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**The “Invisible” Impact in the Arts:
A Multiple-Case Comparative Study Depicting the Challenge of Impact Reporting for Arts
Impact Organizations**

by

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**An Honors Thesis in partial fulfillment of the requirements for the degree Bachelor of
Science in Business Administration in Entrepreneurship.**

**Sam M. Walton College of Business
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May 11, 2023

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Preface

The inspiration for this study originates from my personal experience as a violinist. I've grown up in the performing arts and am a first-hand witness to the power and impact made possible by the artistic community. For 18 years, I was a student at the Ottawa Suzuki Strings Institute (OSSI) in Ottawa, Kansas. Alice Joy Lewis, the director and founder of the organization- as well as the personal teacher to many students who attended, myself included, was my first introduction to the realm of arts impact. She was proficient in changing the shape of local communities, individuals' lives, and ultimately her whole world through the education and support of childhood musical development. For Alice Joy Lewis, music was a compass to the hearts of others. I was a first-hand witness to the impact she had on so many people as well as the challenges she faced in achieving that impact. The hurdles she met when striving to develop a consistent income, dedicated patrons, and broadened community support often seemed insurmountable. While her impact was great, so was her personal cost. She spent many years working a *lot* for little personal return. Her joy was in her work and the people she impacted with it. Alice Joy Lewis spent many years as a cornerstone in her community and, following her passing, left a trail of inspiration in her wake.

The barriers that Alice Joy Lewis faced with Ottawa Suzuki Strings Institute are hurdles that stand in the way of many other arts impact organizations. The amount of expertise, management, and unpaid work that is often required for success in this field adds a level of complication to organizational growth and sustainability. The challenge to analyzing and reporting data on growth and impact in this sector is a key to these organizations' awareness, funding, and overall success and is something I am honored to bring light to in this study.

Acknowledgements

I would first and foremost like to thank my thesis advisor, Dr. Rogelio Garcia Contreras, for inspiring me. I have had the joy and privilege of taking his courses as part of my Strategy, Entrepreneurship, and Venture Innovation degree for the past two years and have enjoyed every moment of it; Dr. Contreras has been an excellent professor, remarkable advisor, and now friend. I would also like to thank Dr. Lia Uribe for providing consistent support and insight for this Honors Thesis and for being a large part of the original inspiration. Both Dr. Uribe's and Dr. Contreras's passion for the arts is emulated in their support of the local creative community and in their diligence in supporting its continued progression.

Additionally, I would like to thank each organization that participated in this study. Each of these organizations has welcomed me with open arms and provided so much support to me throughout this study. The work that these organizations are doing is truly remarkable. Their tireless efforts and immense contributions to these communities are making a wonderful difference in the lives of so many people.

Finally, I would like to say thank you to my music teacher, Alice Joy Lewis. Her impact on my life has extended far beyond what she taught me in her studio. Knowing her was a blessing beyond comparison and her friendship is something I miss every day.

Abstract

This Honors Thesis researches the complex interrogative following the arts impact industry and the impact reporting methods available to the organizations within this industry. The research is achieved through a multiple-case study on six different arts impact organizations and additional web-based analysis. The case studies provide the structure for the ultimate discussion on available impact reporting methods for arts impact organizations and the level of importance, difficulty, and constraints associated with this form of reporting. This study presents detail on the growth and position of the current arts impact industry as well as that of the creative economy as a whole.

The creative economy accounts for much of the growth and beauty seen in most communities today. This study exemplifies the importance of this economy and specifically that of the arts impact industry that constitutes a portion of the larger creative economy. “Arts impact” is defined as organizations achieving a social or environmental change through a form of art. These organizations utilize impact reporting as their primary indicator of growth and success. This study indicates the various ways organizations are achieving those reports and provides data and visuals on the portion of impact that is identifiable through reporting for each individual organization presented in this Honors Thesis. The results of the research indicate the challenges in demonstrating a testimony of impact in the arts impact industry.

Chapter 1: Introduction

1.1 Context and Objectives

This Honors Thesis is a multiple-case study conducted on six organizations achieving a social, environmental, or governmental impact through art. The purpose of this study is to provide a comprehensive analysis of these organizations' current market positions, constraints, strategies, methods, and forms of impact. This research emphasizes the current impact reporting methods of the organizations through benchmark data and impact evaluation.

Through the expanded research studies of the selected arts impact organizations, the challenges of arts impact reporting are illuminated. The results of the research indicate the challenges in demonstrating a testimony of impact in the arts impact industry. "How does one quantify art? How does one quantify impact?" The complexities identified when answering these questions comprise the core of this study's intention and clarify the key asperities of organizational impact reporting in creative impact industries.

Another key purpose of this research is to highlight the current growth of impact organizations and the way arts impact organizations are piloting change for their communities. It emphasizes the significance of the creative economy and defines the current structures that these organizations must adhere to. Of the six organizations studied, five are located within 3 hours of Fayetteville. The studies of these organizations emphasize some of the regional, logistical constraints that are currently present in Northwest Arkansas, Eastern Arkansas, and New York City based on the organization's location.

This study utilizes a variety of methods for collecting and presenting the researched data. The case studies are conducted through five primary methods:

1. Interviews with staff
2. Interviews with impacted community members
3. Facility tours
4. Impact report analysis
5. Internet research

Interviews were conducted with the founders and CEOs of the organizations as well as other staff members, including but not limited to, media developers, creative directors, administrative staff, and board members. While some of the interviews were group-based, the majority of interviews conducted were one-on-one. Some interviews were also conducted with members of the community who were directly impacted by the organization. Facility tours constitute a large part of the "Introduction" section in chapter two. These tours served to depict the daily operations of the organizations and outline their staffing roles. Impact report analysis consisted of thorough research of all historically collected data from each organization. Web-based research served as a tool to fill in any gaps in organizational, governmental, or regional understanding.

Conclusively, this study provides insight into the arts impact industry and the constraints that exist within the currently practiced impact reporting methods. Through the introduction and discussion of the operations of each organization and the following in-depth analysis of their reporting metrics, insight is provided into the current state of the arts impact industry. The necessity of impact reporting for these organizations as emphasized as well as the challenges associated. The study also provides data and visuals on the portion of impact that is identifiable through reporting for each individual organization. This Honors Thesis concludes with final insights into the impact reporting mechanisms for organizations in the arts impact industry and the overall impact possible through the growing artisan economy.

1.2 The Arts Impact Industry

This Honors Thesis deals specifically with organizations in the creative industry. The creative industry encompasses all organizations participating in the creative economy; this includes, but is not limited to, advertising, architecture, performing arts, visual arts, design, fashion, film, photography, music, publishing, television, and radio. The United Nations Conference on Trade and Development describes the creative economy by stating that “essentially, it is the knowledge-based economic activities upon which the ‘creative industries’ are based” (UNCTAD, 2004). The creative industry has received growing attention in recent years due to the rapid rate of advancement. Many researchers are seeing the way creative goods and services are continually outpacing other industries and accounting for large portions of global GDP.

In emerging markets, the artisan economy is a major driver of informal jobs for an estimated 300 million people and projected to reach a global valuation of US\$985 billion by 2023 (Callanan et al., 2020). Meanwhile, UNCTAD, which has been tracking the trade in creative goods and services for close to 20 years, found that creative economy export trade growth averaged 7 percent between 2002 and 2015, often outpacing the growth rate for other industries. In 2015, UNCTAD pegged the value of the global market for creative goods at a significant US\$509 billion. According to other calculations by UNESCO and dating back from 2013, global creative industries reportedly generated US\$2.25 trillion in revenue and formally employed 29.5 million people worldwide (Global Solutions Summit, 2023).

Within the creative industry there are various individual segments. Arts impact organizations comprise a small part of the entire creative industry and constitute the sector that this Honors Thesis studies; each organization researched identifies as an arts impact organization. Arts impact organizations are those based in the creative economy that have a social, environmental, or governmental advancement intention imbedded in the strategy of the organization. For these organizations, success is often primarily defined by the impact created rather than simply the monetary return. While monetary return is clearly an essential piece of this impact, it is not the primary focus of organizational operations. Most, but not all, impact organizations are categorized as “small businesses” and begin as entrepreneurial start-ups. They tend to have immense variety due to differences in location, intention, point of impact, logistical constraints, and leadership. These organizations are also housed across a variety of forms of art including, but not limited to, music, design, dance, fashion, and film.

Impact reporting is an essential part of the operations of all impact organizations as it provides them an opportunity to demonstrate the value of their work. The discussion of impact has become increasingly important in recent years due to its expanding prevalence in the economy as well as recent discourse on its debated subjectivity. The complexities that need to be addressed to attempt to identify and define organizational impact are enormous. First, a large amount of an organization’s impact goes unidentified; this is due to the fact that much of the result from an impact organization cannot be observed on a balance sheet. It is often accrued in the individual communities, environments, and lives of the organization’s stakeholders. Impact reporting is a key part of an impact economy’s continued growth as well. It provides organizations with the opportunity to increase access to funders and donors as well as to grow a base of constituents in their communities. This study brings to light some of the more specific misunderstandings found

in societal perceptions of impact reporting as well as identifies the specific challenges found for organizations in the impact economy.

This Honors Thesis intends to provide increased understanding of arts impact organizations within the creative industry, particularly those local to Northwest Arkansas (with two nonnative organizations included to provide texture on geographical differences and contribute added insight into the broader arts impact economy). It includes details on the current impact reporting methods utilized by these organizations and some of the societal and logistical constraints associated with impact reporting. Each organization provides a unique insight into the various forms of impact and art that are being utilized to catalyze societal change and offers an opportunity for further understanding of this thriving and often under-represented sector of our economy.

