

THE MUSIC VILLAGE

Impact Assessment Report

A Six-Month Evaluation of Musical Skills, Empowerment, Belonging, and Accessibility

Prepared by Fox and Hedgehog Research
South Bend, Indiana
September 2026



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EXECUTIVE SUMMARY

The Music Village Impact Assessment Report

The Music Village (TMV) partnered with Fox and Hedgehog Research on a six-month impact assessment (April–September 2026) to evaluate progress against its four core goals: skills development, empowerment, social belonging, and accessibility. The assessment drew on surveys, interviews, and text responses with 113 participants across private lessons, group programs, and community events. The findings show consistently strong impact across all four areas, alongside some opportunities for growth.

KEY FINDINGS: BY THE NUMBERS

93% of participants reported *at least* moderate improvement in musical **skills**, with 63% reporting “major” or “transformative” gains.

84% reported *at least* moderate improvement in **empowerment** (confidence, comfort trying new music, resilience). 54% reported “major” or “transformative” gains.

93% reported *at least* moderate growth in social **belonging** (feeling like you belong and less alone in musical settings; comfort being oneself and offering and receiving advice; and ability to make friends). 53% reported “major” or “transformative” gains.

Across all impact areas, children and teenagers reported higher gains than adults.

WHAT'S DRIVING THIS IMPACT? QUALITATIVE THEMES

- Exceptional, dedicated instructors were cited repeatedly as the single biggest driver of skills growth, across both private lessons and group programs.
- The opportunity to play in a group (e.g. Adult Rock, Community Jams) built accountability, real-time feedback, and skills participants said they could not have gained alone.
- Performance opportunities (recitals, open mics, rock shows) were the clearest driver of empowerment, especially for children and teens. Confidence gains carry over into life outside music.
- TMV's welcoming, judgment-free, and inclusive atmosphere was a theme that surfaced unprompted across nearly every program, and one that fosters real feelings of social belonging and social capital extending beyond TMV itself.
- TMV's low-stakes, low-cost, alcohol-free culture was cited as an accessibility strength not found elsewhere in the community.
- TMV's community outreach (e.g. at nursing homes, farmers markets, local events) was a valued and important component of making music accessible.

AREAS FOR GROWTH

- Broaden participant diversity (age and race/ethnicity) in open mics and community jams, supported by more systematic demographic data collection.
- Improve fill rates for newer programs.
- Address operational feedback (instructor retention, cancellations, Community Jam technology needs).
- Pursue additional evaluation of new programs, tuition assistance, instrument rentals, and longer-term outcomes in a future phase of impact assessment.

CONCLUSION

TMV is successfully delivering on all four impact pillars. Participants across every program describe an organization that goes well beyond music instruction — building skill, confidence, and a genuine sense of belonging. Recommendations in the report offer a roadmap for building on this already strong foundation.

IMPACT ASSESSMENT REPORT

The Music Village

South Bend, Indiana

1. Introduction

1.1 About the Music Village

The Music Village (TMV) is a South Bend, Indiana-based music education organization that provides private lessons, group programming, performance opportunities, and community events to a diverse population of students. It has been operating since 2012. Across its programs, TMV pursues impact in four interrelated areas: developing musical skill, making music accessible to those who face barriers to participation, empowering individuals through music, and fostering social connection and belonging within a broader arts community.

1.2 Purpose of This Report

TMV is under relatively new leadership, is expanding its space and programming, and preparing to engage in strategic planning work. To assist in the leadership, growth, and planning of the organization, TMV partnered with Fox and Hedgehog Research to help them assess: a) their current impact and achievements; and b) areas for growth. This was a 6-month partnership from April – September 2026, allowing us to measure impact across programs with varying start and end times and capture the experiences of a range of recent participants.

We first guided TMV through creating logic models to articulate their theories of change: what they invest (inputs), what they do (outputs), and the short-, medium-, and long-term outcomes it aims to achieve for students and the community. Those logic models then served as the benchmarks against which we measured TMV's impact across a broad range of program offerings.

Section 2 summarizes the theory of change underlying each logic model and impact area; Section 3 describes the methods used to measure impact; Section 4 presents the key findings of our impact assessment; Section 5 shares participant feedback with TMV; Section 6 outlines some recommendations for growth based on the findings; Section 7 discusses areas in need of further impact assessment; and Section 8 provides a short conclusion.

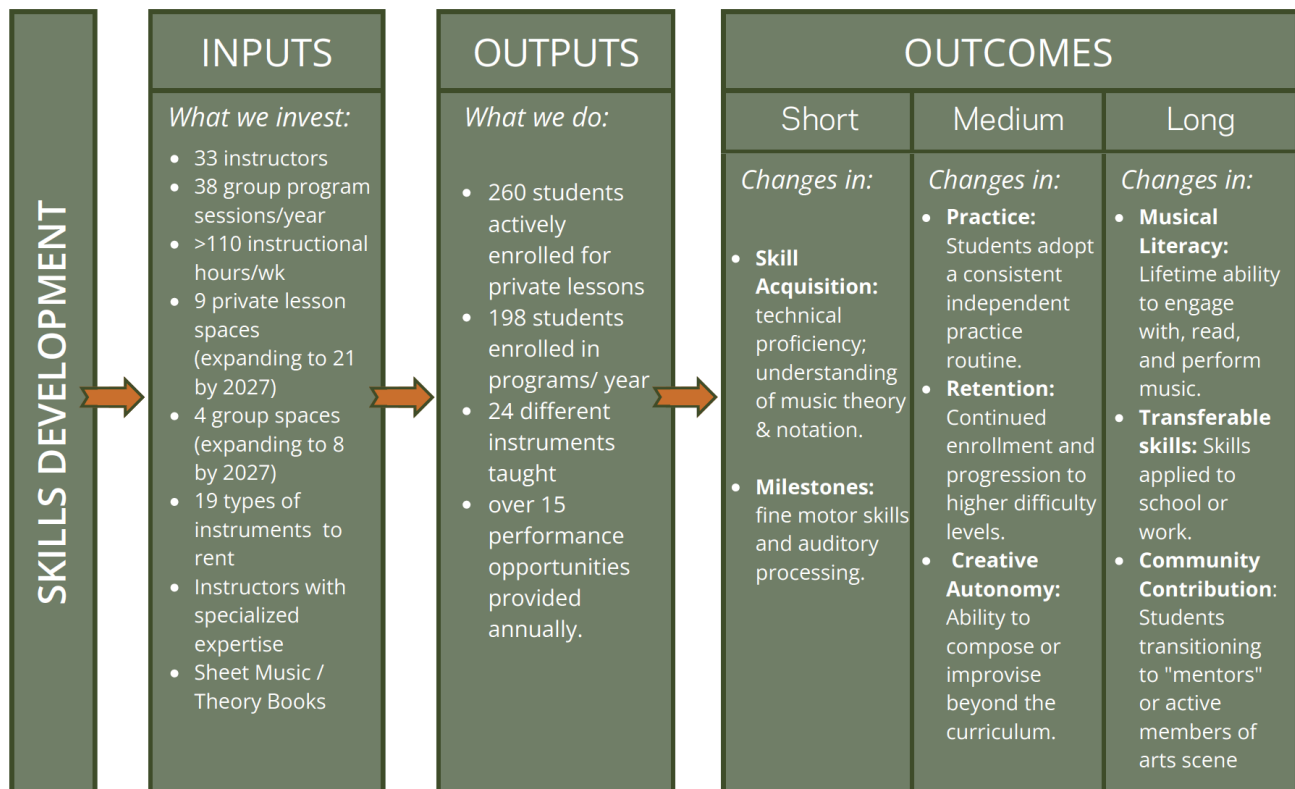
2. LOGIC MODELS AND THEORIES OF CHANGE

TMV's theory of change rests on the premise that sustained investment in instruction, accessible programming, and community-building activities produces measurable change for participants over time — first in individual skills, feelings, and experiences, then in sustained behaviors and personal growth, and ultimately in lasting, system-level change for the South Bend arts community and region. The four logic models below each trace this pathway from inputs to long-term outcomes within their respective focus area.

2.1 Skills Development

TMV invests in specialized instructors, dedicated lesson and rehearsal space, and a wide range of instruments to serve over 250 students in private lessons and nearly 200 participants in group programs each year. In the short term, this instruction aims to build technical proficiency, music theory knowledge, and fine motor and auditory skills (for infants and toddlers); over time, this instruction aims to help students develop consistent practice habits, progress to higher difficulty levels, and gain the creative autonomy to compose music and feel comfortable improvising. The long-term aim is lifelong musical literacy and transferable skills that carry into school, work, and community life, with experienced students eventually becoming mentors themselves.

