select one)

- Not applicable, I don't participate in any of the other arts-related activities (1)
- Individual Artist (e.g., painter, musician) (2)
- Arts Organization or Cultural Institution (e.g., non-profit, museum) (3)
- Arts Educator (e.g., school teacher, private arts instructor) (4)
- Arts Business Owner or Employee (e.g., art gallery, live music venue) (5)

End of Block: Primary category selection

Start of Block: Individual Artists

Q1a Do you work as an artist full or part time? Are you self-employed?

- Full time; Self-employed (1)
 - Part time; Self-employed (2)
 - Full time; Not self-employed (3)
 - Part time; Not self-employed (4)
-

Q2a How many years have you worked as a paid artist?

- 0-1 years (1)
 - 1-3 years (2)
 - 3-5 years (3)
 - 5-10 years (4)
 - 10-20 years (5)
 - 20+ years (6)
-

Q3a What type of art/cultural activity are you engaged in? (Select up to 3)

- Traditional crafts, such as silverwork, leather work, furniture making (1)
- Painting (2)
- Drawing (3)
- Dance (4)
- Theater (5)
- Creative Writing (6)

- Poetry (7)
 - History (8)
 - Culture (9)
 - Photography (10)
 - Graphic Design (11)
 - Sculpture (12)
 - Pottery (13)
 - Music (14)
 - Other: (15) _____
-

Q4a What is your approximate annual earned income from your art?

- \$0-\$9,999 (1)
 - \$10,000 - \$25,000 (2)
 - \$25,000 - \$49,999 (3)
 - \$50,000 - \$99,999 (4)
 - \$100,000 + (5)
 - Prefer not to say (6)
-

Q5a1 Which of these is your primary source of arts-related income? (Select one)

- Sale of work (1)
 - Commissions (2)
 - Grants (3)
 - Teaching / workshops (4)
 - Residencies (5)
 - Licensing / royalties (6)
 - Performances (7)
 - Other (8) _____
-

Carry Forward Unselected Choices from “Which of these is your primary source of arts-related income? (Select one)”

Q5a2 Which is your second-largest source of arts-related income? (Select one)

- I have no other sources of arts-related income (1)
- Sale of work (2)
- Commissions (3)
- Grants (4)

- Teaching / workshops (5)
- Residencies (6)
- Licensing / royalties (7)
- Performances (8)
- Other (9) _____

Q6a Which of the following best describes your formal training in your artistic or cultural discipline? (Select all that apply)

- Primarily self-taught or learning through experience (1)
- Completion of short courses, workshops, or continuing-education classes (2)
- Apprenticeships, internships, or mentorships (3)
- Industry or professional certification (4)
- Associate's degree (5)
- Bachelor's degree (6)
- Master's degree (7)
- Doctoral degree (8)
- Other (9) _____

Q7a In the last 4-5 years, have you engaged in any professional development or educational opportunities in Wyoming to develop your art form or your business?

- Yes (1)
- No (2)

Display this question:

If In the last 4-5 years, have you engaged in any professional development or educational opportunit... = Yes

Q7a1 Which of the following best describe the professional development or educational opportunities you have participated in? (Select all that apply)

- Workshops or short courses (in-person or online) (1)
- College or university degree programs (2)
- Artist residencies (3)
- Mentorship or apprenticeship programs (4)
- Conferences or conventions (5)
- Peer feedback groups or professional networks (6)
- Self-directed learning (books, online videos, tutorials) (7)
- Other (8) _____

Display this question:

If In the last 4-5 years, have you engaged in any professional development or educational opportunit... = No

Q7a2 What has prevented you from engaging in professional development or educational opportunities in Wyoming? (Select all that apply)

- Cost is too high (1)
- Lack of relevant opportunities in my area (2)
- Lack of awareness about available opportunities (3)
- Scheduling or time conflicts (4)
- Travel distance or transportation barriers (5)
- Family or caregiving responsibilities (6)
- Not a priority for my career at this time (7)
- Other (please specify) (8) _____

Q8a Where do you primarily work? (Select up to 3)

- Home studio/office (1)
- Shared/co-op space (2)
- Commercial Studio (3)
- Outdoor/public spaces (4)
- Community events (5)
- Private events (6)
- Theaters, auditoriums, or concert halls (7)
- Dance studio (8)
- Other (9) _____