1.3 Methodology

This study researches six unique organizations in diverse communities, environments, and geographical locations with various impact objectives accomplished through the arts. The research in this Honors Thesis is designed to identify the current challenges present in the creative impact industry's reporting methods and to bring light to those challenges. Ultimately, the research brings clarity to the current impact reporting methods that are available to arts impact organizations and to draw attention to the variety and extent of impact made possible by this industry. As outlined above, the creative impact industry is rapidly growing and constitutes a large portion of the economic activity in Northwest Arkansas, in particular. This topic is particularly relevant to local small businesses and regional economic growth.

This study consists of two distinct portions. The first is the introduction and analysis of each organization selected for this study. This includes their introductions in chapter two and their outlined impact methodologies and results in chapter three. The second portion of this study consists of the broader discussion regarding the creative economy, the arts impact economy, and most importantly, the evaluation of current impact reporting practices available to organizations that constitute this economy. The case studies conducted on the organizations presented in this Honors Thesis provide the scaffolding for the fundamental interrogative that follows. Chapter four begins the deconstruction of harmful societal perceptions around current impact reporting methods and the investigation of additional challenges present for these organizations whose structure necessitates this type of reporting.

The organizational case studies focus on the mission, strategies, objectives, operations, and impacts of the organizations. This research is drawn from five places: staff interviews, participant interviews, facility tours, impact report analysis, and web-based research.

The interviews conducted with staff were held both face-to-face and virtually. They consisted of both one-on-one and group interviews, with the primary method being one-on-one. Interviews were conducted with CEOs, founders, market research coordinators, creative directors, administrative staff, therapists, interns, and staff members in a variety of other positions. These interviews served as a source of information about the history of the organizations, the original strategies and objectives, and the new/changed pursuits that developed over time. The information collected through these interviews was primarily used for the organizational introductions in chapter two. The interviews done with the impacted community members were conducted to support the staff interviews. They served as an opportunity to further depict the organization's impact and to add color to the introduction and operational descriptions of the organization. The facility tours were an integral portion of the case studies as it provided a hands-on approach to the operational activities of the organizations. The tours provided insight into the various locations,

constraints, and human resource activities present. They also provided an opportunity to meet more people from the organization and collect photos.

The impact report analysis was the most extensive portion of the case studies. As the results of this report entail, each organization collected and presented their impact data in a variety of ways. This is primarily due to the variety in available human resources, nature of activity, and nature of impact. A few of the organizations had impact reports available for multiple previous years and had detailed documentation of their growth, key performance indicators, benchmarks, and market analyses. Other organizations had simple metrics identified through a variety of platforms such as Instagram, Facebook, previous emails, or staff knowledge. The exact form of data collection and analysis looked vastly different between each organization but were all conducted through a collection of data points. The portion of the study conducted through external web-based research constitutes a very small portion of the presented organizational data. This research tool was utilized as a “glue” to the previous research methods listed above.

The second part of my research dives into the problem statement. Chapter three focuses on impact and outlines the challenges associated with impact reporting in section 3.1. Chapter four is conducted primarily as a results-based study focused on identifying the challenges to the impact reporting outlined by the organizations in chapter three. It also conducts external web-based research focused on supporting the evidence of these challenges.

1. Results-based analysis

The portion of this study that depicts the challenges present in impact reporting draws primarily off of chapter 3 and the information resulting from the case studies. Following the organizations’ impact reporting analyses, a section of graphs depicts the portion of each organization’s total impact being represented through their reporting methods. This chart is not an indicator of the success of the organization or the amount of impact created, but rather is a way to visualize that specific organization’s level of impact depiction through reporting. These charts serve as an opportunity to truly show the amount of difficulty present for organizations to indicate their impact. This percentage result is derived from a weighted, points-based system that takes into consideration the social media presence, the formality of reporting, and the consistency of reporting. The explicit points used to determine the percentages in this system are discussed in further detail in chapter three.

2. Web and literature-based research

This portion of the study relies heavily on external web-based and literature-based research on societal perceptions to impact reporting, current states of impact reporting analysis, and overall challenges to impact reporting. This discourse primarily takes place in chapter four but supplements the information in this Honors Thesis throughout.

Chapter 2: Introductions to Organizations

This chapter provides an introduction to the six organizations researched in this Honors Thesis. This portion of the report specifies the particular purpose, mission, strategy, and methodology of each individual organization. Four of the six organizations are based out of the Northwest Arkansas region, with the fourth based in eastern Arkansas, and one based in New York City. Each organization is actively creating impact for their communities and deals with unique constraints dependent upon the particular region they are in. The organization located in New York City, Sing for Hope, serves as an opportunity to provide texture on the organizational analyses. Location can offer drastic differences to the arts impact sector and this decision offers

insight into those distinct differences. These variations include the differences in growth opportunities, market strategies, funding opportunities, and cost of services. Each organization included in this Honors Thesis is a unique innovator driven by talented and passionate leadership. The results of their work are diverse and offer a unique and significant impact.

2.1 RefleXions Music Series

RefleXions Music Series is a start-up organization founded by Dr. Lia Uribe, the Chair of the University of Arkansas music department. RefleXions is “a celebration of music, musicians, advocates and audiences” and its primary goal is to “foster creative justice and diversity through opportunities to reflect, learn, grow, change, and teach” (RefleXions website citation). The organization is a proud symbol of inclusivity in classical music to the University of Arkansas, the local community, and beyond. Since their recent startup in 2020, RefleXions has developed a podcast that has already completed seven episodes featuring a variety of guest speakers and discussion on important topics of inclusivity in the classical music genre. RefleXions creates social impact through the promotion of diverse musicians, composers, and classical music audiences; the organization is actively creating spaces for conversation and opportunity in the realm of creative social justice. Currently, RefleXions is involved in a variety of steps and activities taken to accomplish these goals.

RefleXions is pursuing the creation of social impact through classical music by hosting master classes, concerts, panels, gatherings, and conversations that focus on increased diversity, equity, and inclusion. As previously stated, RefleXions has hosted seven podcasts with speakers from around the nation and discussed a variety of important topics including the social impact in



RefleXion's Music Series, Tertulia, 2023

the arts and the furthering of creative justice. RefleXions has also hosted three individual events: the Tertulia Honors House concert, the Walton Arts Center Tertulia concert, and the Tertulia Jam Session. These three events were all part of the Tertulia that RefleXions recently hosted. This week-long event featuring a collection of concerts, speakers, and panels was the first in-person

event following COVID that RefleXions has put on and will be the first of many future, similar events. RefleXions' work so far has been supported by three individual grants that the organization has received including the Chancellor's Humanities Grant, the Women's Giving Circle Grant, and the Artists 360 Community Activator Grant; currently, funding for RefleXions is accomplished entirely through grant receipt and will hopefully soon expand into ticket sales and other forms of additional funding. RefleXions is on a journey to creating social impact through classical music by hosting master classes, concerts, panels, gatherings, and conversations that focus on increased diversity, equity, and inclusion in classical music.

2.2 INTERFORM Art

INTERFORM is an organization local to Northwest Arkansas in the business of retail apparel and fashion. Located in downtown Springdale, Arkansas, the organization consists of three separate pieces: learn, make, and show. INTERFORM envisions a self-sustaining, designed fashion and art industry in Northwest Arkansas. "We uplift and center the creative works of those who are underrepresented and use our platform to encourage others to do the same. We are here to propel creatives forward and aid in their professional journey" (INTERFORM, 2023).

INTERFORM Art is 501c3 nonprofit organization founded by CEO, Robin Wallis Atkinson. Robin has "provided opportunities for creatives of all backgrounds, working with a deep focus on inclusion and representation" (INTERFORM, 2023). INTERFORM was established in 2017 and began to make more emphasis on apparel production with the start of the COVID pandemic. "There is so much work to be done to rebuild apparel production in the United States, and every side of the conversation agrees it's necessary" states Robin when discussing how INTERFORM helped support the local community during the pandemic by helping to produce more than 25,000 face masks for local donation through the organization's Make facility (INTERFORM Annual Impact Report, 2022).

Learn

INTERFORM's Learn is the first piece that was put into action. In 2018, the Learn facility



INTERFORM Learn Facility, 2021

was launched and INTERFORM began hosting workshops. Learn is home to many students each year, of varying degrees of experience. The instructors, who support these students through the year, offer their knowledge and expertise. INTERFORM's Learn hosts beginner, intermediate, and advanced sewing classes throughout the week. For individuals who have surpassed the advancing sewing level, a clothing design course is available that focuses on more difficult forms of draping and

advanced sewing techniques and ultimately results in a full collection of designs. This course empowers students who aspire to become designers and it provides the opportunity for students to move through from Learn to Make. INTERFORM's Learn hosts a teen bootcamp for ages 13-17 that focuses on basic sewing techniques and principles of fashion design. This facility also offers open studio hours each week that encourage the public to take part in this beautiful form of art and powerful practice of sustainability. Outside of the studio, Learn empowers its community by hosting podcasts addressing current events, consulting various guest speakers, and sharing more of what Interform is all about.

Make

INTERFORM's Make facility gained traction a little less than two years ago with the onset of the COVID-19 pandemic. Currently, the facility is serving between ten and fifteen clients with the service of insourcing and local production. The facility serves as a huge asset to the local fashion community as it can develop smaller-scale clothing lines that are designed and produced with more intentionality and sustainable measures. Make offers local artists the opportunity to develop their brands in a conscientious manner and provides a platform for local development. The first employees of INTERFORM's Make facility were references through Canopy, a local organization supporting refugees and immigrants in finding work. Many of these individuals had experience in fashion development and have had the opportunity to continue their careers with INTERFORM. With the continuing growth in the Make facility, INTERFORM has begun hiring



INTERFORM Spring Show, 2022

students who have excelled in the Learn facility and given them the opportunity to begin working in a professional, fashion-development role as an apprentice in the Make facility. This experience is a unique opportunity for fashion students and other individuals who are seeking a career path in fashion design and merchandising and creates a natural cycle of life within INTERFORM. The original employees who have been working with Make for some time now also have the opportunity to act as mentors to the incoming apprentices from the Learn facility and can help to guide in their professional development.