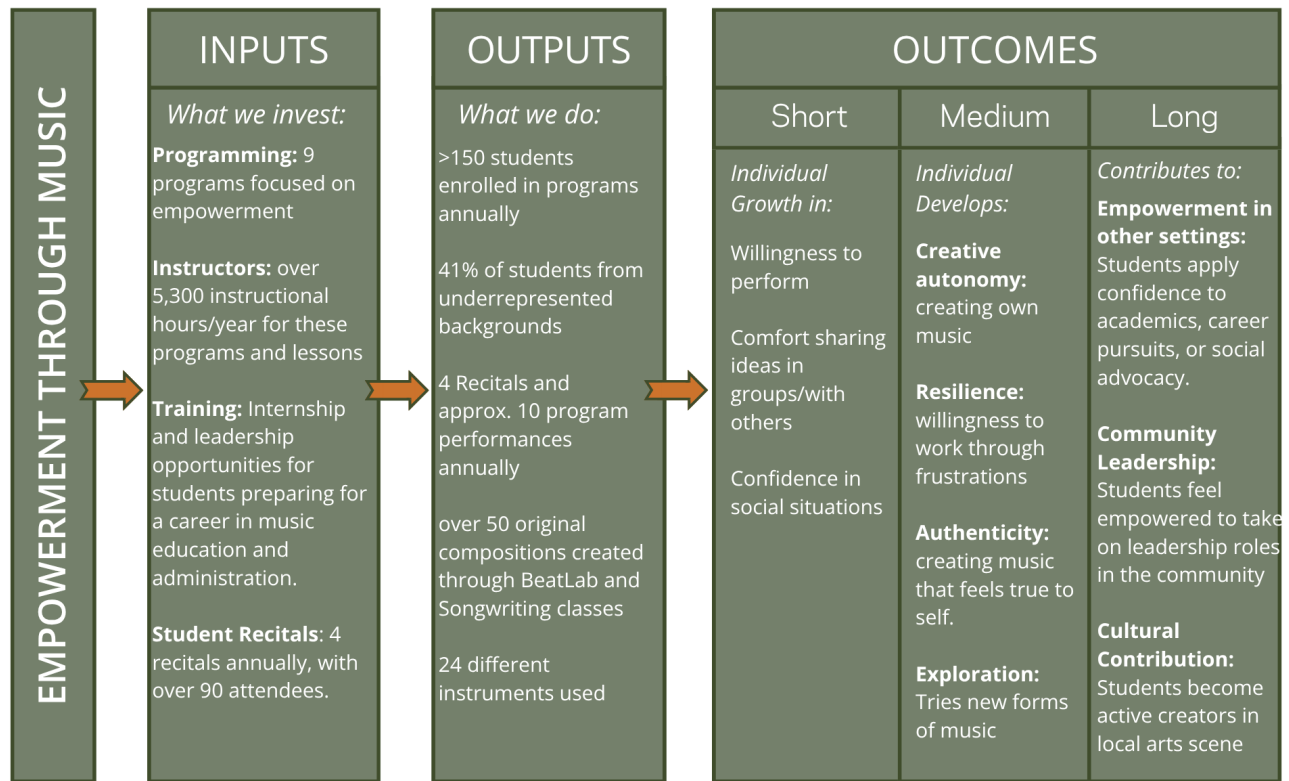
LOGIC MODEL: THEORY OF CHANGE THE MUSIC VILLAGE



2.2 Empowerment through Music

TMV runs nine empowerment-focused programs that reach over 150 students annually. These experiences are designed to first build individual willingness to perform and confidence in social settings, then deepen into creative autonomy, resilience, and authenticity as students create and share original work. Over the long term, TMV hopes that this confidence will extend beyond music itself, as students apply it to academics, careers, community leadership, and ongoing creative contribution to the local arts scene.

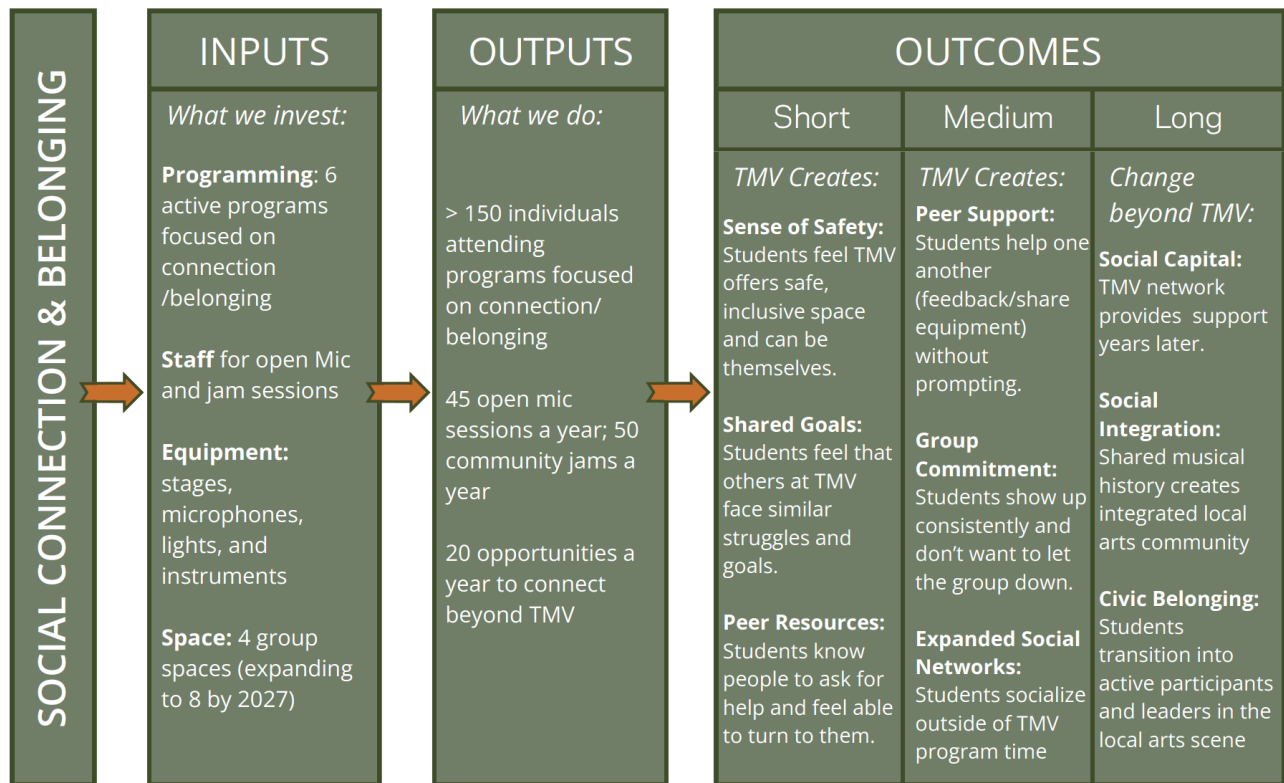
LOGIC MODEL: THEORY OF CHANGE THE MUSIC VILLAGE



2.3 Social Belonging

Through six active programs and 4 group spaces, TMV aims to give students, particularly those most in need of connection, a genuine sense of community. In the short term, the goal is to create feelings of inclusion, shared purpose, and awareness of peer resources; over time, it is expected to grow into mutual peer support, group commitment, and social networks that extend beyond TMV programming. The longer-term goal is lasting social capital and civic belonging, as students remain connected to and become active participants in South Bend's arts community.

LOGIC MODEL: THEORY OF CHANGE THE MUSIC VILLAGE

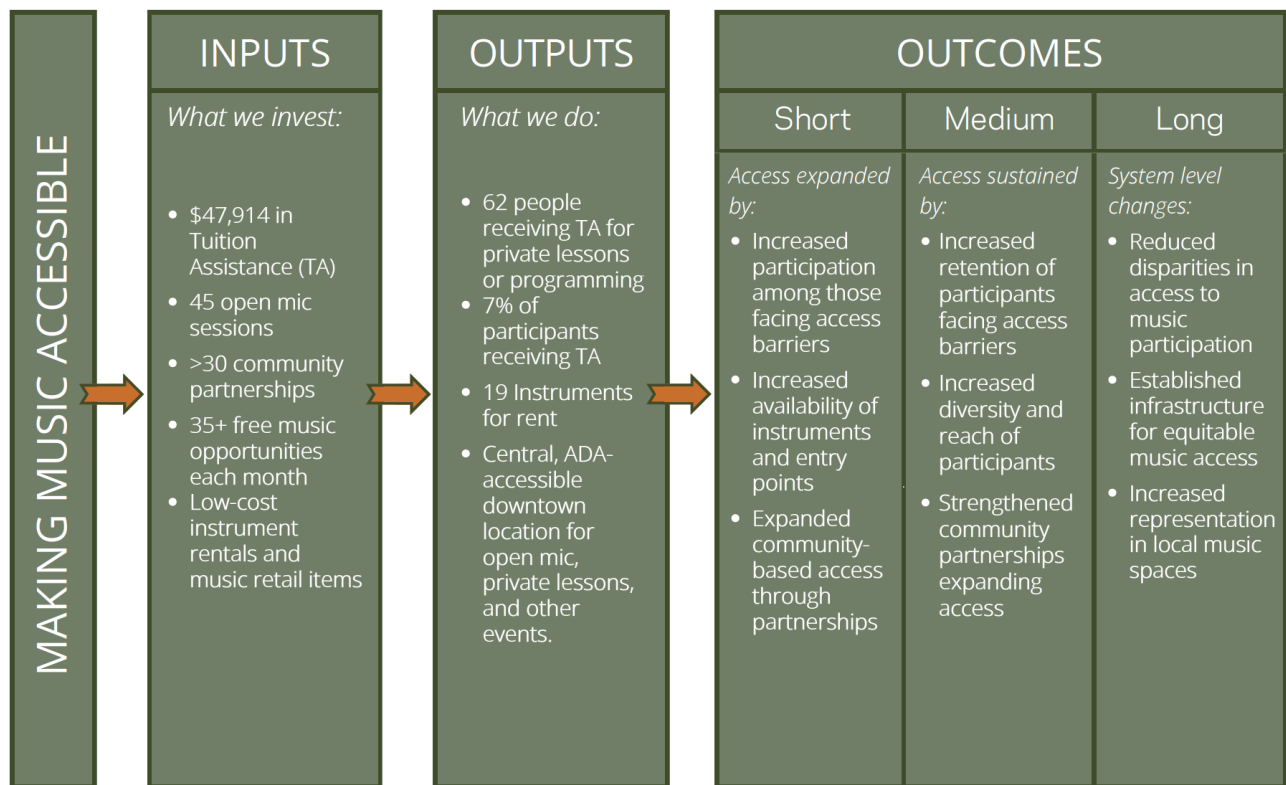


2.4 Making Music Accessible

Through tuition assistance, free events like open mic nights, community jams and block parties, low-cost instrument rentals, and community partnerships, TMV works to lower the financial and logistical barriers that keep people from participating in music. These investments are intended to first expand participation and entry points for those facing access barriers, then sustain that access through improved retention and broader, more diverse reach. Ultimately, TMV aims to reduce systemic disparities in who gets to participate in music and to build lasting infrastructure and representation for equitable access across South Bend.