Q9a Which types of workspaces would you most like to have access to, but currently find unaffordable or unavailable in your local area? (Select up to 3)

- Home studio/office (1)
- Shared/co-op space (2)
- Commercial Studio (3)
- Outdoor/public spaces (4)
- Community events (5)
- Private events (6)
- Theaters, auditoriums, or concert halls (7)
- Dance studio (8)

- Other (9) _____
 - I am content with the current workspaces that I have access to (10)
-

Q10a Where do you primarily sell, exhibit, or perform your work? (Select all that apply)

- Personal website (1)
 - Other online location (2)
 - Local gallery (3)
 - Galleries outside of Wyoming (4)
 - Local art center (5)
 - Community art centers outside of Wyoming (6)
 - Personal gallery (7)
 - Local performing center (8)
 - Performance venues outside of Wyoming (9)
 - Local art show/community events (10)
 - Art shows/community event outside of Wyoming (11)
 - Other (12) _____
-

Q11a Which of the following barriers limit your ability to inform the public about your work, exhibits, performances, or presentations and reach your intended audience? (Select up to 3 of the most limiting barriers)

- Limited marketing budget (1)
- Lack of social-media or digital-marketing expertise (2)
- Small or outdated mailing list / contact database (3)
- High cost of paid advertising (4)
- No access to PR or media contacts (5)
- Difficulty producing promotional materials (6)
- Competition from other events or venues (7)
- Technical issues with your website or sales platform (8)
- Lack of a centralized arts-events database (9)
- Limited local demand for my art (10)
- Other (11) _____

- I do not face any barriers in marketing my art (12)

Q12a Do you have an established business connected to your art and/or culture area? (e.g., LLC)

- Yes (1)
- No (2)

Display this question:

If Do you have an established business connected to your art and/or culture area? (e.g., LLC) = Yes

Q12a1 How many full and/or part time paid employees do you have (other than yourself)?

- Part time employees (1) _____
- Full time employees (2) _____

Display this question:

If Do you have an established business connected to your art and/or culture area? (e.g., LLC) = Yes

Q12a2 From your hiring experience in the past 4-5 years, are any of the following factors cited by employees as reasons to not accept a job offer or to resign? (Select all that apply)

- Commute (1)
- Compensation (2)
- Housing prices and availability (3)
- Lack of available hours (4)
- Lack of professional development opportunities (5)
- Other (6) _____
- There have been no declined offers or resignations for these reasons (7)
- I have not sought additional employees in the last 4-5 years (8)

Q13a Which support programs have you used (or would like to)? (Select all that apply)

- Studio residencies (1)
- Business mentorships for artists (2)
- Legal/IP assistance (3)
- Healthcare/benefits for freelancers (4)
- Tax or accounting workshops (5)
- Grant writing workshops (6)

- Marketing assistance (7)
 - Networking/community building programs (8)
 - Other (9) _____
 - I have not used or do not want to use any support programs (10)
-

Q14a Have you applied for any of the following in the last 3 years? (Select all that apply)

- Public arts grants (local/state/federal) (1)
 - Private/NGO arts grants (2)
 - Crowdfunding (3)
 - Sponsorships (4)
 - Business loan programs (5)
 - None (6)
 - Other (7) _____
-

Q15a Have you received any funding support from the Wyoming Arts Council or the Wyoming Humanities Council? If so, how much?

- Yes, I received approximately (\$) (1) _____
 - No (2)
-

Display this question:

*If Have you received any funding support from the Wyoming Arts Council or the Wyoming Humanities Cou...
= Yes, I received approximately (\$)*

Q15a1 What was the funding received for? (Select all that apply)

- Visual art production, exhibition, or interpretation (1)
- Performance art production, panel, or discussion (2)
- Music production or event (3)
- Literature program or event (4)
- Marketing (5)
- Traveling exhibit or program (6)
- Professional development (7)
- Other non-capital infrastructure projects (8)
- Other (9) _____

Display this question:

*If Have you received any funding support from the Wyoming Arts Council or the Wyoming Humanities Cou...
= No*

Q15a2 Have you applied for funding in the past?

- Yes (1)
- No (2)

Q16a Use the slider to indicate the approximate percentage (0–100%) of your total revenue that came from local or state grants.