Show

Show is INTERFORM's third piece of the puzzle. This is the side of INTERFORM that is more widely known among the local community as it centers itself in local events, platforms, and, of course, fashion week. Show is the side of INTERFORM that brings the community together under the umbrella of fashion design and utilizes this impactful form of art to create a positive impact on the

community. Personally, I have had the opportunity to experience my sister walk as a model in the 2019 fashion week, wearing a clothing line designed by a local artist. The Show platform that INTERFORM has is unparalleled in its ability to generate excitement, understanding, and passion for the continued development of local fashion design and sustainable, insourcing opportunities.

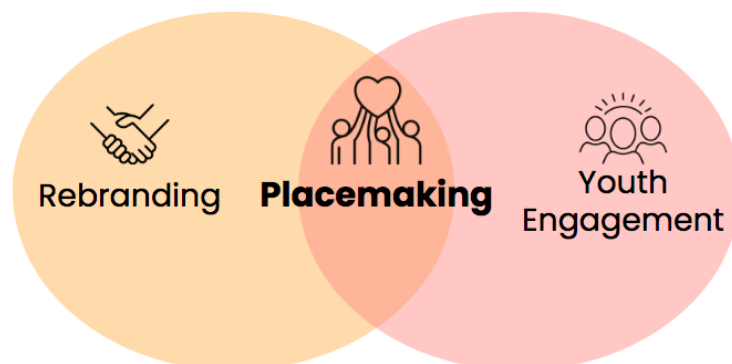
INTERFORM Art is a thriving organization with multiple sources of funding. Funding through the events created by INTERFORM's Show as well as income generation through the Make facility provide financing for INTERFORM's continued operations.

2.3 Thrive

Thrive is a non-profit based out of Helena, Arkansas since 2007. The organization actively participates in increasing access to creative development and education for local community members by increasing access to creative education in youth, artistic rebranding for local organizations, and additional economic opportunities for the region in the arts. Youth engagement, rebranding, and placemaking are the key pathways the organization takes to continue generating new artistic growth and historical pride for the region. Youth engagement increases the artistic activity of the youth and provides continued opportunity for creative-based education. Rebranding connects students and local artists to opportunities for jobs and continued skill development while simultaneously enhancing the presence of local businesses in Helena. "Placemaking" is a key pathway for the continued development of each of these facets of the organization. "It's sort of like a Venn diagram," describes William Staley, the executive director and creative director of the organization. Thrive's vision is centered around the idea that *all* communities should have equal passage to the joy and vibrance of art and design. "Your zip code shouldn't determine access to a creative and prosperous future" (Thrive Impact Report, 2023).

Thrive was created by William Staley and Terrance Clark after sharing educational paths steeped in Design for Social Impact and Community. A Pratt Institute Master of Industrial Design thesis project of Staley, an Arkansas native, the concept of Thrive was debuted in Spring of 2007 to learn how design could assist people living in economically distressed places like the Mississippi River Delta Region. After multiple trips to and from Arkansas, and after working with the support of the Pratt Institute Design Incubator the team moved to Helena, Arkansas from Brooklyn, New York to get started in Fall of 2010. In January of 2019 Clark resigned his position to seek new endeavors, and today, Staley is the Creative Director and Executive Director of Thrive. (Thrive Impact Report, 2023)

Placemaking is a key component of Thrive's vision. It plays a huge role in the upward mobility, increased access to opportunities, and added quality of life for the community and the



individuals within. As discussed above, Thrive's leadership depicts their various activities and forms of impact by describing a Venn diagram. The one depicted below is generated simply for the purpose of providing visualization on this key aspect of the organization.

The discussion of placemaking is particularly important in Helena, Arkansas. According to the United States Census Bureau, the population of Helena, Arkansas has been decreasing steadily since the 1940s. This has many implications for the residents of Helena and Phillips County as a whole; job availability, funding resources, and educational advancement have become increasingly important topics of discussion for the region. A primary goal of Thrive's mission is found in "placemaking" and the objective of reidentifying the town of Helena, Arkansas as a source of history, creativity, job opportunity, and continued educational advancement. By generating additional youth engagement, prioritizing the arts and the creative industry, and utilizing rebranding for local organizations, Thrive hopes to give locals additional platforms for organizational engagement and growth, creative inspiration, artistic development for local youth, and increased community pride.

Creative Leadership Youth Program (CLYP)

Helena's local high school students play an integral role in Thrive's mission. The high-energy students assist in efforts to grow local pride by participating in art education through Thrive's connections and opportunities. Thrive provides the students with after-school workshops, paid internships, and other opportunities for creative career development. For many of these students, it is the first introduction they have to creativity in a professional setting. Students have the opportunity to gain experience in creative outlets by participating in local activities such as cleaning up local murals, learning how to build websites, and photographing the natural beauty found in the local region. Thrive's Creative Leadership Youth Program has identified a gap in



Thrive Instagram, 2023

education for teaching art and creativity in the local community and intends to fill that gap with these opportunities. Through these experiences, students and their families have the chance to develop skillsets and career path options within the creative industry. The primary focus of the CLYP program is future growth; Thrive is establishing creatively minded students into the arts careers by assisting in their artistic, professional development and overall talent motivation. The organization is actively providing tangible learning opportunities such as website creation and portfolio assembly to

assist in opening opportunities for further education.

Design Services Department

The second service that Thrive provides is the Design Services department which focuses primarily on the rebranding aspect of Thrive's mission. This department focuses on the community's livability by supporting the local region with brand identity development, public art reinforcement, and outdoor recreational improvements. Helena is a region with historical significance and natural beauty that has fallen on harder economic times. Thrive's Design Services department supports to the local small business clientele by furthering their economic advancement and increasing local creative activity.

2.4 My-T-By-Design

My-T-By-Design is a non-profit organization charged in helping individuals see their value and know their worth through art. This therapeutic art studio is located in Fayetteville, Arkansas and founded by Lakisha Bradley. Lakisha is a Social Practice Artist registered with the Arkansas Arts Council, an entrepreneur, and a graduate student seeking an art therapy license at JBU. Her love for art as well as her passion for impacting individuals' lives through her faith in God guided her to launch My-T-By-Design in 2017. The organization empowers community members to "release and heal into the canvas" during therapeutic painting workshops (My-T-By-Design, 2023). My-T-By-Design offers a variety of services to the local community either in the in-house workshop and studio or through "house calls." Currently, the organization serves daycares, senior assisted living facilities, Alzheimer's and dementia patients, church youth ministries, local small businesses, large corporations, juvenile detention centers, and the Benton County Probation Office through its services. On the first Friday of the month, My-T-By-Design also hosts Sip-n-Paint events free to families who cannot afford the cost of the service; the families are able to participate in the art and counseling services provided at no cost due to the generosity



My-T-By-Design Instagram, 2023



My-T-By-Design Instagram, 2023

of the organization and partnership of other supporting small businesses. The organization hosts Conversate-n-Paint workshops designed for corporate groups, teams, or other groups to join in a dynamic workshop facilitated by a trained professional who will guide an engaging conversation topic for painting inspiration. My-T-By-Design provides private art lessons, one-on-one art therapy sessions, couples and family art therapy counseling, and group events of various sizes.

My-T-By Design is partnered with two other organizations in reaching juvenile detention centers, kids in juvenile probation, and alternative schools through therapeutic art studios as a prevention and wrap-around service for at risk teens. Every workshop, whether for a team, for at-risk teens, or for an individual family, is hosted in what My-T-By-Design refers to as the “judgement-free zone.” The space is open for experiencing any feelings, for discussing hard things, and for moving through difficult conversations in a space of love and acceptance.

2.5 CACHE – the Creative Arkansas Community Hub and Exchange

CACHE stands for the Creative Arkansas Community Hub and Exchange and is an organization based out of Northwest Arkansas. CACHE connects artists and creatives in the community and helps to provide the “glue” to the artistic community in the region. The organization works alongside nonprofits, businesses, universities and schools, the local government, tribal nations, and artistic individuals alike by connecting the various arts communities, answering questions, helping plug people in, and filling in the gaps in the artistic community here in Northwest Arkansas. “CACHE works with creatives, organizations, and communities to empower a more inspiring, inclusive, and equitable Northwest Arkansas” (CACHE, 2023).



CACHE Website, 2023

Ultimately, the goal of the Creative Arkansas Community Hub and Exchange is to fill needs in the local artistic community. CACHE accomplishes this through a variety of different services.

Online Resources

One of the resources that CACHE provides to the local community is a regional arts and culture events calendar that acts as a one-stop-shop for local artists and musicians to share their events as well as for community members to reference. CACHE also provides the local public with a directory for local artists and arts and culture organizations; this directory lists the work and contacts of these local artists as a source for the community for easy access and outreach. Along with this directory includes a job board that lists jobs for individuals searching for a job in the creative sector or for reference by local creative industries looking to expand their staff.

Opportunities for Arts and Culture Organizations

One program CACHE operates is called YOLO or Year of Learning and Outreach. The program provides a variety of free events for local artists, art organizations, or art entrepreneurs to connect, learn, and grow together. These events may include food or drinks, provide opportunities for unique discussion, or simply host a fun activity that individuals in the local artistic community can participate in together. CACHE also supplies a list of grants and funding opportunities for the local arts community and provides guidance on application and grant use as well.