LOGIC MODEL: THEORY OF CHANGE

THE MUSIC VILLAGE



3. Methods Used to Measure Impact

Anyone who had taken part in private lessons, group programming, or open mic nights and community jams at TMV within the past six months was invited to participate in data collection. Group programs during this period included: Adult Rock, Girls Rock, Youth Irish, Tiny Tots, and Beat Lab. Attendees of the regular Open Mic, Youth Open Mic, and Community Jams were also included.

We used a multi-method evaluation approach to measure impact, including an extensive participant survey with both closed- and open-ended questions, short in-person interviews, and text responses. Together, these methods provided a blend of quantitative and qualitative data, offering more depth and nuance than any single method could achieve on its own.

In total, 113 people took part in some form of data collection.

3.1 Survey Data

Individuals in private lessons and group programming were contacted by email and asked to complete a survey that took approximately five minutes; two reminder emails were sent to encourage participation. Of 156 possible participants across lessons and group programs, 67 completed the survey, for a response rate of 43%, in line with or higher than typical survey response rates.

Skills

The survey asked participants to reflect on how much their skills had improved since starting lessons or whatever program they participated in at TMV. They were asked to rate their improvement "overall," as well as their improvement in specific skills relevant to their lesson or program. Respondents evaluated the following skills individually: breath control (voice/wind); hand control and placement on instruments; rhythm and staying in time; understanding of musical notation; ability to learn music independently; and ability to improvise. For all questions, respondents could select from "No Improvement," "Slight Improvement," "Moderate Improvement," "Major Improvement," and "Transformative Improvement."

Empowerment

The survey asked participants to reflect on how their feelings of empowerment had changed since starting lessons or whatever program they participated in at TMV. Because there is no single agreed-upon definition of "empowerment," we broke the concept down into several distinct questions covering: confidence (playing/singing and performing), comfort trying new forms of music, and ability to work through frustrations with music. We then averaged responses to these questions to generate an overall empowerment improvement score for each respondent. As with the skills questions, respondents could select from "No Improvement," "Slight Improvement," "Moderate Improvement," "Major Improvement," and "Transformative Improvement."

Social Belonging

The survey asked participants to reflect on how their feelings of social belonging had changed since starting lessons or whatever program they participated in at TMV. We asked a general question about how much their "sense of belonging in musical spaces" had improved, along with several more specific questions capturing distinct aspects of belonging: comfort being oneself in musical settings; comfort offering and receiving advice in musical settings; feeling less alone in musical struggles and goals; and ability to make friends in musical settings. We then averaged responses to these questions to generate an overall social belonging improvement score for each respondent. As with the other sections,

respondents could select from "No Improvement," "Slight Improvement," "Moderate Improvement," "Major Improvement," and "Transformative Improvement."

Making Music Accessible

To capture progress toward TMV's goal of making music accessible, the survey asked all respondents whether they had received tuition assistance to participate in their lesson or program. Those who answered yes were then asked how much that assistance had (a) allowed them to participate in musical activities they would not otherwise have been able to afford, and (b) allowed them to continue participating when finances were tight. Response options were "Not at all," "A little," "A moderate amount," "A lot," and "A great deal." Unfortunately, none of the 67 survey respondents reported having received tuition assistance. It is unclear whether the survey simply did not reach those who receive tuition assistance, or whether recipients do not recognize the assistance as such.

Another way we attempted to measure impact toward the goal of making music accessible was by asking participants whether they had rented an instrument from TMV. Those who answered yes were asked how much the rental had helped: make it possible to pursue music when they otherwise would not have been able to; reduce the financial burden of pursuing music; increase opportunities to practice regularly; allow them to explore an instrument they were curious about but didn't want to buy; and allow them to continue playing when their own instrument was unavailable. Unfortunately, only two of the 67 survey respondents reported having rented an instrument, so we did not capture sufficient data to speak to this type of impact. See the Section 7 on Areas for Further Impact Assessment for more information. Fortunately, the interview data offered other kinds of insight into the goal of making music accessible, which we share in the Findings section.

3.2 Interviews and Written Responses

While the quantitative survey data shows us how much impact TMV is having, it cannot show us how or why. It also doesn't offer any insight into the way people experience TMV or the feelings they have about it. This is where the qualitative data adds more depth and detail. Twenty-five in-person interviews were conducted, including five with Adult Rock participants and twenty with participants at community jams and open mic nights. Interviews were short and easy to complete (less than 10 minutes each), were confidentially audio-recorded, and were then transcribed. During these interviews, we asked participants: what motivated them to attend the TMV program; how their experience compares to other similar programs or venues in the region; whether and how the program has helped them improve musical skills and/or confidence; and what their experience of connecting with other people at TMV has been like.

In addition, we collected open written text in the survey. For skills, empowerment, and belonging, any survey respondent who reported "Moderate," "Major," or "Transformative" improvement was given the opportunity to answer an open-ended question describing how TMV helped them achieve that improvement. Community jam and open mic participants were also offered a shorter, single-question survey asking what "open mic nights/community jams" meant to them, which 21 people completed.

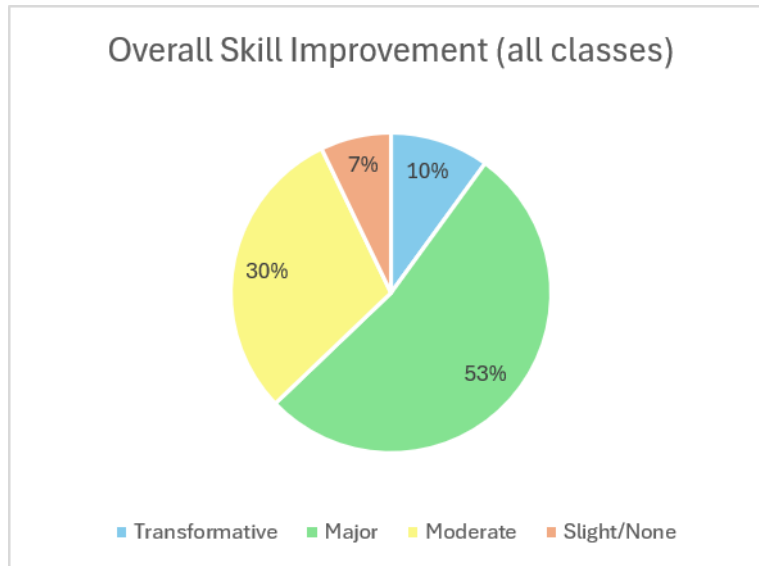
Both the survey and the interviews also gave participants an opportunity to share any general feedback they had for TMV, which we have summarized in Section 6.

4. FINDINGS

4.1 SKILLS DEVELOPMENT

Overall, looking across all private lessons and the 5 group programs evaluated:

- **93% of participants reported *at least* “moderate” improvement in their musical skills since starting at TMV (i.e. moderate, major, or transformative).**
- **63% rated their improvement as “major” or “transformative.”**
- Only 7% reported that their skills improvement was only “slight” or “none”



The impact on skills development experienced by children and teenagers was stronger than among adults: 96% of children and teens experienced *at least* “moderate” improvement in skills development since starting at TMV, compared to 86% of adults. Similarly, 67% of children and teens rated the impact as “major” or “transformative,” compared to 52% of adults.

Below, we look at each program in turn.¹

a) Private Lessons

- **95% of Private lesson respondents reported *at least* “moderate” improvement in their musical skills since starting lessons at TMV.**
- **69% rated their improvement as “major” or “transformative.”**
- Only 5% of respondents said that their skills improvement was only “slight” or “none.”