Percentage of revenue from local or state grants ()



Q17a What are the biggest challenges (e.g., funding, marketing, facilities, supplies, etc.) you face in maintaining or growing your art related business? (Optional)

Q18a Additional comments? Any other challenges, success stories, or suggestions? (Optional)

End of Block: Individual Artists

Start of Block: Arts Educator

Q1b Which of the following best describes your current primary educational work setting?

- K-12 education (1)
 - Higher education (2)
 - Community arts program (3)
 - Freelance or independent instructor (4)
 - Other: (5) _____
-

Q2b How many hours a week do you work in this role?

- 1- 5hr (1)
 - 6-10hr (2)
 - 11 - 20hr (3)
 - 21 - 30hr (4)
 - 30+ hours (5)
-

Q3b How many years of experience do you have in this current role?

- Less than 1 year (1)
 - 1 - 2 years (2)
 - 3 - 5 years (3)
 - 6 - 10 years (4)
 - 11 - 15 years (5)
 - 16+ years (6)
-

Q4b How many years of experience do you have in arts education overall?

- Less than 1 year (1)
- 1 - 2 years (2)
- 3 - 5 years (3)
- 6 - 10 years (4)

- 11 - 15 years (5)
 - 16+ years (6)
-

**Q5b Please select all types of training you have completed in your art/culture area or as an educator?
(Select all that apply)**

- Learned experience (1)
 - Apprenticeship/internship (2)
 - Classes or workshop (3)
 - Certification (4)
 - Associates degree (5)
 - Bachelor's degree (6)
 - Master's degree (7)
 - Doctorate degree (8)
 - Other (9) _____
-

Q6b What best describes your compensation for your arts education role?

- Unpaid / Volunteer (1)
 - Paid hourly (2)
 - Paid a fixed annual salary (3)
-

Display this question:

If What best describes your compensation for your arts education role? = Paid hourly

Q6b1 If you are paid hourly, you may provide details below. (Optional)

- Average hourly wage (1) _____
 - Average weekly hours (2) _____
-

Display this question:

If What best describes your compensation for your arts education role? = Paid a fixed annual salary

Q6b2 Please select your annual salary range.

- Less than \$10,000 (1)
- \$10,000–\$24,999 (2)
- \$25,000–\$49,999 (3)
- \$50,000–\$74,999 (4)

- \$75,000–\$99,999 (5)
 - \$100,000 or more (6)
 - Prefer not to say (7)
-

Q7b Do students/participants have to pay a fee to participate in the class or art education program? If yes, please provide the average hourly program fee.

- Yes, the fee is (1) _____
 - No (2)
-

Q8b What is the budgeted dollar amount for your classes' art supplies each year?

- \$0 - \$499 (1)
 - \$500 - \$999 (2)
 - \$1,000 - \$2,499 (3)
 - \$2,500 - \$4,999 (4)
 - \$5,000 - \$9,999 (5)
 - \$10,000 + (6)
 - Prefer not to say (7)
 - I am not sure (8)
-

Q9b How easy is it to secure funding for art supplies?

- Extremely difficult (1)
 - Somewhat difficult (2)
 - Neither easy nor difficult (3)
 - Somewhat easy (4)
 - Extremely easy (5)
-

Q10b Which of the following arts facilities or equipment are unaffordable or unavailable for your teaching/program needs? (Select all that apply)

- Classroom or studio space (1)
- Performance space (theater, concert hall, multipurpose stage) (2)
- Exhibition or display space (gallery, lobby, public space) (3)
- Digital media lab (computers, software, recording equipment) (4)
- Music practice rooms or rehearsal spaces (5)
- Visual arts equipment (e.g., kilns, pottery wheels, easels) (6)
- Photography or film equipment (cameras, lighting, darkroom) (7)

- Costume or prop workshop/storage (8)
 - Specialized tools or machinery (e.g., printmaking press, laser cutter, 3D printer) (9)
 - Accessible transportation for student participation (10)
 - Other (11) _____
 - We are able to afford all necessary facilities and equipment (12)
-

Q11b What barriers do your students or participants face in taking part in your arts program? (Select all that apply)