Additional Programs

ARt Connect is a two-year professional development program run by CACHE that provides local arts and culture organizations with the opportunity to deepen their impact and gain abilities for supporting their organizational development. Groundwaves is a recent project launched in 2021 that is gathering and promoting MCs from around the region. The project includes open mic nights, personal instruction under the west coast rapper, Murs, and regional talent showcases. The events are free to participate in and encourage the expansion of the local rapper and hip-hop artistry. CACHE also hosts festivals and events featuring a variety of music throughout the year. The Famous Hardware Store is a store in downtown Springdale that houses rotating galleries and art installations to increase accessible visual art for the downtown area and to increase opportunity for artists to showcase their work. Currently, CACHE is also continuing developing programs for support in the film and multimedia sectors.

CACHE has a hand in every aspect of the local, artistic community. It uplifts local artists and arts and culture organizations by giving them the platform to showcase their work and express their desired impact. It brings an experience of equity and mutual support to the artistic community in Northwest Arkansas and pursues filling any creative gaps that currently exist between the arts industries.

2.6 Sing for Hope

Founded in New York City in 2006, Sing for Hope is a nonprofit organization utilizing the power of music and art to create widespread change. “Our creative programs bring hope, healing, and connection to millions of people in hospitals, care facilities, schools, refugee camps, transit hubs, and community spaces worldwide” (Sing for Hope, 2023). Sing for Hope was originally inspired following 9/11; two Julliard sopranos, Monica Yunus and Camille Zamora, arranged a performance for the firehouse at Lincoln Center with a group of fellow musicians. Sing for Hope

now employs thousands of individuals in their pursuit of art as a support in times of crisis and houses multiple programs designed to achieve this goal.

Sing for Hope Pianos

Launched in 2010, Sing for Hope Pianos intends to reduce the barriers to access to music by producing artist-designed pianos and placing them in public spaces around the globe. These pianos do not stop here, however. Once they've had their public debut, Sing for Hope Pianos then transports and activates these instruments into permanent homes in schools, hospitals, transit-hubs, refugee camps, and community-based organizations.



Sing for Hope Website, 2023

Sing for Hope Healing Arts

Sing for Hope Healing Arts employs creative performances, workshops, and curated cultural experiences designed to wellness, connection, and respite in hospitals, long-term care facilities, hospices, and treatment centers. During the peak of the COVID-19 pandemic, Sing for Hope Healing Arts began providing relief at vaccination centers through musical performances. Not only did this reduce anxiety of both patients and caregivers, but it supplied employment opportunities for struggling artists during a time when many doors were closing. Victoria Paterson, the Project Leader on Sing for Hope's initiative to bring music to vaccination centers, stated how "the impact is truly enormous. Since COVID took over in March 2020, most working musicians in New York City have not performed a single note or earned a dollar from their craft. It truly is amazing to be part of this astounding effort to bring back live music, and I would be remiss if I didn't say that this may be one of the greatest honors of my life" (Sing for Hope, 2023).

Sing for Hope Healing Arts has also employed the Open Arts program. Open Arts provides live, interactive arts programming for seniors, healthcare populations, or other potentially isolated individuals. This program also began during COVID-19 as a place of community for those who lacked support. It has continued since the peak of the pandemic and still provides these services to individuals today at zero cost.

RestartNY is an initiative by Sing for Hope Healing Arts following the Open Arts programming. It leads the return to in-person musical programming at elder care facilities across the state of New York. This program provides these services first to those communities who experienced the hardest impact of the pandemic. "The series gives older adults in long-term care the opportunity to enjoy the healing power and social connectedness offered by in-person musical experiences" (Sing for Hope, 2023).

Sing for Hope's Healing Arts program has also provided collaborative concerts, bedside performances, and creative workshops, all designed to bring community and the power of healing joy into individuals' lives during hard times.

Sing for Hope Education

Sing for Hope Education is a program engaging and uplifting K-12 youth and educators in local communities through arts workshops and standards-based curriculum. These educational opportunities are designed to inspire civic action and empower the academic sectors. Sing for Hope Education has conducted an award-winning musical called “Don’t Throw Away Your Shot” that empowers young students to ask the right questions around vaccines and have active choices in their health. HandaHarmony is Sing for Hope Education’s program that leverages the power of young creatives to make change through the Sustainable Development Goals. The program is partnered with UNICEF and the International Foundation for Arts and Culture and has placed students in the position of sharing performances and conversations with world leaders at the United Nations High Level Political Forum. Sing for Hope Education’s Careers in the Arts program gives students the opportunity to have discussions with artistic leaders over Zoom; this positions students toward a future career in the arts and provides an opportunity for artistic youth to continue getting involved in long-term artistic participation. Sing for Hope Young at Arts Lab mobilizes the arts in some of New York City’s downtown neighborhoods by providing in-school and after-school classes in African drumming, musical theatre, music production, jazz band, Afro-pop band, voice, acting, and dance. In a partnership with the NYC Department of Education, Sing for Hope Education launched 50 Pianos in 50 schools, a competitive program giving schools the opportunity to become a Sing for Hope Citizen Artists School. If the school achieves this status, they receive



Sing for Hope Website, 2023

a free Sing for Hope piano and access to the Citizen Artist Curriculum. This program provides students and educators with more opportunities to utilize art and creativity for social change. Sing for Hope Education also pioneered the Artivism program; this program hosts a weekly series of events, conversations, workshops, and more, all available to the public at no cost.

Sing for Hope Global

“Sing for Hope Global is the official Cultural Partner of the World Summit of Nobel Peace Laureates” (Sing for Hope, 2023). Sing for Hope continues to drive the integration of the arts into policy at the global level. The primary purpose of these global pursuits is in Sing for Hope’s desire for social change on the broadest spectrum possible. Sing for Hope partnered with Broadway for Arts Education (BAE) to provide year-long musical education to children at the Shanti Bhavan school in Baliganapalli, Tamil Nadu, India. The students are provided professional teaching artists in piano, voice, and guitar. The program offers three separate choirs for the middle and high school and general music education for kindergarten through fifth grade. Sing for Hope Global has partnered with The St. Joseph Family and BAE to provide salaries for teaching artists in Port-au-

Prince and Jacmel, Haiti. The program also provides funding for all materials for artistic classrooms including instruments, art supplies, and clean water. The Tomás de Berlanga Educational Unit is a program based in Ecuador providing virtual music, graphic design, and video editing classes to students. Through the Cultural Diplomacy and Citizen Artist program, Sing for Hope Global is driving the international movement for arts inclusion. Sing for Hope Global has also participated in relief sites; this is the provision of music as a form of relief to suffering communities worldwide. Sing for Hope Global is continually pursuing the advancement of the arts through advocacy and thought leadership.



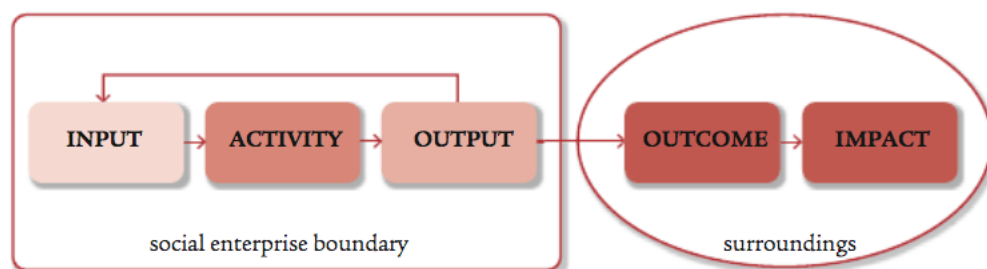
Sing for Hope Website, 2023

Chapter 3: Impact Reporting

This chapter provides a comprehensive overview of the current state of impact reporting for each organization selected for this study. Insight is provided into, not only the current market-wide reporting practices, but also each individual organization's current and unique reporting practices. Each organization's key metrics are discussed alongside information on their specific methods of reporting. This chapter concludes with a metric-based visualization of how much of each organization's total impact is being represented through their selected metrics, reporting methods, and reporting frequencies. The calculation of "total impact represented" is done using a tier-based system I developed following my extensive research of each organization's reporting methods as well as my research conducted on the broader arts impact sector.

3.1 Current Impact Reporting Methods

Despite the previously referenced, growing prevalence of the creative industry, access to consistent methods of reporting and analysis for arts impact organizations has remained somewhat limited. More contemporary business styles tend to shy away from what is often considered to be the intangible successes presented by impact organizations. An article by the Creative Vitality Suite- a company focused on supplying a data resource for the creative economy -provides a prime example of how arts impact organizations can lose their footing among "standardized" business opinions: "the nonprofit arts and culture community that commissions studies on the creative



Social Return on Investment (SROI): a review of the technique, 2016

economy often does a poor job of identifying and then arguing for the nexus, or connection between economic activity presented in the overall study and the activities of the nonprofit arts. As a result, research on the nonprofit originated creative sector can be dismissed as not arguing well for the role of the nonprofit arts in a creative economy” (Creative Vitality Suite, 2023). While this example speaks directly to nonprofit arts and culture organizations, its perspective provides a clarity on the overall climate toward reporting methods for organizations of this kind. The impact map, shown below, is a depiction of the flow of activities and connections to impacts for an impact organization. This graph was designed and presented by Myra Maldonado and Michael Corbey in an article discussing the social return on investments. The key discussion regarding the impact map centers on the connection between the “social enterprise boundary” and the “surroundings” and focuses on the way impact measurement defines and demonstrates this connection.

Outlined below are the forms of impact measurement and reporting accomplished by the six organizations studied in this Honors Thesis. The following sections include information on what data points the organization is tracking, how and why they are tracking those points, the correlation between their data and their impact, and their methods for sharing their evidences of impact.

3.2 RefleXions Music Series Impact Reporting

RefleXions Music Series is currently tracking their podcast engagement, occupancy rate, grant receipt success rate, and dollar amount received through grants. RefleXions Music Series does not currently employ a full-time data reporter on the team and collects the results of these data points primarily through ticket-sales, headcounts, podcast engagement reports, and hand-collected results with grants.