By comparing the private lesson data separately by adults and children (including teenagers), we found that parents responding on behalf of their children or teens (and some teens responding for themselves) tended to report higher skills improvement than did adults answering for themselves. This makes sense because people tend to be shy about recognizing their own improvement than

¹ Beat Lab and Youth Irish did not have enough participants for the numerical data to be meaningfully analyzed individually, though these programs are included in the overall scores. There were only 3 participants in Beat Lab (2 of whom completed the survey). There were 19 Youth Irish participants, but this included children from the same 9 families and very few completed the survey.

seeing it in others they love. Nevertheless, the improvement scores were very high for both children and adults:

- 100% of children and teens experienced *at least* “moderate” skills improvement; and 75% said the improvement was “major” or “transformative” (0% said “slight” or “none”).
- 87% of adults reported *at least* “moderate” skills improvement; and 60% said the improvement was “major” or “transformative” (13% said “slight” or “none”).

b) Girls Rock

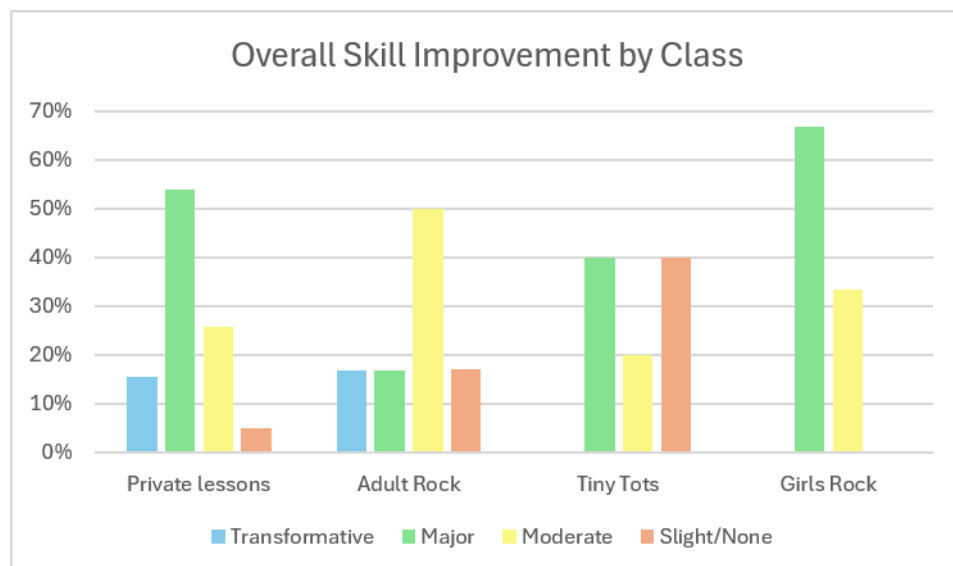
- 100% of respondents reported *at least* “moderate” improvement in their musical skills since starting lessons at TMV.
- 67% rated their improvement as “major” or “transformative.”
- No respondent said that skills improvement was only “slight” or “none” in this program.
- This is the highest impact program for skills, and particularly impressive given that Girls Rock camp lasts only a few days.

c) Adult Rock

- 83% of respondents reported *at least* “moderate” improvement in their musical skills since starting lessons at TMV.
- 33% rated their improvement as “major” or “transformative.”
- Only 17% of respondents said that their skills improvement was only “slight” or “none.”

d) Tiny Tots

- 60% of respondents reported *at least* moderate improvement in their musical skills since starting lessons at TMV.
- 40% rated their improvement as “major” or “transformative.”
- 40% of respondents said that child’s skills improvement was only “slight” or “none” in this program.
- Although these figures are lower than for other programs, keep in mind that Tiny Tots is more oriented toward producing impact in other areas besides skills development, such as empowerment and social belonging. It is also more difficult for parents to evaluate skills development in infants and toddlers. Even so, TMV is still showing significant skills development for its youngest participants.



The survey data also provides more fine-grained information about *which kinds of skills* TMV's lessons and programs have most impact on:

- In Private Lessons, the following sets of skills received the highest scores for impact: breath control (voice/wind); hand control and placement (instruments); rhythm and staying in time; and understanding musical notation. The following sets of skills received somewhat lower scores for impact: being able to learn music independently; and ability to improvise. Notably, this pattern holds true for both children and adults taking lessons.
- In Girls Rock, the following sets of skills received the highest scores for impact: being able to produce a clearer and steadier sound on an instrument; rhythm and time keeping; being able to adjust to band members; and motivation to practice. The following skills received somewhat lower scores for impact: being able to learn and create music independently.
- In Adult Rock, the following sets of skills received the highest scores for impact: practicing music independently; and adjusting to band members. The following skills received somewhat lower scores for impact: being able to keep rhythm and stay in time.
- Tiny Tots respondents received questions more specific to infant/toddler skills development. The following sets of skills received the highest scores for impact: rhythm; fine motor skills; playing in a group; and parent ability to engage in musical play at home. These sets of skills received somewhat lower scores for impact: recognizing instruments; ability to focus on music; and parent's ability to support musical development.

In interviews, two factors emerged repeatedly as the primary drivers of that growth: the quality of individual instruction, and opportunities to play alongside other musicians in a group setting.

Quality of Instruction

Private lesson participants, from first-time beginners to long-time students, consistently pointed to their individual instructor (often by name) as the reason for their progress. Parents regularly described instructors who adapted lessons to a child's specific interests and pace, and who kept children motivated to learn. As the parent of a young child taking lessons for the first time shared: *"My child's teacher adapts to her needs, makes sure she is working on pieces that excite her, and holds a high technical standard. My child loves her teacher and is highly motivated to impress her."*

Parents of older children likewise felt that TMV lessons offered the rigor and preparation necessary for their children to compete effectively in high school and other music competitions. The parent of a teenage student who had been taking lessons for some time shared that *"[her] lessons have been the best investment we've ever made in private lessons! [The instructor] has made a huge impact on the growth she's needed to compete in high school."*

Teens who answered the survey themselves described how caring, dedicated instructors contributed to their musical growth. One shared: *"Musically I have improved a lot because all the teachers are sweet and teach through passion and love for students, not just to teach a song."*

Adult lesson-takers typically described working with an "exceptional" or "expert" teacher as itself transformative for their skills development, independent of their own natural ability. One long-term student put it simply: *"The opportunity to take lessons with an expert is special."* Another shared how grateful he was that TMV had *"allowed me to have private lessons with such an exceptional instructor."*

Importantly, this pattern held across group programs as well. Beat Lab, Youth Irish, Girls Rock, and Adult Rock participants all pointed to specific instructors and instructor qualities as central to their

skills improvement, suggesting that the strength of TMV's teaching staff is a consistent through-line across the organization's diverse program formats. A few representative quotes illustrate the kind of feedback participants provided about instructors and skills development:

"My child loves music and already has great skills, but Music Village helped her improve through the amazing help and support they provided." — Girls Rock participant

"He has been an amazing instructor — patient, inspiring, and providing just enough challenge for [our son], so much so that his dad is now taking bass lessons with him!" — Beat Lab participant

"The camp was fun and motivating, and my daughter was a much stronger player after the camp week. We found all the instructors to be very talented and fun!" — Youth Irish participant

"It's the professionals at TMV that provide avenues for continuous improvement. They are incredible people and musicians! They facilitated our 'band' to refine and hone our chosen songs and perform them in only 7 practice sessions!" — Adult Rock participant

Opportunity to Play in Group Settings

Beyond individual instruction, a second distinct driver of skills growth emerged: the accountability and motivation created by having opportunities to play in a group. Adult Rock and Community Jam participants, in particular, described how playing alongside other musicians - being counted on, being gently pushed past their comfort zone, absorbing rhythm and timing by ear, and generally feeling supported and encouraged - produced skill gains they would not have achieved through a standard class format alone. These findings highlight how important the range of TMV's program offerings is to participants' overall skills development.

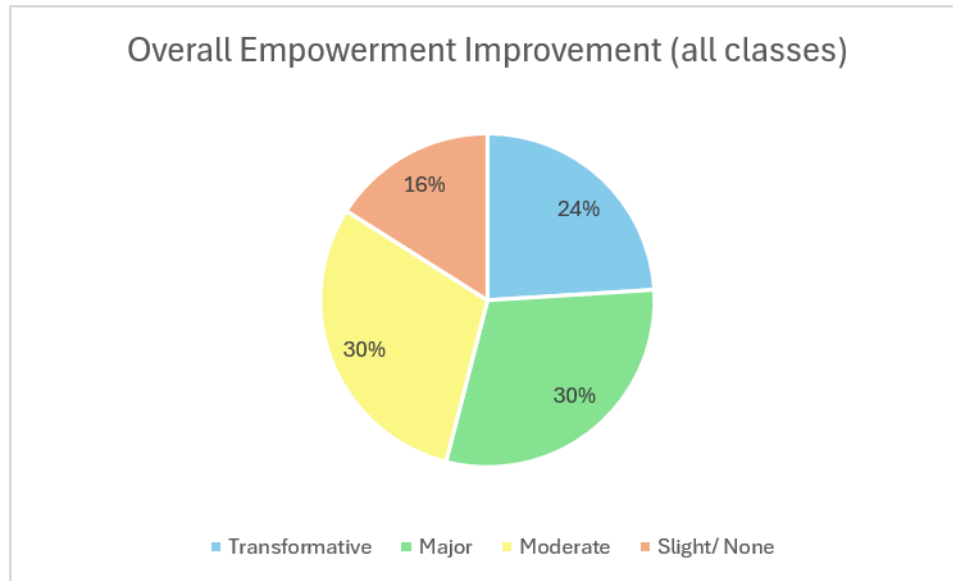
One Adult Rock participant shared that he had owned his bass for four years but had only "played it very briefly" before setting it aside. He described how the rock camp helped him feel "motivated by other people," explaining: *"If there's other people relying on me to practice, there's a liability there! And I need that!"* Another Adult Rock participant reflected on how the group setting *"provided the community and opportunity for real-time feedback,"* as well as the *"motivational opportunity to learn to play,"* and noted that he came away with more experience in a shorter amount of time than he ever could have gained on his own.