- Cost of participation (tuition, fees, materials) (1)
 - Transportation or travel distance (2)
 - Scheduling conflicts with work, school, or other commitments (3)
 - Low interest or motivation among potential participants (4)
 - Competition from other activities or programs (5)
 - Lack of support for the arts from family, peers, or community (6)
 - Limited awareness of your program or offerings (7)
 - Other (8) _____
 - No barriers that I'm aware of (9)
-

Q12b Which of the following barriers limit your ability to promote your art classes, workshops, or events to students, parents, and the community? (Select all that apply)

- Limited marketing budget (1)
 - Lack of social-media or digital-marketing expertise (2)
 - No centralized school or community events calendar (3)
 - Insufficient email/contact list of families (4)
 - Lack of support or guidance from administration (5)
 - Difficulty creating promotional materials (flyers, graphics) (6)
 - Limited access to local media or newsletters (7)
 - Other (9) _____
 - I do not have trouble promoting my classes or workshops (10)
 - I work in K-12 public education and do not attempt to market my events or workshops (8)
-

Q13b In the last 4-5 years, have you engaged in any professional development or educational opportunities to develop your educational approach or your knowledge of the art disciplines you teach? If yes, please briefly describe.

- Yes, I have engaged in (1) _____
- No (2)

Q14b What types of professional development or collaboration would be most valuable for improving your art curriculum and teaching? (Select all that apply)

- Opportunities to collaborate with other arts educators (1)
- Access to lesson plans, curriculum guides, or teaching resources (2)
- Training in new art techniques or media (3)
- Training in integrating technology into art instruction (4)
- Access to guest artists or visiting instructors for demonstrations/lectures (5)
- Mentorship from experienced arts educators (6)
- Opportunities to showcase student work in public settings (7)
- Partnerships with local arts organizations or cultural institutions (8)
- Other (9) _____

Q15b Which have you accessed in the last 3 years? (Select all that apply)

- School or district budget (1)
- PTA or PTO support (2)
- Public (local/state/federal) arts grants or fellowships (3)
- Private/NGO arts grants or fellowships (4)
- Crowdfunding (5)
- Business loan program (6)
- Other (7) _____
- None of the above (8)

Display this question:

If Which of the following best describes your current primary educational work setting? = K-12 education

Q16b How adequate is your annual public budget allocation for arts education?

- Extremely inadequate (1)
- Somewhat inadequate (2)
- Neither adequate nor inadequate (3)
- Somewhat adequate (4)
- Extremely adequate (5)

Display this question:

If Which of the following best describes your current primary educational work setting? = K-12 education

Q17b How confident are you that current funding levels can be maintained or increased over the next 3–5 years?

- Very confident (1)
 - Somewhat confident (2)
 - Not confident (3)
 - Not sure (4)
-

Q18b What are the biggest financial challenges you face in maintaining or growing your arts education program? (Select all that apply)

- Insufficient funding for staff or instructors (1)
 - Difficulty covering facility rental or maintenance costs (2)
 - High cost of equipment, instruments, or supplies (3)
 - Lack of funding for marketing or outreach (4)
 - Inability to offer competitive pay to attract/retain staff (5)
 - Limited access to grants or funding opportunities (6)
 - Unpredictable revenue or public funding (7)
 - High insurance or liability costs (8)
 - Difficulty affording transportation for students or participants (9)
 - Insufficient local demand for arts classes (10)
 - Other (11) _____
 - I do not face any financial barriers (12)
-

Q19b In your own words, what is the single greatest barrier to providing quality art education? (Optional)

Q20b Any other thoughts, success stories, or suggestions? (Optional)

End of Block: Arts Educator

Start of Block: Arts Organization/Cultural Institution

Q1c What is the name of the arts organization or cultural institution with which you are affiliated?

- I am affiliated with (1) _____
 - I prefer to remain anonymous (2)
-

Q2c What category best describes your organization/your work? (Select all that apply)

- Art museum (1)
 - Community art program (2)
 - Arts education/educator (3)
 - Cultural institution (4)
 - Historical institution (5)
 - Community building (6)
 - Gallery owner (7)
 - Performing arts center (8)
 - Other (9) _____
-

Q3c What is the mission of your organization? (Optional)

Q4c What type of art/culture does your organization represent? (Select all that apply)

- Traditional crafts, such as silverwork, leather work, furniture making (1)
- Painting (2)
- Drawing (3)
- Dance (4)
- Theater (5)
- Creative Writing (6)
- Poetry (7)
- History (8)
- Culture (9)
- Photography (10)
- Graphic Design (11)
- Sculpture (12)
- Pottery (13)
- Music (14)
- Experiential Arts (15)
- Other (16) _____

Q5c If your organization has visitors, how many visitors would you estimate you had visit within the last calendar year?