Podcast Engagement	Occupancy Rate	Grant Receipt Success Rate	Dollar Amount Received through Grants
7 total podcasts 76 total listens	105 attendees – Tertulia Honors House Concert 205 attendees – Walton Arts Center Tertulia Concert 87 attendees – Tertulia Jam Session	6 grant applications 3 received grants	\$58,125.00 – Chancellor’s Humanities Grant \$5,000.00 – Women’s Giving Circle Grant \$15,000.00 – Artists 360 Community Activator Grant
11 average listens per podcast	132 average attendees per event	50% grant receipt rate	\$78,125.00 total grant receipt

Currently, RefleXions’ driving purpose behind collecting these points of data is for grant approval and receipt; this is a two-pronged intention. Grant providers audit organizations by analyzing the representations of work and historical achievability. Likelihood of receipt increases with the amount of historical data presented. This is RefleXions first goal in obtaining these

metrics. Secondly, RefleXions has had a history of grant receipt, as depicted above. These grants are provided on particular bases that obligate a verification of use from the receiving organization. Currently, RefleXions does not provide routine, public reporting on these metrics.

3.3 INTERFORM Art Impact Reporting

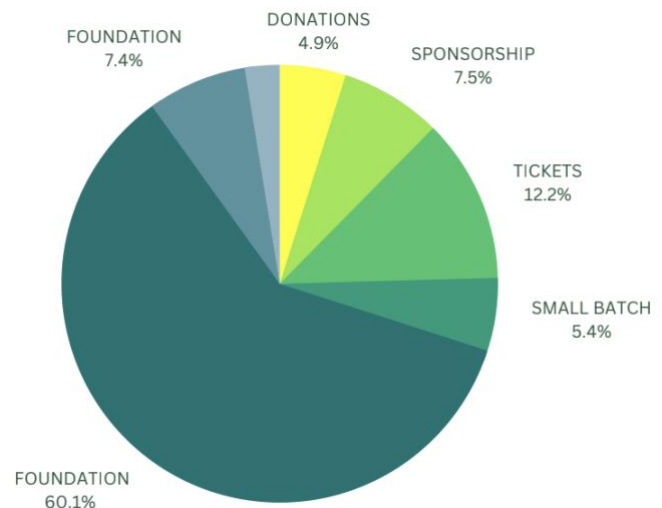
INTERFORM Art participates in both quarterly and annual reports on their impact. These reports are in booklet format and include images, quotes, highlights, key metrics with outlined accomplishments, and the period's events and results. The reports range from ten to twenty pages, averaging at fifteen pages, and are made available to all shareholders including all partners, grant providers, and community members.

INTERFORM has a prestigious reporting system including 50+ metrics and a historical record of data. The information presented in the reports is contingent upon the environment at the time of the report as well as INTERFORM's latest operational position. In INTERFORM's 2020 annual report, for instance, the Make facility was heavily reported on due to its production of COVID-19 masks as pandemic support. These metrics took the spotlight for a few reporting periods but stepped back to make room for the prominent reporting on show attendance and studio hours in 2022. These key metrics are part of the focus for INTERFORM's 2022 annual report:

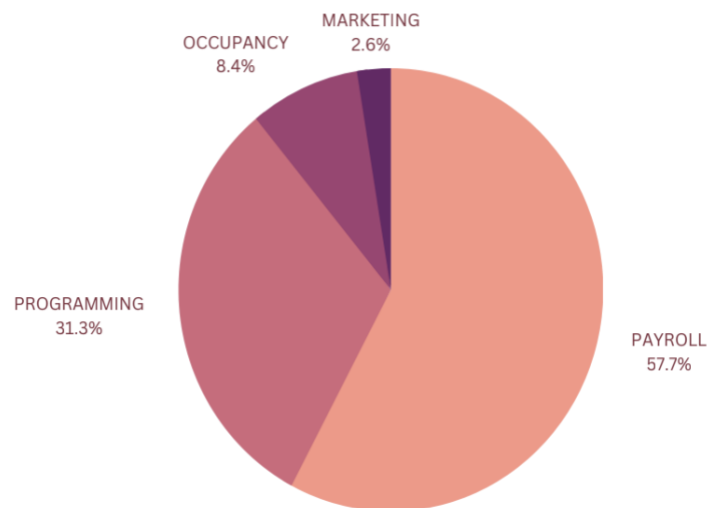
INTERFORM Show	INTERFORM Make	INTERFORM Learn
Spring show attendance: 1,200	Apprentices: 5	Apparel education workshops: 12
Spring Designers: 50+	Training hours per week: 480	Participants: 113
Fall show attendance: 505	Contracted brands: 6	Program hours per participant: 96
Fall Designers: 16	Efficiency rate: 40%	Textile/accessories workshops: 5
	Program seasons: 2	Participants: 22
	Participants: 17	Program hours per participant: 12
	Mentors: 10	Teen Fashion Design Bootcamps: 2
	Program hours per participant: 110	Participants: 25
		Program hours per participant: 20
		Open Studio Hours: Participants: 120
		Program hours per participant: 3
INTERFORM's Social Outreach		
Instagram, Facebook, and LinkedIn follows: 20,949	YouTube, Vimeo, and Facebook Live views: 15,275	Podcast downloads: 519 Newsletter subscribers: 3,675

INTERFORM's annual report also includes a financial snapshot including the revenues, expenses, assets, and lines of credit for INTERFORM during the previous year.

Revenues	
Individual Donations	\$66,300.00
Event Sponsorships	\$102,000.00
Ticket Sales	\$165,000.00
Small Batch Revenue	\$72,800.00
Philanthropic Grants	\$1,054,900.00
Total:	
\$1,461,000.00	
Expenses	
Payroll	\$829,100.00
Programming	\$449,300.00
Occupancy	\$120,500.00
Marketing	\$36,800.00
Total:	
\$1,435,700.00	



INTERFORM Annual Report 2022 - Revenues



INTERFORM Annual Report 2022 - Expenses

These revenue distributions indicate INTERFORM's various forms of cash inflow and depict the diversity in profit for the organization. Philanthropic grants account for the majority of the revenue for INTERFORM. The expense distribution is fairly even, with payroll taking the largest proportion at 57.7%.

INTERFORM's reporting establishes the testimony of its impact and historical growth. Comparison between previous reports and the year-end for 2022 indicates the revenue growth and increased diversification as well as program development. INTERFORM's reporting has

supported its philanthropic grant receipt and has propelled the organization into a new relationship with Walmart in the Make facility. It provides opportunity for continued development and expansion throughout the region and beyond as well as increased opportunity for impact. Robin Wallis Atkinson shares that the two primary things the reporting for INTERFORM Art intends to do is to depict retention for the organization and to share some “cold, hard numbers.” Retention is a key indicator of success for the organization as it describes the way the community continues to carry the movement forward; if the organization maintains high levels of retention, the progression of the initiative isn’t left solely to the power of the staff. When it comes to the numerical reporting, INTERFORM Art seeks to indicate the relationship between foundational support versus economic income. The correlation between how much money is coming in and how much is being reinvested into the community is a direct way for INTERFORM to answer the question of “did my money make an impact?”

3.4 Thrive Impact Reporting

In recent years, Thrive Inc. has begun to develop documented key performance indicators depicting the activities and continued development of the organization. This documentation is available upon request but is not actively or routinely published online at this time. The metrics developed consist of information regarding a list of specific criteria at the focal point of Thrive’s impact.

Thrive collects their data through Airtable, a cloud collaboration service and data tracking system, and is highlighted through individual sections; these include organizational principles, design, community involvement, service learning, and equity. The report includes both literary and numerical indications of the Thrive’s growth mechanisms and is highly imbedded within the goal structures of the organization. The numerical portion of the report is divided by section between the two primary functions of the organization: the youth services department and the design services department. Thrive organizes their data results underneath specific objectives outlined by the organization as a way to draw a direct correlation between the outlined goal and the actual success in achieving that particular form of impact. The Creative Youth Leadership Program is a header for a lot of smaller projects and initiatives for Thrive. By organizing its metrics through objectives, Thrive is able to draw direct correlations between their efforts and the ultimate results. While the specific data points regarding the Design Services Department are not depicted in this Honors Thesis, Thrive is actively tracking the indicators shown below.

The Design Services Department acts as a form of revenue inflow to support the activities of the Creative Leadership Youth Program and the activities of the CLYP offers human resources and additional opportunity for impact to support the Design Services Department. Thrive also gains funding through multiple grants.

The primary goal of data collection and reporting for Thrive is to define the activities and steps taken to accomplish individual objectives and goals. This provides Thrive with the opportunity to take measurable and transparent steps toward organizationally imbedded goals. The key performance indicators and metrics measured by Thrive are intrinsically entrenched in each objective outlined by the organization adding to the idea validation and strategic strength of the organization.