Community Jam participants similarly reflected on the difference that learning in a group setting made to their skills development. One shared: *"My musical skills are ten times better since coming here. You know, just sitting and playing with other people, it rubs off on you. You pick up the rhythm, you can stay in the same tempo. It all helps so much."* Another explained: *"I recommend [the jams] for anybody that wants to learn to play, because the way you get better is by playing with other people ... If you sit in your bedroom and play on your own, you're just going to be a bedroom player. You gotta play with other people, and this is great because we have all levels of musicians in here."*

4.2 EMPOWERMENT THROUGH MUSIC

Overall, looking across all private lessons and the 5 group programs evaluated:

- **84% of participants reported *at least* “moderate” improvement in feelings of empowerment since starting at TMV.**
- **54% rated their improvement as “major” or “transformative.”**
- Only 16% reported that their empowerment improvement was only “slight” or “none.”



The impact on feelings of empowerment experienced by children and teenagers was stronger than among adults: 90% of children and teens experienced *at least* “moderate” improvement in feelings of empowerment since starting at TMV, compared to 74% of adults. Similarly, 65% of children and teens rated the impact as “major” or “transformative,” compared to 37% of adults.

Below, we look at each program in turn.

Private Lessons

- 86% of participants reported *at least* “moderate” improvement in feelings of empowerment since starting at TMV.
- 55% rated their improvement as “major” or “transformative.”
- Only 14% reported that their empowerment improvement was only “slight” or “none.”

By comparing the private lesson data separately by adults and children (including teenagers), we again found empowerment scores to be higher for children than adults:

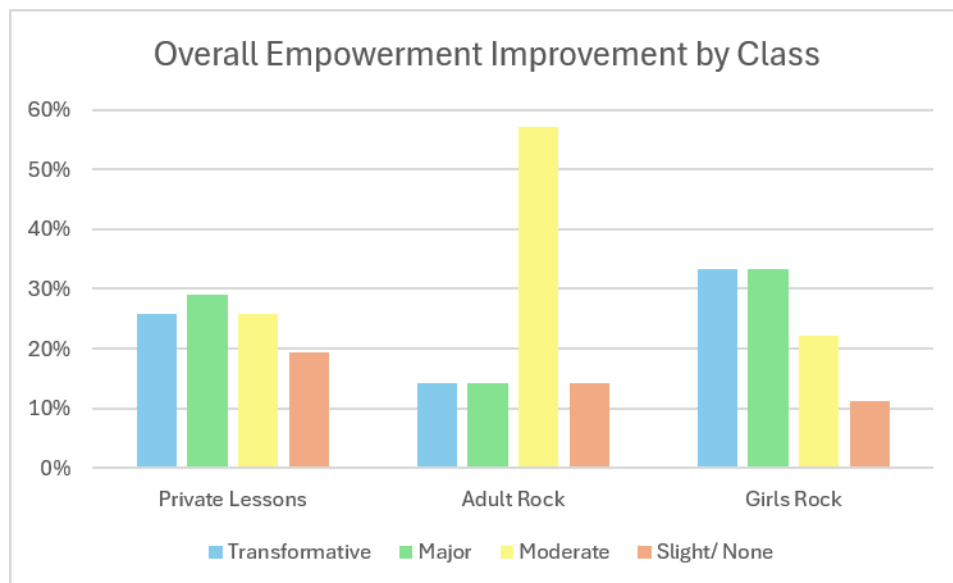
- 92% of children and teens experienced *at least* “moderate” improvement in feelings of empowerment since starting at TMV
- 67% of children and teens experienced a “major” or “transformative” improvement
- 8% of children experienced only slight or no improvement.
- 78% of adults reported *at least* “moderate” improvement in feelings of empowerment since starting at TMV
- 40% of adults reported a “major” or “transformative” improvement
- 22% reported only “slight” or “no” improvement.

Girls Rock

- 88% of participants reported *at least* “moderate” improvement in feelings of empowerment since starting at TMV.
- 54% rated their improvement as “major” or “transformative.”
- Only 12% reported that their empowerment improvement was only “slight” or “none.”

Adult Rock

- 71% of participants reported *at least* “moderate” improvement in feelings of empowerment since starting at TMV.
- 35% rated their improvement as “major” or “transformative.”
- 29% reported that their empowerment improvement was only “slight” or “none.”
- Although these gains in empowerment are lower than for other programs, it is impressive that over a third of adults in Adult Rock experienced “major” or “transformative” gains in feelings of empowerment (confidence and comfort with music) in such a short-term band experience.



The survey data also provides more fine-grained information about *which aspects of empowerment* TMV’s lessons and programs have most impact on.

- In Private Lessons, the following kinds of empowerment measures received the highest scores for impact: Confidence playing or singing; and ability to work through frustrations with music; The following empowerment measure received somewhat lower scores for impact (but only for adults): Confidence performing.
- In Girls Rock, the following kinds of empowerment measures received the highest scores for impact: comfort sharing ideas in a group; confidence performing; and ability to work through frustrations. The following empowerment measures received somewhat lower scores for impact: ability to express oneself through music.
- In Adult Rock, the following kinds of empowerment measures received the highest scores for impact: confidence performing; and comfort sharing ideas in a group. The following empowerment measures received somewhat lower scores for impact: ability to work through frustrations.

The qualitative data reveal several distinct pathways to empowerment: knowledge as a foundation for confidence; performance opportunities as a catalyst, especially for younger participants; and growing comfort and inspiration to exploring new music.

Knowledge and Understanding of Music Builds Confidence

For many participants, simply coming to understand music more deeply - how it works, how it's built - was itself empowering, giving them increased confidence and a sense of empowerment. One long-time private lesson student credited his growth in confidence to "understanding the way songs are constructed." A first-time private lesson student similarly shared that she felt more confident because "TMV has helped me understand the language of music." One teen in her first year of private voice lessons described the scope of what she'd learned: "I have learned how to place my voice well, how to modify vowels to help make a note land more clearly, how to use breath support to hit high notes better, how to sing dynamically, and so much more!" She added that this growth had made her singing "sound more polished and mature," which in turn made her feel more confident when performing. Another young first-time student was described by her family as having grown noticeably more comfortable during lessons as her understanding of music and playing deepened.

Performance Opportunities Build Confidence, Especially for Younger Participants

Opportunities to perform - whether at a recital, an open mic, or a final rock show - emerged as one of the clearest and most consistently cited drivers of confidence. This was particularly true for children and teens. Parents appreciated that "*TMV provides so many opportunities to practice music in front of peers and adults,*" and regularly connected their children's growth in confidence directly to the chance to perform in front of others. Some parents recognized that performing remained challenging for their children, but nonetheless valued the difference having the opportunity to try made in fostering confidence. One Youth Irish parent described how performing at a well-known local venue "*helped with bravery and confidence,*" and a Girls Rock parent shared that the program "*helped give her confidence to perform in large crowds.*" Another Girls Rock parent simply noted their daughter now felt "*more confidence and more comfortable playing in front of people.*" Even TMV's youngest participants showed this effect: a parent of a Tiny Tots participant shared that her daughter was "very shy" and she had "never heard her sing before!" But after they started singing in a group, in front of others, her infant started singing at home too.

For some families, the impact of performance extended well beyond the stage. One parent of a teenager who has taken private lessons at TMV and participated in Girls Rock described observing a dramatic shift in her child's confidence:

Confidence musically and in other areas; in fact, I've seen greater confidence and less shyness in social situations, which has been amazing to witness. My kid went from not being able to order a beverage at the Starbucks counter to singing in front of a crowd as part of the kids' rock band project!

Teenagers at the Youth Open Mic spoke at length about how the format itself - low-pressure, small-scale, and judgment-free - helped build their confidence as performers. As one explained: "*It's helped my confidence by just having an outlet to go up there and sing in front of people, but it's a small group.*" Another described how the experience had reshaped her relationship to performing altogether:

It's just made me feel like, oh, performing is not as serious as it feels sometimes! You go on stage, and you're just doing your thing for a couple minutes and then it's over. Before it felt like a huge ordeal, and

you'd have to do all this organizing to get that there. So then, there's all this pressure to do a really good job, right? But here, it's like, you just sign your name, and then you go up and do it. It takes the edge off.

Others described using the Youth Open Mic deliberately as a space to confront and work through their nerves: *"Whenever I'm nervous or something, I just go up because I want to face that nervousness ... I was really nervous, but I just sang, just to challenge myself."* Another participant, who hopes to pursue acting, described the Open Mic as a place to *"hone my performance skills" and "get over all types of stage fright."*

Though less frequent than among children and teens, some adult participants described similar breakthroughs in confidence from performing in a safe, welcoming environment. One first-time Adult Rock participant reflected: *"I've never seen myself as someone who would go up on stage and play in front of others ... it showed me that I do have the aptitude to play and jam along with others despite not having musical background."* Another Adult Rock and Community Jam participant reflected: *"My confidence soars when I'm playing with others! Thank you TMV!"*

Increased Comfort and Inspiration to Explore New Music

For many, TMV is a space where it feels safe to experiment, take risks, and even fail - a shift that several described as central to their growth in confidence. One first-time private lesson student in her 60s described discovering a vocal range far larger than she had realized, crediting her instructor with helping her explore "different 'voices'" and try a wider variety of genres than she'd previously attempted. Another long-time adult private lesson student described his growth as transformative, moving "through trial and error in class to singing at performances."