- Visitors: (1) _____
- We do not have visitors (2)

Q6c How many staff members or volunteers (estimate) does your organization maintain?

- Volunteers: (1) _____
- Full-time staff: (2) _____

- Part-time staff: (3) _____
-

Q7c From your hiring experience in the past 4-5 years, are any of the following factors cited by employees as reasons to not accept a job offer or to resign? (Select all that apply)

- Commute (1)
 - Compensation (2)
 - Housing prices and availability (3)
 - Lack of available hours (4)
 - Lack of professional development opportunities (5)
 - Other (6) _____
 - There have been no declined offers or resignations for these reasons (7)
 - We have not sought additional employees in the last 4-5 years (8)
-

Q8c If you track these numbers, how many volunteer hours do you estimate your volunteers contribute each year?

- Volunteer hours: (1) _____
 - We do not track volunteer hours (2)
-

Q9c Which of the following barriers limit your ability to identify and recruit potential volunteers? (Select all that apply)

- Limited outreach or recruitment budget (1)
 - Lack of a centralized volunteer database or platform (2)
 - Inadequate channels for promotion (social media, email lists) (3)
 - Difficulty reaching specific demographics (youth, seniors, families) (4)
 - Low public awareness of volunteer opportunities (5)
 - Competition from other nonprofits or events (6)
 - Insufficient staff capacity to manage recruitment efforts (7)
 - Transportation or location accessibility issues (8)
 - Other (9) _____
 - We do not have any trouble recruiting volunteers (10)
-

Q10c Which best describes your current governance situation?

- Operating with a fully filled board (all seats filled) (1)
- Operating with a partially filled board (some vacant seats) (2)

- Have an informal board/ advisory group only (3)
- No board or advisory group (e.g., sole owner or alternative collective) (4)

Display this question:

If Which best describes your current governance situation? != No board or advisory group (e.g., sole owner or alternative collective)

Q10c1 Which of the following describe challenges your organization has faced in identifying, onboarding, or retaining board members in the last two years? (Select all that apply)

- Difficulty finding qualified or willing candidates (1)
- Limited applicant pool due to small community size (2)
- High turnover of board members (3)
- Difficulty engaging or motivating current board members (4)
- Limited training or onboarding resources for new members (5)
- Scheduling conflicts or low meeting attendance (6)
- Unclear roles and responsibilities (7)
- Other (8) _____
- No challenges (9)

Q11c Which best describes your organization's legal status?

- For-profit corporation (1)
- Non-profit organization (2)
- LLC (3)
- Sole proprietorship/partnership (4)
- Other (5) _____

Q12c If your organization offers memberships, how many active members do you have?

- Members (enter 0 if no memberships) (1) _____

Q13c Please estimate the % of your annual operating budget from each. (Sum to 100%)

- Membership fees : _____ (1)
- Earned income (ticket sales, merchandise, rentals, etc.) : _____ (2)

- Private donations : _____ (3)
- Non-profit organizations : _____ (4)
- Public funding (local/state/federal grants) : _____ (5)
- Program or class fees (workshops, educational programs) : _____ (6)
- Corporate sponsorships : _____ (7)
- Other : _____ (8)

Total : _____

Q14c Which of the following financial barriers most hinder your ability to expand services? (Select all that apply)

- Insufficient private donation funding (1)
- Difficulty securing public grants or funding (2)
- Limited earned income from ticket sales, admissions, or memberships (3)
- Rising facility, utility, or insurance costs (4)
- Dependence on seasonal or unpredictable revenue (5)
- Other (6) _____
- We do not face any financial barriers (7)

Q15c Which of the following facility types does your organization currently use? (Select all that apply)

- Private studio or workshop (1)
- Shared/co-working or maker space (2)
- Office space (3)
- Gallery or exhibition hall (4)
- Theater/auditorium/recital hall (5)
- Outdoor/public art space (6)
- Digital media lab or edit suite (7)
- Classroom or workshop space (8)
- Storage/warehouse for equipment or collections (9)
- Other (10) _____

Q16c How significant a barrier are facility costs to your ability to expand or maintain programs?