Thrive's Creative Leadership Youth Program	
Objective #1: Provide 7 th -12 th graders and community college students with study and experiential learning of creative careers an entrepreneurship opportunity in Phillips County.	Objective #2: Support participating junior, senior, and community college students interested in pursuing creative careers and job opportunities.
<p>Monthly Workshops</p> <p>3 Design Skill Workshops</p> <p>51 students in sessions</p> <p>Professional Wednesday Sessions</p> <p>8 Professional Wednesday Sessions</p> <p>26 of individual students in attendance</p> <p>Paid Internships</p> <p>14 of paid interns</p> <p>23 students in process of becoming a paid intern</p> <p>\$8,046 in total income paid to students</p> <p>Shadowing Opportunities</p> <p>5 shadowing opportunities</p> <p>9 students in attendance</p> <p>Field Experience</p> <p>16 students in attendance on annual trip</p>	<p>Portfolio Reviews</p> <p>6 student portfolios reviewed</p> <p>Tutoring and Local Small Business Assistance</p> <p>2 students enrolled</p> <p>2 individual tutors enlisted</p> <p>1 creative subject(s) provided</p> <p>1 student freelancer(s) created</p> <p>2 (in progress) local small business clients assisted</p> <p>2 (in progress) local paid jobs</p> <p>Scholarships and Recommendations</p> <p>1 Thrive campus visit scholarships awarded</p> <p>2 recommendations requested</p> <p>\$6,000 budget for a future Thrive scholarship</p>
Objective #3: Teach students about civic responsibility and leadership by completing projects that enhance the quality of life and reduce blight in Phillips County, Arkansas.	Objective #4: Refine Creative Leadership Program operations
4 Creative Placemaking Workshops (5 th in progress)	<p>68 students on recruitment list</p> <p>6 individual school districts represented</p> <p>13 individual school liaisons and advocates</p> <p>6 partnering local youth programs</p> <p>10 Creative Placemaking project partners</p> <p>23 students enrolled in alumni network or receiving newsletter (net yet active)</p>

Thrive's Design Services Department	
Objective #1: Increase Thrive Inc. revenue and market visibility for the Design Services Department.	
Provide professional guidance through the rebranding and public placemaking process for rural communities # of cities undergoing rebranding and marketing services # of cities undergoing placemaking services # of new leads # of lead conversions Quarterly design services revenue report Increase market visibility to qualified customers by: # of awards # of presentations # of publications	
Objective #2: Provide greater access to graphic design and digital marketing services for Phillips County small businesses and nonprofit organizations by Thrive students.	
# of clients assisted # of paid internships \$ amount earned per intern # of students being tutored or trained	

THRIVE'S REVENUES 2022	CLYP	Design Services	Placemaking	Special Projects	TOTAL
Total 4300 Grants	\$ 262,000.00	\$ 15,000.00	\$ 15,000.00	\$ 0.00	\$ 292,000.00
Total Revenue	\$ 296,500.00	\$ 143,790.00	\$ 65,000.00	\$ 575,000.00	\$ 1,080,290.00
Gross Profit	\$ 296,500.00	\$ 143,790.00	\$ 65,000.00	\$ 575,000.00	\$ 1,080,290.00

Thrive Impact Report, 2023

While Thrive's expenses were difficult to consolidate into a brief visual, these revenue totals provide an indication on the cash flow generated by each part of the organization as well as the overall financial situation of the organization. Thrive is generating tons of impact for its community and is financially growing year over year.

3.5 My-T-By-Design Impact Reporting

My-T-By-Design is a for-profit, startup organization based out of the heart of Fayetteville, Arkansas. The organization currently operates with only one full-time employee, founder and CEO Lakisha Bradley. Along with a paid intern from the Venture, Innovation, and Entrepreneurship program at the University of Arkansas, many community members volunteer

their time to My-T-By-Design. Lakisha organized what she calls “Mighty Teams” in the early days of the organization; these teams are comprised of local entrepreneurs that have created an ecosystem of support for one another. These individuals and organizations will come together and assist each other as needed for a chance to help each other succeed and continue the development of their own platforms.

Currently, My-T-By-Design operates entirely off of donations and grants due to the fact that it is still in the very early years of founding. The organization has received approximately ten grants and at this time has not participated in direct, routine metrics management. Various figures, however, are shared on the My-T-By-Design social platforms depicting general workshop attendance and comprehensive growth points. Additionally, My-T-By-Design collects and shares testimonials through individuals directly impacted by the organization. Since the organization’s launch in 2017, over 15,000 individual lives have been touched. Of the youth on probation who participated in the mural projects initiated by My-T-By-Design’s social restorative justice movement, 100% have not returned back into the system; of the youth who participated in the “Life Skills Through Art” Saturday workshops, ~85% have not returned back into the system. These rates are the highest seen for youth on probation participating in healing programs.

“We couldn’t have done this by ourselves. This is a true example of community coming together,” remarks Lakisha. It is very evident that throughout the early years of My-T-By-Design’s founding, the local community is the utmost priority.

3.6 CACHE Impact Reporting

Creative Arkansas Community Hub and Exchange (CACHE) reports on their impact yearly. In order to depict the extent of the impact made possible through the programs it employs, CACHE publishes the report online and distributes it via the newsletter. The report, which spans an average of fifteen pages, provides a comprehensive overview of CACHE’s missions, goals, and ongoing programs. It also includes specific information on the previous year’s activities and highlights the various stakeholders and initiatives that make up the arts community in Northwest Arkansas. Due to the fact that, by nature, CACHE’s success is so closely correlated to the successes and achieved impacts of the community it is in, the report provides significant insight into the current state of the arts culture and economy in Northwest Arkansas. The region’s creative landscape grows yearly, and CACHE’s reporting methods attempt to show this growth through a variety of mechanisms.

CACHE Canvas comprises the most significant portion of the organization’s reporting and is the namesake for the report as a whole. In their own words:

CACHE Canvas 2021 is the inaugural NWA arts, culture & creativity survey seeking to better understand the full range of our beautiful creative ecosystem and what it needs to thrive. Since August 2019, CACHE has listened to the creative community and responded by building platforms and systems for ongoing resiliency. CACHE is committed to listening, gathering data and tracking changes to the community’s needs over time (CACHE Canvas, 2021).

CACHE Canvas is the platform through which CACHE gathers, analyzes, and reports on data metrics specific to Northwest Arkansas’ creative community. The organization’s impact report uses the CACHE Canvas data results as the backbone for the yearly report and supplements

the information discovered with storytelling on the specific role that CACHE plays in its continued development.

The chart below indicates the distributions of the various creative disciplines represented in Northwest Arkansas through CACHE Canvas. It also provides insight into the ethnic distributions between disciplines. There are currently ~900 individual artists in CACHE's directory; of these artists, 354 responded to the CACHE Canvas data collection survey. BIPOC individuals constitute 22% of these respondents and LGBTQ+ individuals constitute 31%. CACHE provides added insight into the distribution of BIPOC-led versus white-led organizations in Northwest Arkansas. This provides valuable insights into the extent of diverse leadership that characterizes the local creative community, enabling more understanding of the region's artistic landscape as well as pointing to CACHE's endeavors of inclusivity for all.

An additional point of discussion in CACHE Canvas 2021 specifically is the geographic distribution of the creative community between multiple counties. Washington, Benton, and Madison county are all represented and are clearly defined as to what portion of the creative economy they currently comprise. Information on per capita personal income is included as well as various distributions across counties, ethnicities, and genders.

Discipline Breakdown		BIPOC Discipline Breakdown		
		Discipline	BIPOC	White
Visual Arts	41%	Visual Arts	56%	71%
Music	15%	Music	34%	18%
Literary Arts	10%	Literary Arts	22%	13%
Multidisciplinary	9%	Multidisciplinary	20%	12%
Culture	7%	Culture	14%	9%
Dance	6%	Dance	13%	5%
Theater	6%	Theater	10%	10%
Public Art	6%	Public Art	7%	12%

**BIPOC (Black, Indigenous, and people of color)*

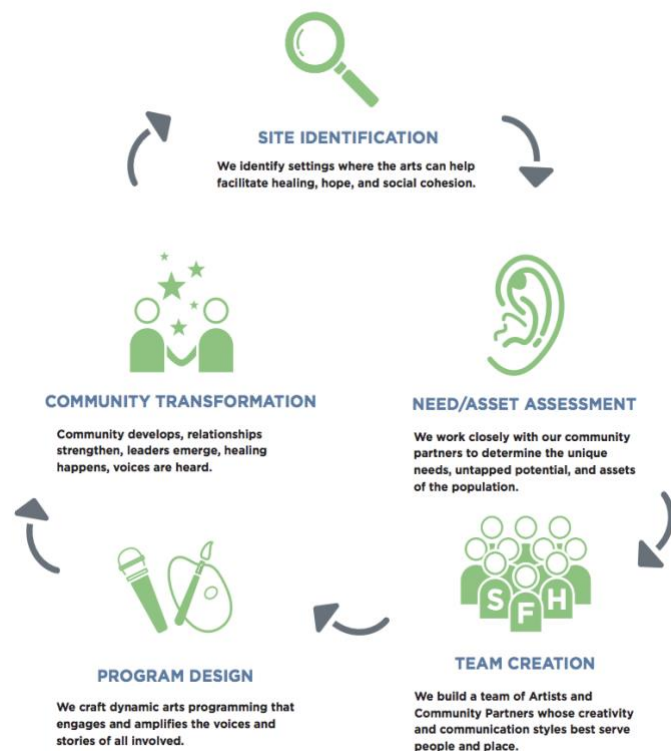
CACHE utilizes all of these metrics in their impact report to provide a picture of the current state of the arts economy in Northwest Arkansas. This picture directly correlates to CACHE's success as they employ a multitude of various programs, supports, and opportunities for the creative community here. The organization completes the report with a discussion of the full potential of the creative community here. The report provides an in-depth analysis on the previous year's creative organizations' budgets and provides insight into what these organizations need to continue growing and shaping this community. Following this, CACHE highlights a few of its creative entrepreneurs through artist profiles. This is an additional way that CACHE shows its commitment to the growth of the creative economy in NWA as well as the way it utilizes its platform to continually empower local artists.

To conclude the report, CACHE provides insight into next steps for the continued development of the region’s creative assets. The organization announces that in response to the CACHE Canvas, the upcoming goals are focused on generation of livable wages for creatives, financial support for nonprofits (specifically BIPOC-led organizations), skill building and resources for creatives and organizations as a whole. The “What Now?” portion for CACHE Canvas 2021 additionally emphasizes three particular areas of persistent advancement for creatives in NWA:

1. Knowledge
“CACHE maintains an accessible, open-source repository of information about NWA’s creative ecosystem. The data CACHE collects from organizations and creatives illuminates investment opportunities and drives regional narrative change” (CACHE Canvas, 2021).
2. Power
“CACHE channels philanthropic funding, policy interventions, technical resources with time, care, and love to Northwest Arkansas creatives. Whether through structured initiatives or informal coaching, CACHE responds to and supports the ambitions of our shared creative sector” (CACHE Canvas, 2021).
3. Action
“CACHE supports, engages with, and leads (when necessary) the curation of a range of programs — from cultural plans to music festivals to artist residences — that highlight creative assets and contribute to the livelihoods of artists” (CACHE Canvas, 2021).

