HOME, New Orleans?

Pause. Take a Breath.

HOME, New Orleans? (*HNO?*) did something rare: it paused and took a breath. In the midst of its multi-year program, project participants took the time to reflect on questions that are too often left under the table. In a 2009 retreat kicking off a yearlong evaluation process, they spoke of structures of racism, challenges of collaboration, and their roles and responsibilities as artists and educators. Respecting each other enough to be honest, the partners considered how, or if, they were truly making a difference in their communities. With this document, they tell the stories of *HNO?*, and share the lessons they are still learning from the project. In a time when many of us are seeking to move from reaction to proposition, *HNO?* has much to teach us about the hard work of creative transformation. It demonstrates how artists and cultural organizations can be integral to sustained change and how universities can move from service to reciprocal engagement. And it shows how much richer and effective urban planning and policymaking could be if they embraced the power of community-based arts and culture. - Caron Atlas, Director, Arts & Democracy Project

What is *HOME, New Orleans?* ?

HNO? is a community-based, arts-focused network of artists, neighbors, organizers, schools and universities that brings diverse constituencies together in long-term collaborations to create positive change in New Orleans. *HNO?* is committed to forging a healthier New Orleans through multi-disciplinary art and community activities that move local participation forward in strengthening, revitalizing and rebuilding community.

Background

HNO? was formed in the wake of Hurricane Katrina and subsequent floods when a group of New Orleanian artists and educators saw a need to involve themselves as activists in New Orleans' rebuilding. With the participation of allies from across the country, the concept was formed, funded, and moved into action in the summer/fall of 2006.

HNO? sprang from two concomitant initiatives, both of which sought to employ artistic processes toward rebuilding New Orleans. One was a collaborative, artist-driven model, spearheaded by native New Orleanian Jan Gilbert, a visual artist and co-founder of The VESTIGES Project. As part of the post-Katrina VESTIGES: THINK TANK, she invited the participation of Richard Schechner, a professor of Performance Studies at NYU/Tisch School of the Arts who lived in New Orleans in the 1960s, working both at Tulane University and with the Free Southern Theater. Their model featured artists facilitating residents in energizing and/or memorializing their communities with performances and art installations that focused on pre-Katrina life. Another initiative arose from a university-driven, community-based arts model, and was spearheaded by native New Orleanian Ron Bechet, then chair of the Art Department at Xavier University in New Orleans; and Jan Cohen-Cruz, then a Drama professor at NYU/Tisch School of the Arts and a leading scholar of community-based performance. Their model centered on guiding university students in carrying out community-based art projects that would provide long-term benefit to the people of New Orleans.

In the summer of 2006, these two initiatives were conjoined as two parts of one project, which was adopted under the moniker of *HOME, New Orleans?* as one of Transforma Projects' three pilots (transformaprojects.org).

Being a part of* HOME, New Orleans? *has allowed our and other neighborhoods' programs to exist by working together to gain the attention of major funding sources. Through the university class, steering committee meetings, and shared administrative support, each participant also gains greater awareness of what else is going on in the city.

— Andrew Larimer, Teaching Artist, the Porch

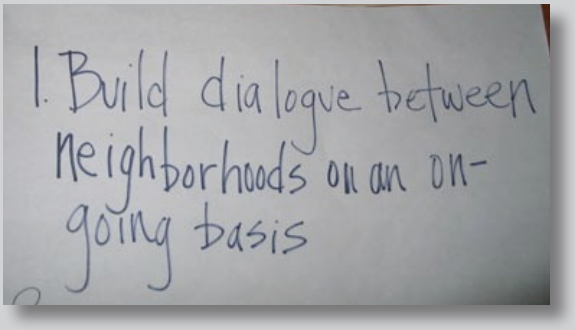
A Snapshot: July 1, 2008 - June 30, 2009

- 28 public events, including exhibitions, performances, screenings, dialogues and community marketplaces
- 131 workshops / class meetings
- Over 4,100 people, including 400 elementary through college-aged students, involved in *HNO?* projects and programs, as program participants, audience members, volunteers, university students, marketplace attendees, and/or dialogue participants

Coming up with a working plan was one of those kinds of things that was really organic. -Ron Bechet, Xavier University

The "organic" nature of *HNO?*'s beginnings is frequently attributed to the chaotic nature of "survival mode" that characterized life in New Orleans following the 2005 floods. Identifying solid, stable structures – literally and figuratively – was tremendously challenging. The artists and educators were both the victims and the helpers. Mental health was a real, ever-present subtext.