- Major barrier – costs consume most of our budget (1)
- Moderate barrier – costs limit growth opportunities (2)
- Minor barrier – manageable but noticeable (3)

- Not a barrier – costs are sustainable (4)
- Unsure / not applicable (5)

Q17c Which barriers, if any, limit your ability to reach new audiences? (Select all that apply)

- Limited marketing budget (1)
- Lack of social-media or digital-marketing expertise (2)
- Small or outdated mailing list / contact database (3)
- High cost of paid advertising (online or print) (4)
- No access to PR or media contacts (5)
- Difficulty producing promotional materials (photos, copy) (6)
- Competition from other events or venues (7)
- Technical issues with your website or sales platform (8)
- Lack of a centralized arts-events database (9)
- Other (10) _____
- No barriers exist that limit my ability to reach new audiences (11)

Q18c Which of the following resources have you utilized (Select all that apply)

- Wyoming Arts Council (1)
- Wyoming Arts Alliance (2)
- Wyoming Humanities Council (3)
- Local Main Street Alliance (4)
- Local Chamber of Commerce (5)
- Wyoming Business Council (6)
- Wyoming Business Alliance (7)
- Wyoming Economic Development Association (WEDA) (8)
- Wyoming Nonprofit Network (9)
- National Endowment for the Arts (NEA) (10)
- National Endowment for the Humanities (NEH) (11)
- American Association of Museums (12)
- National Association of Reciprocal Museums (NARM) (13)
- Institute of Museums and Libraries Services (IMLS) (14)
- Other important resources (15) _____

Q19c If you selected any of the above, how have these resources been most helpful to you? (Optional)

Q20c What is the single greatest challenge your organization faces in MAINTAINING current programs and services (e.g., funding, space, staffing, partnerships, community engagement)? (Optional)

Q21c What is the biggest challenge you encounter when trying to EXPAND or LAUNCH new initiatives (e.g., funding, space, staffing, partnerships, community engagement)? (Optional)

End of Block: Arts Organization/Cultural Institution

Q1d What year was your business established?

- Year (1) _____
 - I am not sure (2)
-

Q2d Which of the following best describes your primary business model? (Select all that apply)

- Art gallery/exhibit space (1)
 - Live performance venue (2)
 - Arts education studio/workshop (3)
 - Creative production (e.g., printmaking, fabrication) (4)
 - Retail (e.g., art supplies, music store, merch) (5)
 - Architectural Services (6)
 - Graphic design (7)
 - Photography (8)
 - Other (9) _____
-

Q3d What was your total annual revenue in the last year?

- < \$25k (1)
 - \$25k-\$50k (2)
 - \$50K-\$150K (3)
 - \$150K-\$500K (4)
 - \$500K-\$1M (5)
 - > \$1M (6)
 - Prefer not to say (7)
 - I am not sure (8)
-

Q4d What is the primary source of your funding/revenue? (Select one)

- Sales of artwork/services (1)
- Retail sales (e.g., arts supplies, clothing) (2)
- Performance/ticketing revenue (3)
- Grants/government funding (4)
- Donations/sponsorships (5)
- Tuition/fees (e.g., classes) (6)

- Other (7) _____
-

Q5d How many events/classes/exhibitions do you host per year?

- 0 (1)
 - 1-5 (2)
 - 6–15 (3)
 - 16–30 (4)
 - 31–50 (5)
 - 50+ (6)
-

Q6d Other than yourself, how many full and/or part time paid employees does your business have?

- Part-time employees (1) _____
 - Full-time employees (2) _____
-

Q7d From your hiring experience in the past 4-5 years, are any of the following factors cited by employees as reasons to not accept a job offer or to resign? (Select all that apply)

- Commute (1)
 - Compensation (2)
 - Housing prices and availability (3)
 - Lack of available hours (4)
 - Lack of professional development opportunities (5)
 - Other (6) _____
 - There have been no declined offers or resignations for these reasons (7)
 - I have not sought additional employees in the last 4-5 years (8)
-

Q8d Do you own or lease your primary workspace/facility?