3.7 Sing for Hope Impact Reporting

Sing for Hope is the largest organization of those studied in this Honors Thesis. Based out of New York City, the organization faces a very different geographical climate than the one local to Northwest or Eastern Arkansas. Sing for Hope provides annual, fiscal year reports dating back to 2018. These reports average at 25 pages and include in-depth financial analysis. All historical reports are published online and remain accessible to anyone. The most recent published report, from fiscal year 2021, provides unique insights into Sing for Hope’s impact during the COVID-19 pandemic. “Over the past year, Sing for Hope has become a vital piece of recovery infrastructure for communities...” (Sing for Hope Impact Report, 2021). Among the cities in the United States most affected by the



Sing for Hope Impact Report, 2021

pandemic was New York City; Sing for Hope played a vital role in the continued access to arts throughout the pandemic and acted as a beacon of support to the local community during this hard time.

The Sing for Hope impact report provides insights into each of the organization's programs and the particular instances of involvement for each during the year. Sing for Hope provides insight into their current communities which include the entirety of New York City, the greater Los Angeles area, and various new locations blooming in the United Kingdom, Germany, and Lebanon. Sing for Hope also provides a visual of its business model with emphasis on each key piece as well as information on the flow of operations. To achieve its impact goals, Sing for Hope follows a clear roadmap that includes site identification, needs and asset assessment and management, team creation, program design, and, ultimately, community transformation. Each step in this process serves as a critical highway towards creating positive change and realizing Sing for Hope's vision of a more vibrant, connected, and creative society.

Artist and initiative spotlights comprise a large portion of Sing for Hope's report. The storytelling aspect of each of the organization's involvements is an important symbol of the degree of personal connection had by Sing for Hope even at the highest level. "Sing for Hope is visible on a global scale, with over 6 billion media impressions to date. The Sing for Hope Pianos specifically have received more media impressions than any other public arts initiative in the country in the last decade" (Sing for Hope Impact Report, 2021).

Fiscal Year 2021 Media Impressions	
Initiative	Media Impressions
Sing for Hope Grams/Events	307,343,865
SFH Pianos at Hudson Yards	17,344,959
SFH Young at Arts Lab	2,609,858
SFH Healing Arts at Javits Center	618,565,639
SFH Open Arts	3,002,474
SFH Pianos in Beverly Hills and Los Angeles	62,354,503
Total Media Impressions in FY2021: 680,920,142	

Sing for Hope also publishes their 990: An Internal Revenue Service form that provides the public with financial information about a nonprofit organization. Evidently, Sing for Hope participates in an enormous market and impacts countless individuals every year. As their impact is huge, so is their measurement and reporting. Their report is fairly difficult to condense as it spans across so many different organizations, markets, and impact goals. Currently, the organization is beginning to discuss hiring a full-time researcher and reporter to aid in this process. As the organization continues to grow and generate change on a global scale, it will continue to have even more impacts to report.

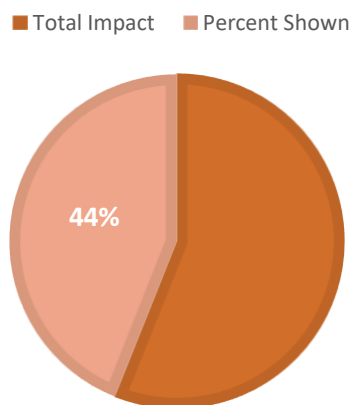
3.8 Percent of Organizational Impact Depicted through Reporting

The impacts achieved by each of these organizations is incredibly unique and valuable. Throughout this Honors Thesis, a question has repeatedly come to my mind: “what would these communities look like without the creative economy?” This question sets the stage for the following question that has stayed with me throughout this study: “what would my life look like without art?” The continued growth and empowerment of the artistic community is one we are *all* a stakeholder in. Depicted below are a series of charts indicating what percentage of the total impact generated by the organization is represented through their outlined impact measuring and reporting mechanisms. This percentage is not exact, rather a ballpark understanding of what portion of the overall impact is actively being portrayed through the individual organization’s impact reports. No organization is truly able to represent a 100% embodiment of the entire impact generated by its programs; this is due to the often intangible, unrealized impacts generated by these organizations as well as the longer-term impacts yet to be seen.

The percent of total impact represented by each organization is derived from a system of weighted tiers I developed to depict various levels of representation. This number by no means indicates the overall success or impact generated by the organization; rather, it is an estimate of the amount of the organization’s impact which is visible through reporting. Each organization is at an entirely different part of a complex and one-of-a-kind journey and deserves to be celebrated for every step it takes to create and express its impact.

The formula for the percent of impact shown is based on four separate areas of observation: social media presence, formality of reporting, extent of reporting, and consistency of reporting. Each of these sections for analysis has a tier-based system. The method follows that different percentage weights are assigned to each tier based on overall representation of the entire potential for representation (see page 33). For simplicity, each overall section is given an equal weighting.

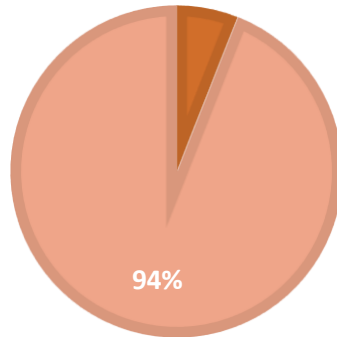
REFLEXION'S PERCENT OF TOTAL IMPACT SHOWN THROUGH REPORTING



While still a rather young organization, RefleXions’ Music Series was able to launch a thriving podcast and website very early. The growing participation from these sources has increased RefleXions’ opportunity for sharing impact.

INTERFORM ART'S PERCENT OF TOTAL IMPACT SHOWN THROUGH REPORTING

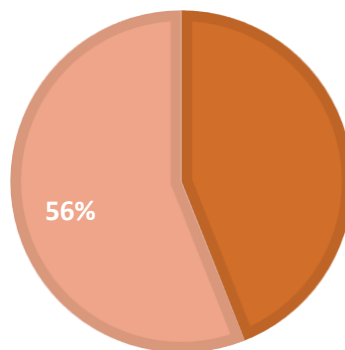
■ Total Impact ■ Percent Shown



INTERFORM Art has a highly diversified and comprehensive data reporting method. With a website, multiple social media presences, a podcast, and active LinkedIn memberships by all leadership, INTERFORM maintains a strong social representation. Due to the nature of the organization, with biannual fashion shows, participation on these media platforms is substantial. Additionally, INTERFORM maintains strong data collection methods and has represented historical data through a record of reports. INTERFORM has regular reporting intervals and covers a high level of content through these reports.

THRIVE'S PERCENT OF TOTAL IMPACT SHOWN THROUGH REPORTING

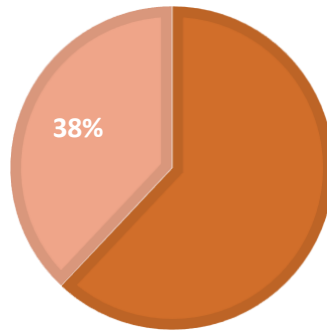
■ Total Impact ■ Percent Shown



Thrive Inc. participates out of Eastern Arkansas. Phillips County currently has a population of 15,906 as compared to the 550,000+ of Washington, Benton, and Madison County (the area comprising much of Northwest Arkansas). Despite the smaller area, Thrive Inc. maintains an active social media presence. The organization also prioritizes data collection and has internal reporting mechanisms with various metrics for measuring impact.

MY-T-BY-DESIGN'S PERCENT OF TOTAL IMPACT SHOWN THROUGH REPORTING

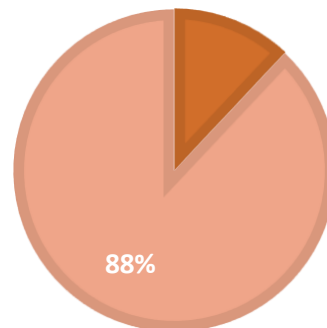
■ Total Impact ■ Percent Shown



My-T-By-Design is a relatively young organization. The organization is already showing strong growth and participation in the community. Currently, My-T-By-Design has an active website, Instagram account, and Facebook. The organization participates in some unofficial data reporting through these social media platforms as a way to share its outreach.

CACHE'S PERCENT OF TOTAL IMPACT SHOWN THROUGH REPORTING

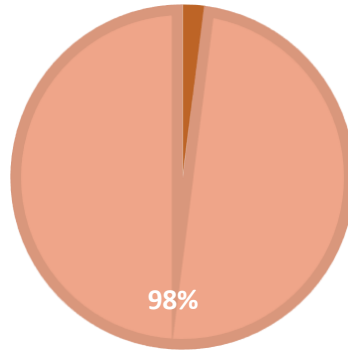
■ Total Impact ■ Percent Shown



CACHE is a staple to the creative community in Northwest Arkansas. As such, it depicts a large amount of the broader, community-based metrics of creative success in the region. CACHE participates in multiple forms of social media presence and has a high stress on formal data reporting as a tool for community outreach and support.

SING FOR HOPE'S PERCENT OF TOTAL IMPACT SHOWN THROUGH REPORTING

■ Total Impact ■ Percent Shown



Sing for Hope is the largest of the organizations studied in this Honors Thesis. It has a strong social media presence and comprehensive reporting methods that represent a huge portion of its total created impact.