Several Girls Rock camp parents noted the growth in their children's comfort trying new instruments. For example, one said that their daughter became *"more confident in singing and practicing with instruments at home"* and was now *"enjoying playing more and focusing less on how she sounds."* Another said *"Not only did you provide them with an instrument to play with, you introduced them to other instruments as well!"*

For some participants, growing confidence translated into a desire to explore music in new ways and keep learning. A Teen Open Mic participant pointed to a pull toward deeper musical exploration: *"It definitely gives you the confidence, like seeing other people doing this, so you want to lean more into your own music side."* An Adult Rock participant shared how his experience at TMV had inspired him to finally take up piano lessons:

I know a ton of songs and I can wing it. But I needed to take piano lessons. And when the student is ready, the teacher appears! I met [name] in the rock band and got determined to learn, and now I'm taking lessons! It's going to allow me to have another tool in my toolbox ... now I get to learn theory. I get to learn how to transpose my music, how to put my originals on keyboard.

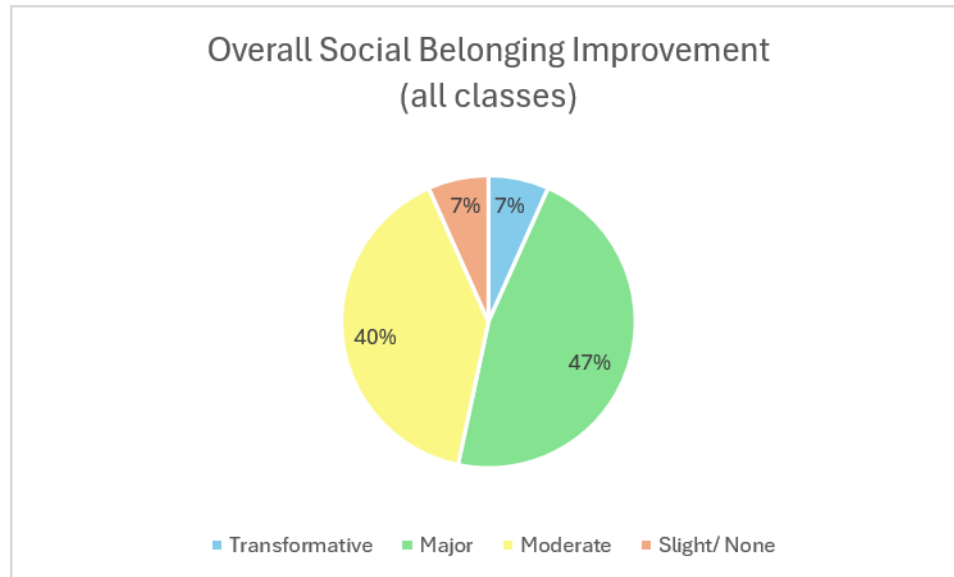
Another Adult Rock participant was so inspired by her experience that she is now building new musical spaces in the community herself:

I am actually forming an all-girls group. It's basically like this but without a teacher. I got four other girls in on it, and we're all going to meet up once or twice a month to just play instruments that we're all beginners at and encourage each other. I loved this concept so much that I decided to employ it in my own life! My confidence has grown and my want to keep participating in something like this is stronger too.

4.3 SOCIAL BELONGING

Overall, looking across the 5 group programs evaluated:

- **93% of participants reported *at least* “moderate” improvement in feelings of social belonging since starting at TMV.**
- **53% rated their improvement as “major” or “transformative.”**
- Only 7% reported that their improvement was only “slight” or “none.”



The impact on feelings of social belonging experienced by children and teenagers was stronger than among adults: 100% of children and teens experienced *at least* “moderate” improvement in feelings of social belonging since starting at TMV, compared to 83% of adults. Similarly, 67% of children and teens rated the impact as “major” or “transformative,” compared to 33% of adults.

Below, we look at each program in turn.²

Girls Rock

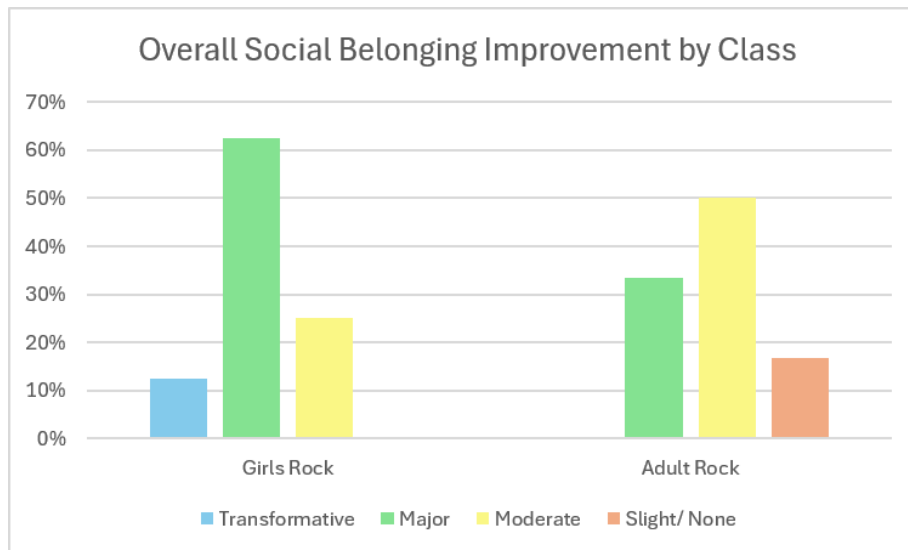
- 100% of participants reported *at least* “moderate” improvement in feelings of social belonging since starting at TMV.
- 58% rated their improvement as “major” or “transformative.”
- None reported experiencing only “slight” or “no” improvement in social belonging.
- Girls Rock is clearly able to produce large increases in feelings of social belonging in just a very short space of time (a few days).

Adult Rock

- 80% of participants reported *at least* “moderate” improvement in feelings of social belonging since starting at TMV.
- 43% rated their improvement as “major” or “transformative.”

² Note, we did not include questions about belonging for private lesson takers as social belonging is not a goal of those lessons. We asked social belonging questions to all those in group programming.

- 20% reported that their improvement in social belonging was only “slight” or “none.”



The survey data also provides more fine-grained information about *which aspects of social belonging* TMV's programs have most impact on.

- In Girls Rock, the following kinds of social belonging measures received the highest scores for impact: sense of belonging in musical spaces; and ability to develop friendships in musical spaces. The following social belonging measures received somewhat lower scores for impact: feeling less alone in musical struggles and goals.
- In Adult Rock, the following kinds of social belonging measures received the highest scores for impact: sense of belonging in musical spaces; and comfort offering and receiving advice; The following social belonging measures received somewhat lower scores for impact: comfort being themselves in musical settings; and ability to develop friendships in musical spaces.

Of the four impact areas, social belonging was where participants spoke most intensely and at the greatest length in open ended survey answers and interviews. Two consistent patterns emerged: a) TMV is experienced as a welcoming and inclusive space; and b) connection extends into concrete social capital beyond TMV itself.

A Welcoming, Inclusive Space to Share a Love of Music

Across Community Jams, Adult Rock, Girls Rock, and Youth Open Mic, participants independently and repeatedly described The Music Village as an especially welcoming, supportive, and inclusive space. This theme surfaced unprompted, often enough and in strikingly similar language, to suggest it is a defining feature of the participant experience.

The Youth Open Mic had run only four times at the point of data collection, and all participants were still new to the group - yet they already described a strong sense of social belonging. As one participant put it: *"I don't know many people here yet, but I still feel welcomed."* Another shared: *"This is my first time being here, but it is a very welcoming community!"* A third said: *"This is only my second time here, and I'm not deep into the community yet, but I feel like it is a really good community already!"*

Participants especially valued that Youth Open Mic attendees did not take themselves or the music too seriously, creating a space where *"everyone is really supportive"* regardless of the performance. As one

participant explained: *"Even if it's a silly performance, people have fun with it. And then if it's a really serious and amazing performance, people will respond appropriately. So, it does feel like there's a level of respect for everyone here."*

Community Jam participants echoed this same sense of welcome. They felt the program was both welcoming to newcomers and a source of deeper connection for long-time attendees. As one participant described: *"Everybody is really kind no matter what. Everybody makes an extra effort to welcome new people. That's really important here, I think."* A long-time participant added: *"I think it's just the welcoming, positive vibes of everybody in this that keeps me coming back. I've always had very good relations here."* Like Youth Open Mic attendees, Community Jam participants also described the atmosphere as "relaxed" and "fun," and appreciated that no one took it too seriously - a theme we return to in the Making Music Accessible section.

TMV fulfills a need people have to connect with others who share "the same love and passion for music," in a relaxed and welcoming environment, and offers creative spaces to "hang out with friends, have fun, and bond over music." These spaces mean a great deal to people and are hard to find elsewhere in the community. One Adult Rock participant talked about how hard he had found it to meet other people to play music with at this stage of his life. He used to be in a band but stopped when he had kids and during COVID. Now he wants to "go out and start playing again," but he has found it to be "a different kind of scenario now," with much of the music scene having shifted online and fewer community spaces available. He was nostalgic for his childhood experience of getting "together with a group of people and listening to each other's albums," and described today's music scene as "YouTube-ish," lamenting how rare it has become "out in the real world to get that opportunity" to connect with others over music. His appreciation for having found TMV was enormous:

This is a blessing! I think The Music Village is great, and I'll probably go here till I can't come anymore. I just think it's a real positive thing for music and the community. I'm devoted to it from now on!