- Own (1)
 - Lease (2)
 - Other (3) _____
-

Q9d Which of the following facility-related barriers have negatively impacted your arts business? (Select all that apply)

- High rent or mortgage costs (1)
- High utility or operating costs (2)
- Difficulty finding a suitable location (3)

- Insufficient space or layout limitations (4)
 - Shared/co-working conflicts (noise, scheduling, security) (5)
 - Other (6) _____
 - We have not faced challenges surrounding our facilities. (7)
-

Q10d Which of the following best describes how you expect your business operations to change over the next 12 months?

- Significantly contract/reduce operations (1)
 - Slightly contract/reduce operations (2)
 - Remain about the same (3)
 - Slightly expand/increase operations (4)
 - Significantly expand/increase operations (5)
-

Q11d Which barriers, if any, limit your ability to reach new audiences? (Select all that apply)

- Limited marketing budget (1)
 - Lack of social-media or digital-marketing expertise (2)
 - High cost of paid advertising (online or print) (3)
 - Competition from other events, venues, or retailers (4)
 - Technical issues with your website or sales platform (5)
 - Limited local demand (6)
 - Other (7) _____
 - No barriers exist that limit my ability to reach new audiences (8)
-

Q12d Which of the following, if any, have most impacted your ability to grow or maintain your business? (Select all that apply)

- Access to affordable facilities (1)
- Access to capital or financing (2)
- Competition from other venues/businesses (3)
- Marketing (4)
- Technical/business skills among leadership (5)
- Supply chain or material costs (6)
- Unpredictable earned-income (e.g., fluctuating attendance by season) (7)
- Limited sponsorship or donor pools (8)
- Lack of available employees or volunteers (9)

- Insufficient local demand (10)
- Other (11) _____
- We have not had issues growing or maintaining the business (12)

Q13d Which of the following resources have you utilized (Select all that apply)


- Wyoming Arts Council (1)
- Wyoming Arts Alliance (2)
- Wyoming Humanities Council (3)
- Local Main Street Alliance (4)
- Local Chamber of Commerce (5)
- Wyoming Business Council (6)
- Wyoming Business Alliance (7)
- Wyoming Economic Development Association (WEDA) (8)
- Wyoming Nonprofit Network (9)
- National Endowment for the Arts (NEA) (10)
- National Endowment for the Humanities (NEH) (11)
- American Association of Museums (12)
- National Association of Reciprocal Museums (NARM) (13)
- Institute of Museums and Libraries Services (IMLS) (14)
- Other important resources (15) _____
- I have not utilized any of the above resources (16)

Q14d If you selected any of the above, how have these resources been most helpful to your business?

- Provided funding or financial support (1)
- Provided workspace/venue subsidies (2)
- Supplied equipment, materials, or space (3)
- Helped with marketing or promotion (4)
- Connected me with partners or collaborators (5)
- Provided training or professional development (6)
- Offered technical assistance (e.g., IT, website, equipment) (7)
- Provided legal assistance (8)
- Offered advocacy or policy support (9)
- Assisted with finding or recruiting employees/volunteers (10)
- Other (11) _____

Q15d Use a slider to indicate the approximate percentage (0 – 100%) of your total revenue that came from local or state grants.

0 10 20 30 40 50 60 70 80 90 100

Percentage of total revenue from local or state grants () 

Q16d What is the single greatest challenge your arts business faces in maintaining or growing its current programs and services? (Optional)

End of Block: Arts Business

Start of Block: Final Survey question

Display this question:

If Is Wyoming your primary state of residence? = No

QF Thank you for your time, but this survey is intended for Wyoming-based artists, educators, organizations, and businesses.

Display this question:

If Which category represents the second-highest number of hours per week you spend on arts-related a... != Not applicable, I don't participate in any of the other arts-related activities

And Is Wyoming your primary state of residence? = Yes

QF Thank you for taking the time to help us learn more about the creative economy in Wyoming. You indicated that you are also involved in a secondary arts-related category: \${Q4/ChoiceGroup/

SelectedChoices} If you are willing to help us learn more about that area, you may complete a second survey (est. 10 minutes). Otherwise, click “Finish Survey” to submit your responses now.

Display this choice:

If Which category represents the second-highest number of hours per week you spend on arts-related a... != Not applicable, I don't participate in any of the other arts-related activities

- Begin additional survey for \${Q4/ChoiceGroup/SelectedChoices} (1)
 - Finish Survey (2)
-

End of Block: Final Survey question