Each of these organizations' total identifiable impact percentages through reporting do not equate to the organizations' total overall identifiable impact. The individual stakeholders who participate with these organizations on a more regular basis are able to witness the extent of their impacts beyond simple measurements and the communities who benefit from these organizations see the effects of their impacts daily. This metric is a simple way to provide additional information on the extent of reporting necessary for arts impact organizations; this reporting is a critical part of these organizations' continued growth and widescale impact representation and is very difficult to acquire and maintain.

Portion of Total Organizational Impact Depicted through Reporting Methods			
Social Media Presence	Formality of Reporting	Consistency of Reporting	Extent of Reporting
Tier 1: 100% Media presence on multiple platforms Active participation on media accounts Website Podcast or other similar media creation Newsletter/articles	Tier 1: 100% Multiple clear and outlined reporting metrics Strategy imbedded reporting mechanisms Usage of data collection system (Airtable, Qualtrics, Tableau)	Tier 1: 100% Regularly scheduled data reporting intervals Higher frequency reporting intervals (biannually, quarterly and annually) Extensive historical reports (5+ years)	Tier 1: 100% Extensive documented content
Tier 2: 75% Media presence on multiple platforms Active participants on media accounts Website	Tier 2: 75% Multiple clear and outlined reporting metrics Strategy imbedded reporting mechanisms Partial data collection system usage (Microsoft Excel)	Tier 2: 75% Regularly scheduled data reporting intervals Medium frequency reporting intervals (annually) Historical reports (~3 years)	Tier 2: 75% Documented content
Tier 3: 50% Media presence on a couple of platforms Some active participation on media accounts Website	Tier 3: 50% Some clear and outlined reporting metrics Data collection through multiple sources	Tier 3: 50% Intermittent data reporting Lower frequency reporting (less than annually) Some historical data	Tier 3: 50% Some documented content
Tier 4: 25% Media presence on at least one platform Website	Tier 4: 25% Data collection on an ad hoc basis	Tier 4: 25% No current, consistent data reporting methods Data shared through a variety of informal platforms	Tier 4: 25% No formally document content

Chapter 4: The Challenges to Impact Reporting

There are significant challenges and limitations to impact measurement in the arts sector, specifically. This is due to the complexities experienced when measuring the intangible benefits to society as well as the difficulty of connecting the measured outcome with the specific work of the organization. Additionally, the arts impact sector lacks any significant structure for industry-standard benchmarks. This adds to the perceived elusiveness of the measurements accomplished by these organizations. As the charts and information above depict, impact measurement, metric management, and reporting all take a considerable amount of time and effort. Not only are these practices highly important for these organizations, but it is evident there is a high level of challenge present. The charts above representing the total identifiable impact of each organization indicates that it is particularly difficult to acquire and maintain a high level of data reporting in the earlier years of an organization's life. In the current arts impact industry, many organizations are utilizing a combination of qualitative and quantitative data to depict their impact. Many industry participants are beginning to write literature on potential future reporting methods that could result in a more standardized process; the anticipated results of this include more access to readily available benchmark data as well as easier access to more accurate and comprehensive measurement of impact across the board. As discussed, there are no current, industry-wide, standardized forms of impact reporting. Differences in regional location, variety in organizational size, stakeholder subjectivity, and time horizon of impact are all partially to blame for the increased complications faced by organizations attempting to create a system of standardization for impact reporters.

The crux of this study lies in demonstrating the workings of the arts impact economy and attempting to clarify the definition of impact itself; these clarifications intend to shed light to the legitimacy of current impact reporting practices as well as to the difficulties associated with the current reporting environment. The hurdle of impact measurement and reporting is ubiquitous for each organization studied in this Honors Thesis- as well as throughout the industry -and is defined and experienced in many ways. "One of the challenges to reporting in an organization like this (Sing for Hope) is that you have to be able to tell a story. It is both numbers based and narrative; finding the point of connection between qualitative and quantitative research representation is not easy" states Monica Yunus, Co-Founder of Sing for Hope (Interview with Monica Yunus, 2023).

One of the foundational issues with impact reporting for arts impact organizations is that of defining impact. As a society, we often still don't know how to talk about impact; without a clear definition of impact, we cannot accurately depict value either. Forbes discusses impact and clarifies that "purpose, impact, and meaning are loosely related, but they are not synonyms or substitutes" (Forbes, 2019). Many individuals and organizations that examine impact organizations misperceive the differences between these things. When consulting the various snapshots an impact organization provides of its progress, purpose is often defined and mentioned. The entirety of the created impact, however, is much broader and more intangible. The extent of the positive outcome generated through the organization can be fractionalized into pieces of a much larger puzzle. The impact is the completed puzzle, where the definition is found in the individual pieces. This is evidently an ambiguous description that can deviate drastically between one organization and another. ImpactInstitute- an organization that offers purpose-driven advisory, storytelling, and events services -discusses the complications of the definition of impact in an attempt to provide clarity:

An organization's impact is the long-term, sustained, positive change experienced by individuals who experience programs, services or products delivered by an organization. The cascading effect of these outcomes on other people, communities, or the environment connected to these programs, services or products can also lead to additional impact. They understand the goal of this "game" isn't to win but to stay in the game – to build an organization that is purpose-driven, strong, healthy and sustainable for many years to come. Applying that thinking to this model, organizations ensure they measure inputs, outputs and outcomes over the longer term. They gather and use evidence to refine strategy, adjust program or service offerings and better understand customer perspectives. (ImpactInstitute, 2023).

As impact organizations strive to make a positive change in society, they are confronted with the challenge of economic and societal misperceptions. Again, the exact definition of this obstacle can feel inconclusive; it encompasses a broad understanding of various groups of people as well as a degree of subjectivity. Recent literature has begun exploring the topic through comparative analyses of responses to impact organizations versus those to more conventional profit-driven approaches. A prominent investment company, McKinsey and Company, writes on the impact economy and the practice of impact investing. "In an impact economy, the norms—practices, policies, and standards—that are attached to the pursuit of social impact would be as widely accepted, consistent, and stable as the norms that are associated with the pursuit of profit" (McKinsey & Company, 2018). What McKinsey and Company highlights in this article is that—compared to more traditional forms of economic growth and reporting which asks, "how did my money make more money?"—impact organizations pursuit of intrinsic value can feel less reliable or accurate. Many investors, patrons, and communities can often mischaracterize impact-based measurements as less stable, reliable, or measurable than the comparative profit-based returns.

Dan Pallotta, an American entrepreneur, discusses the power of the economic disadvantages for non-profits in a riveting Ted Talk, highlighting the intrinsic belief systems that account for much of the challenge brought against this sector of business.

We have two rule books. We have one for the nonprofit sector, and one for the rest of the economic world. It's an apartheid, and it discriminates against the nonprofit sector ... in the for-profit sector, the more value you produce, the more money you can make. But we don't like nonprofits to use money to incentivize people to produce more in social service. We have a very visceral reaction to the idea that anyone would make very much money helping other people. Interestingly, we don't have a visceral reaction to the notion that people would make a lot of money *not* helping other people. You know, you want to make 50 million dollars selling violent video games to kids, go for it. We'll put you on the cover of Wired magazine. But you want to make half a million dollars trying to cure kids of malaria, and you're considered a parasite yourself. (Dan Pallotta Ted Talk, 2013)

This clip of Pallotta's discussion provides insight into the kinds of societal belief systems that pose as often insurmountable obstacles to the non-profit sector, which, of course, most arts impact organizations belong to.

Impact reporting is under the microscope for a number of reasons. The first is the amount of growth in the impact industry as well as in the creative industry. This necessitates the more rigorous understanding of impact measurement and communication. Secondly, the definition of

impact is still misperceived by many funders, investors, and patrons of these organizations. Finally, due to the extensive amount of work necessary for the type of reporting that these organizations must do, many arts impact startups experience a lot of difficulty maintaining enough time and human resources to achieve these results. Ultimately, the intricacy of the present reporting methods accounts for many of these difficulties and misunderstandings. Acknowledging these challenges, however, along with gaining a better understanding and recognition of the significant impact of the arts impact industry as a whole, can take us a step forward and aid in the continued advancement of an influential and flourishing economy.

Chapter 5: Results, Summary, and Closing Statements

The arts impact industry is a rapidly growing part of an even faster growing creative economy. Each organization presented in this Honors Thesis plays a unique and profound role in the lives of the individuals and entire communities they participate in. For some of these organizations, their reach even extends globally. This study points to the challenges these organizations face in identifying and presenting their impact. The amount of time, effort, and expertise necessary for the level of reporting made necessary by the nature of the industry is immense. As startups, these organizations are often operating on their own dollars and often spend years without pay. Increasing the awareness of and appreciation for this growing industry is a key step in the move toward advancement for these organizations.

The metrics used to identify the discernible impact of each organization, as reported, provide a glimpse into the significant effort and thoughtful consideration necessary by these organizations in shedding light on the effects they produce. The research in this study explores the challenges of impact reporting in the arts industry, emphasizing the significance of the creative economy and current structures of impact organizations. The study utilizes various data collection methods, including interviews, facility tours, and impact report analysis of the organizations selected as well as some literature and web-based research. This Honors Thesis also provides increased understanding of the creative industry and artisan economy, including their growing impact on the global economy. The study concludes with the final insights into the arts impact industry and the constraints of the current impact reporting methods available to this industry.

Participating in this Honors Thesis has been one of my favorite experiences through the University of Arkansas. I had the unique and compelling experience of getting to personally know the individuals that lead each of these organizations and the ways they are shaping the world. Henry Ward Beecher says that “every artist dips his brush in his own soul and paints his own nature into his pictures.” I saw this from every individual I had the opportunity to work with. Their sacrificial leadership, expertise, and enthusiasm for change were apparent in every step. The arts community is one we cannot live without. I am honored to have been consistently touched by this community throughout my life and am beyond appreciative for the continued experiences I know I will have in the future.

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