Many Community Jam participants also appreciated how the jams offered *a chance to "get out of the house and sing with other people"* and to *"socialize with fellow musicians."* Several jam participants stressed how much they *"need this space"* and how meaningful it has been for their wellbeing. As one shared: *"It's the sense of community. I need this. This is really good for me. The camaraderie. Being able to play with others."* Youth Open Mic participants similarly valued having somewhere to "hang after school" and connect with like-minded peers. As one shared: *"It means a lot to have this kind of community - like a little bit alternative, a little bit indie. I like those types of communities a lot!"*

Beyond connection among like-minded participants, many described TMV as fostering belonging through inclusion and diversity. In other words, TMV is not only a much-needed space to connect with people who share a love of music, but also a space to connect across difference. As one Community Jam participant reflected: *"This is a hub where you can find community and like-minded friends, and where you can also build bridges with people who may hold beliefs that you want to understand better."* Other Community Jam members spoke to the *"camaraderie for all these different people"* coming together in one space. Similarly, an Adult Rock participant reflected:

It was very diverse. It was a pleasure connecting with all of them because we're all so different. So, we kind of had representation everywhere, young and old. It's been really nice just seeing those flavors mixed together, you know? Everybody brings a little something different to the table. It's been really exciting to see that dance play out, you know?

Some participants spoke to their own specific needs and how included they felt at TMV. One Community Jam member, who described living with PTSD and being on the autism spectrum, spoke to how "accommodating" staff have been to him. Girls Rock parents offered some of the clearest examples of this dynamic. As the parent of one Girls Rock participant shared: *"She went in worried that she would not belong but left as a Rock Star with Girls who Rock!"* Another parent described how their disabled child looks forward to Girls Rock every year because of how included and welcomed she feels: *"My child is disabled and loves music so much! All staff members here are amazing to her, so much that she looks forward to this program every year! Thank you, Music Village!"*

Creating Social Capital Beyond TMV

For a notable subset of participants, relationships formed through TMV led to concrete opportunities and support outside the organization: informal feedback and practice groups that meet independently, professional and community connections, and friendships that include shared meals and travel. This is meaningful evidence for TMV's longer-term goal of building durable social capital, not just short-term enjoyment.

For some, this social capital is about finding people who can further their musical journey beyond TMV. Several members of the Community Jams, for example, have formed "a little training improvement group that meets at the library" twice a month, where they "just get together and help each other." For many others, though, the social capital extends well beyond music. As one Community Jam member explained:

So, you first come here for the music, then you get to know people, and you talk to them, and you say, "You know, I want to do this with my life," and before you know it, there's doors open that you didn't realize were right there in front of you. So, I see it as not only a place for music, but it's also a way to build community. There's so much more to it than just music!

Likewise, an Adult Rock participant explained: *"The value of the program is not in learning music, but making the connections. They've provided a way for people to find each other!"* Participants described sharing contact information, connecting on social media, and learning about other events and opportunities across the community as a result.

For some, TMV has also become a place where they have made genuine friends they now spend quality time with outside of TMV events. One Adult Rock participant shared that "the greatest improvement" he had experienced since finding TMV less than a year ago was to his "spiritual condition," which he attributed to *finally finding "a humble, talented circle of positive, dedicated new friends."* One Open Mic participant shared that another couple from the program had invited members to "go and play music on their porch" in celebration of their wedding anniversary; another described being invited to celebrate a fellow member's birthday. One Community Jam member now plays golf with another attendee once a week, and another said, *"I've developed quite a lot of friendships"* - he and his wife now get dinner with another couple from the group and attend music events together. Several participants used the word "family" unprompted, describing a level of mutual care and continuity not typical of a recreational class:

"It's family, you know?!" - Open Mic participant

"These people become family." - Community Jam participant

"We're really a big, accepting group, so like, you know, it's just like you're just part of the family now."

You're part of the friend group." - Youth Open Mic participant

4.4. MAKING MUSIC ACCESSIBLE

Unfortunately, we were not able to collect adequate survey data on the impact of tuition assistance or instrument rentals. We asked all survey respondents whether they received tuition assistance, but no one said that they did. Only 2 respondents said they had rented instruments from TMV. As discussed in the “Areas for Further Research” section later, this is a topic that will require additional research.

However, beyond the formal efforts by TMV to make music accessible through tuition assistance and instrument rentals, two additional facets of accessibility came up repeatedly in the interview data: that TMV provides a low-stakes, judgment- and drama-free music space not available elsewhere in the community; and engages in valuable community outreach to make music accessible to others who can’t participate in TMV directly.

TMV Offers Judgment- and Drama- Free Spaces That Can't Be Found Elsewhere

As described in the Social Belonging section, TMV is experienced as an exceptionally welcoming, supportive, and inclusive venue. But many participants went further still, emphasizing that TMV's accessibility - as a space with no formal skill requirements, no pressure to perform at a certain level, and no cost of entry beyond a willingness to show up - is itself central to its impact, and rare to find in other music settings. Participants frequently contrasted TMV's judgment-free, low-stakes culture with more intimidating or rule-bound musical spaces they had tried elsewhere. Notably, this sense of accessibility mattered across a wide age range: to young people just starting out, to older adults who felt they could no longer play the way they once had, and to those in midlife looking for a space where it felt like it was never too late to learn.

Several Community Jam members emphasized that TMV provides the only accessible space they have found for people who love music but lack the skills to play at more formal venues. One member noted that the *"only other jam session I could find locally was over at the Jazz Club, but way out of my league."* Others described TMV jams as more accessible than alternatives precisely because they were *"more relaxed and fun."* As one put it: *"This is the only place I've been to where just anybody can come and jam."* Another compared TMV to a choir for older singers in the area, which she experienced as *"very regimented"* and disliked for the pressure to *"have to sing on note."* She added: *"I always want to come back to this ... we can be us here."*

This kind of accessibility was especially valued by older jammers no longer able to play at the level they once could. One shared: *"I'm old! I used to be a rock and roller. But I've got arthritis real bad, so I can't do that anymore. This music is easier to play. I can still do it. I'm free to make mistakes and not worry here."* Another echoed this: *"What I could do 30 years ago, I can't do anymore. It's the perfect place to slow down."*

Adult Rock participants likewise pointed to TMV's low barriers to entry: *"It wasn't, you know, 'Well, what have you done before?' It was just get together and have fun!"* Many also appreciated that the band experience at TMV was free of the "superstar" or "prima donna" behavior they associated with other music spaces, where people compete or show off. One participant reflected: *"You don't have to have perfect pitch, and you're welcome. It's not a prima donna thing. You have your time to do solos, but it's a very humble environment. I feel blessed for that."* Another added: *"Here a lot of the pretense is gone, right? We're just here to have fun. There's a variety of skills within the group, and it's a supportive environment for us to get together and try things."* For him, having access to such a space felt *"like being on the playground again."*

Similar sentiments were expressed by TMV's youngest members as well. One new attendee of the Youth Open Mic, also a member of a choir, had been looking for somewhere more relaxed and fun to sing; a friend suggested the open mic as somewhere people can *"just sing and be you."* Her first time

did not disappoint: *"It's so nice here! You know, like no judging and stuff!"* Another repeat attendee reflected on why spaces like TMV matter for music accessibility more broadly: *"Everybody out there should have like a chance like this to do what they want to do. It shouldn't have to be big or fancy, just somewhere you can put yourself out there!"*

Accessibility at TMV also extends to substance-free programming: TMV is one of the only alcohol-free local music spaces, which participants described as especially important for adults committed to sobriety. One Community Jam member explained: *"I've been living in this town most of my life and there's a lot of places where you can play or hear music, but most places you go to people are there to dance and to drink ... And if you're someone like me who doesn't drink, you don't want to go there."* Another shared: *"I am so grateful that TMV provides a place that doesn't involve ancillary drama that is often found in spaces where alcohol is featured."* An alcohol-free environment is similarly important for young people who are not yet of legal drinking age and may not feel comfortable in spaces where alcohol is present.

Community Outreach to Make Music More Accessible to Others

Almost every Community Jam member mentioned the work TMV does to make music more accessible to others in the community. They spoke with pride about how the Community Jammers also play at nursing homes, assisted living facilities, community gardens, farmers markets, First Friday community events, holiday parades, and other venues. They recognized both the importance of bringing music to people who might not otherwise get to experience it, and the power of music to heal and comfort a wide range of audiences. As one Community Jam member described:

The Jammers are able to play at events where we attempt to provide a respite and some joy for varied audiences. Musicians and attendees agree that we all benefit from these experiences. I believe there is no greater therapy than through music and artistic expression!

Others framed this outreach simply as a form of community service. One shared: *"We go out and offer music for free to anybody in the community that wants it ... it's just free entertainment to whoever wants it in the community ... everybody likes to listen to live music, right?"* Another added: *"Getting music out there in the community is important. I value that."*

Several participants also noted that taking music out into the community had the added benefit of raising awareness of TMV and its programming. For those who have never seen the TMV building or heard about it through others or online, Community Jammers help introduce them to new local music opportunities. As one participant put it: *"I feel we provide a service to the community as advertising the range of what is available at The Music Village. We are, in a sense, the ambassadors out in public for the Village."* Another said: *"The more we jammers go out, the more people become aware of all the things that the Village has to offer them."*

5. TMV PARTICIPANT FEEDBACK

During the course of data collection, some participants took the opportunity to share specific feedback they wanted us to pass on to TMV. Below, we summarize the key pieces of feedback we heard so that TMV can make any adjustments they see fit.

Private Lesson Feedback

- Some private lesson participants expressed a desire for greater instructor longevity. It may be worth tracking how long instructors stay with TMV so that you can (a) provide members with evidence-based information on longevity, and (b) develop strategies to address any longevity challenges going forward.
- Others mentioned wanting a better system for handling lesson cancellations. Cancellation notifications sometimes arrived too late, and there was confusion about how credits for cancelled lessons were applied to accounts.

Adult Rock Feedback

- Some tension emerged between participants' appreciation for the band's accessible, laid-back atmosphere and a desire for more instruction and discussion of technical skills. Some participants wanted mentors to offer more direct feedback on what individuals in the group were doing wrong.
- Participants also described logistical challenges and suggested changes that could help the program run more smoothly, including:
 - Allowing more time between beginning and intermediate classes so they don't overlap.
 - Developing a better system for assigning instruments, to ensure participants aren't placed on instruments they aren't interested in and that key instruments are covered.
 - Assembling sheet music in advance, rather than relying on participants to locate and reconcile different versions of songs on their own.

Community Jam Feedback

- Some participants expressed a need for stronger leadership in song selection. While they appreciated the jams' effort to avoid hierarchy, they felt the current system of rotating song leaders wasn't very effective.
- Some wanted a more streamlined system for incorporating new songs into the jam repertoire, noting how tedious it is to edit songbooks by hand and how worn the physical books become over time.
- Many expressed a desire for more technology, including:
 - Moving to an electronic songbook system
 - iPads to bring to community events
 - A monitor or screen to display lyrics and chords, similar to what the library uses.
- Many participants also noted that community outreach has waned in recent times. They described fewer opportunities to take the jams out into the community than in the past, and expressed a strong desire to return to more of these community events.

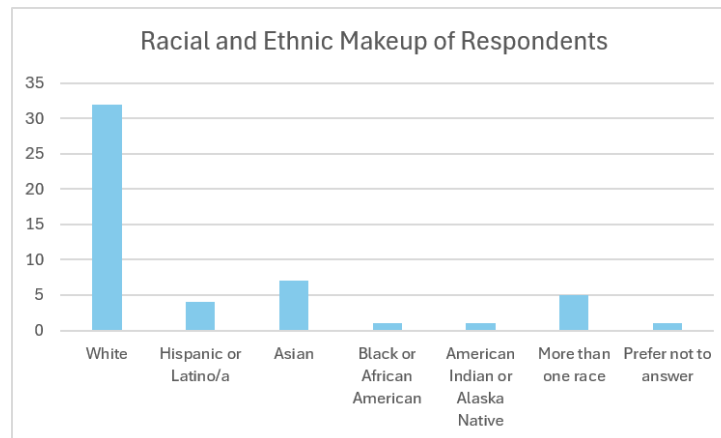
6. AREAS FOR GROWTH

Improvisation and ability to learn music by oneself

The survey data show strong impact across all skills development areas. That said, a closer analysis showed weaker outcomes for being able to “learn music independently” and “improvise with music.” TMV could strategize about how to add more focus on developing these skills across its programming.

Increasing the diversity of participants

Demographic data collected on the survey respondents shows that private lessons and group programming mostly serve white individuals. This data only reflects those who took part in the survey so we do not have a full and accurate picture of who TMV serves yet. However, as we attended events to complete interviews, our own observations suggested that open mics and community jams are not reaching a broad enough group of people. Attendees were predominantly white, and several participants we spoke to also brought this up themselves, noting the lack of diversity. For example, as one participant at a Community Jam said: *“I think you can see we’re mostly white. That’s one thing we need to work on.”* TMV should take seriously the task of reaching a more diverse racial/ethnic population.



We also noted that Community Jams and Open mics served a mostly older adult group. Although this offers a wonderful community service to older adults in need of social connection, it could suggest that adults in their 20s, 30s, and 40s are not being served as much by TMV. In our survey, there were very few respondents aged between 18-44, with more in the younger and older age groups. Again, TMV will need to start systematically collecting demographic data to know this for sure (see Section 7).

Filling programs

During the data collection period there were several programs TMV tried to run but which did not end up filling, including, for example, Collaborative Music Makers and the Becoming Me camp. Beat Lab ran but with only a few participants. TMV should give more thought to why not all their programs successfully fill. One casual observation we had is that camps are not advertised long enough in advance. Most parents make summer camps arrangements for children in March and April, and so waiting until the summer to announce a new camp is likely a failing strategy. However, there are clearly other factors at play, which are worth exploring further.

Grants for Technology

We suggest TMV explore creative arts grants that could help fund a shift toward technology integration for the Community Jams. The impact of Community Jams on skills development, empowerment, social belonging, and accessibility has been clearly demonstrated in this report. This

data could be used to support a case for technology to make the experience even more rewarding, and to keep the program moving forward.

7. AREAS IN NEED OF FURTHER IMPACT ASSESSMENT

Some of our efforts did not yield sufficient data to generate the insights we needed. In particular:

- **Tiny Tots response rates:** Response rates among Tiny Tots participants were lower than we would have liked. This is understandable, as parents of young children are especially busy and have little time to spare for surveys. Nonetheless, their experiences matter and may reveal different kinds of skills development, empowerment, and belonging than other programming captures. Programming that brings parents and children together, and programming for infants, are valuable contributions to the community. We recommend a more thorough effort to assess Tiny Tots' impact going forward - for example, by attending sessions directly to collect data in person.
- **Tuition assistance:** Tuition assistance is an integral part of TMV's efforts to make music more accessible, but survey respondents did not report receiving it - or at least did not recognize that they had. This distinction matters: if respondents did receive assistance but were unaware of it, TMV may be missing an opportunity to communicate its impact more clearly to participants. If, on the other hand, respondents genuinely had not received any tuition assistance, TMV would need to target this group more directly to understand its effects.
- **Instrument rentals:** Instrument rentals are another core component of TMV's accessibility efforts, but only two survey respondents reported having rented an instrument. To meaningfully assess the impact of this program, TMV would need to target rental participants more directly.

Other areas not included in this phase that warrant future assessment:

- **Community partnerships:** As agreed at the outset, this phase did not assess the impact of TMV's community partnerships. TMV operates a wide range of community partnerships, including for example with Forever Learning; the Girls and Boys Club; schools; organizations serving veterans; and the Indiana Recovery Center. These partnerships are another important part of TMV's accessibility efforts, but evaluating them would require a separate project coordinated with the partners themselves.
- **Longer-term impacts:** As reflected in the logic models, TMV aims to achieve a range of short-, medium-, and long-term outcomes. Capturing longer-term impact would require either longitudinal data collection - ongoing, repeated measurement with the same participants over time - or outreach to past participants asking them to reflect on how their TMV experience shaped later life outcomes. This would be especially valuable for participants who have gone on to become musical mentors and leaders in the local community and beyond.
- **Capturing a wider range of programs:** Several programs that TMV regularly runs including Rock 101³, Rock 201, and Introduction to Music Theory did not occur within the assessment period. TMV also considered starting some new programming during the assessment period but the programs did not end up running due to low sign up (see Areas for Growth), including: Emerging Songwriters; Collaborative Music Makers; and the Becoming Me camp. We strongly recommend conducting further impact assessment in the future to capture the full range of programs offered.

Collecting Ongoing Intake Data on Participant Demographics and Characteristics

The process of developing the logic models revealed that TMV does not currently collect, or have access to, accurate information about who it serves. For example, the figure cited in the logic model that 41% of participants come from under-represented backgrounds could not be verified and likely

³ TMV had attempted to conduct their own evaluation of Rock 101 in 2024 and shared that data with us. We did not include it in this report because it did not clearly illuminate impact in the way it is being measured here and received low participation.

reflects outdated data. This information is essential for assessing how effectively TMV is making music accessible and reaching under-served groups.

We recommend that TMV develop more systematic methods for collecting data on participants, including:

- Racial/ethnic background
- Household income
- Age
- Primary language spoken in the household (non-English speakers face particular barriers to access at TMV)
- Zip codes (to allow TMV to map its geographic reach)

We further recommend that TMV collect retention data. Understanding how long participants continue taking lessons is important for assessing progression in skills development, among other outcomes. Amongst our survey participants, 73% were first time participants. i.e. the class or program they were reporting on was their first time at TMV. Only 27% were returning participants at TMV i.e. they had participated in some other lesson or program at TMV before. TMV should collect this kind of retention and return data systematically, so that it can track whether participation leads to sustained engagement over time.

8. CONCLUSION

Across every program TMV offers, participants described an organization that has become far more than a place to learn an instrument. The findings in this report point to consistent gains in musical skill and confidence, paired with an equally consistent sense of belonging and accessibility.

The appreciation for what TMV does was clearly evidenced throughout the data collection process. Participants, unprompted, often wanted to share their gratitude with TMV. One member described TMV as *"a true jewel not found in many communities."* Another simply said *"You guys are seriously amazing!"* Another commented: *"The community is super fortunate to have TMV!"* Another shared: *"I have never been affiliated with a greater Community Arts Initiative! I am truly blessed and I am only one of many!"* Several also pointed specifically to TMV's leadership as the driving force behind that experience. As one participant put it, *"Laura, Michelle and Liz are focused, dedicated, and passionate about the importance TMV plays in the broader community."*

Participants also recognized and welcomed TMV's investment in this evaluation itself, seeing it as a reflection of the same intentionality they experience in its programming. As one shared: *"I'm pleased that TMV hired professionals to research what is working and where resources can be directed for greatest community needs and impacts."*

Taken together, the evidence gathered through this assessment shows an organization successfully delivering on all four pillars of its theory of change — skills development, accessibility, empowerment, and belonging. The recommendations outlined in the Areas for Growth section offer a roadmap for building on this strong foundation, but the core finding of this report is unambiguous: TMV is making a deep difference in the lives of the people it serves.