In July 2008, after HNO? produced programming for two years, National Performance Network (NPN) incorporated *HNO?* into its local programming initiative as an Intermediary Partner, a move greatly facilitated by CEO and President of NPN, native New Orleanian MK Wegmann; then Chief Operating Officer, June Wilson; and Executive Assistant Stephanie Atkins, also a native New Orleanian. This organizational shift was concurrent with receipt of a two-year grant from the Ford Foundation, which allowed *HNO?* to hire Rachel Carrico as Project Manager, and the structure began to solidify.



In 2001, NPN relocated its national office from New York City to New Orleans; since then, NPN has been building a local program... Post-recovery New Orleans provided an opportunity for NPN to live up to its values by managing programs that support artists and artist centered organizations who are working in neighborhoods and diverse communities. In its national program NPN expects its Partners to present national touring artists in a context of community engagement; the NPN national office can be a model for and reflect that same value in its home community of New Orleans.

– MK Wegmann, CEO and President, National Performance Network

The *HNO?* Structure

- **Four neighborhood projects** (pages 3-6)
- **Inter-university course** (page 7)
- **Administrative support of NPN and the Project Manager**
- **Steering Committee** - the decision-making body of *HNO?* includes Wesley Montgomery (Chief Operating Officer of NPN), Rachel Carrico (*HNO?* Project Manager), and (a) representative(s) from each neighborhood and university partner

Funders and Supporters

Andy Warhol Foundation
Ford Foundation
Transforma Projects
NYU/Tisch School of the Arts' Interactive Telecommunications Program
Arts Council of New Orleans
Nathan Cummings Foundation
Dillard, Tulane and Xavier Universities
Contemporary Arts Center

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http://ny2no.net/homeneworleans; npnweb.org

The Porch 7th Ward Cultural Organization
7th Ward Neighborhood

By Edward Buckner, Director, and Gerald Alsandor, Ron Bechet and Larry Poirrier, Porch Council Members

In January of 2006, 7th Ward resident and visual artist Willie Birch hosted a meeting at this studio to move a long-standing vision into action. For years, 7th Ward residents have enjoyed a neighborhood historically rich in culture and tradition. Both before and after Hurricane Katrina, residents have worked to reclaim their neighborhood and shake the gripping effects of poverty–drugs, violence and crime. Katrina has been the catalyst to act. That night in Birch's studio, the Porch 7th Ward Cultural Organization was formed.

Through its programming, the Porch preserves and passes down unique cultures from generation to generation – such as Mardi Gras Indian bead sewing and brass band music - while teaching young people the skills to express themselves as artists.

Our Work

2007 *The Creation of Life in the Seven Ward*
directed by Jan Cohen-Cruz

7th Ward Heroes
directed by Jan Cohen-Cruz

2008 *The Pink House*
directed by Edward Buckner & Andrew Larimer

Textbooks
directed by Sean Glazebrook

2009 *This is How We Live*
directed by Edward Buckner & Andrew Larimer

Dog Eat Dog
directed by Andrea Hodge, Barbara Hayley, Ivana Staiti & Andrew Larimer

Down in the Seventh, a three-part webisode
directed by Andrew Larimer

2010 *Home of the Free and the Brave*
directed by Edward Buckner & Malaika Burke

They give the youth an outlet from being a statistic.

For myself, it has made me feel close to the community.

It's reawakened my efforts with community service programs.

-7th Ward Fest Attendees

History: the Porch and *HNO?*

One of the Porch's many programs is the Little 7 Players Youth Theater Repertory (originallittle7.com), a theater program founded to assist with literacy. It was developed in the fall of 2006, in partnership with *HNO?* and Jan Cohen-Cruz, who conducted a teaching residency at Xavier University (spring 2007). The program enables young people to write and perform plays about their community, culture, and everyday experiences. The Film Project was developed and added to the theater program in 2008.

These programs and others have become very powerful tools for transformation within the 7th ward community. They have fostered positive relationships, not only with the members participating in these projects, but also within the entire community.

2010 Porch Council

Director: Edward Buckner
Treasurer: Gerald Alsandor
Honorary: Ron Bechet

President: Larry Poirrier
Secretary: Robin White
Hubert Dixon
Willie Birch

***HNO?* Steering Committee representatives from the 7th Ward**

2006-2007: Jan Cohen-Cruz
2007-2009: Stephanie McKee, Director, 7th Ward Neighborhood Center
2009-present: Edward Buckner

www.theporch-7.com

Ashé Cultural Arts Center
Central City Neighborhood

By Karel Sloane-Boekbinder, Assistant Producer of Theatre, and Ashanti Paulin, Project Manager

More than half of participants, or 63%, claim that "Voices" and "Firsts", our two productions, have helped them tell their own story.

The majority of our participants, or 75%, said that there are more stories that they want to tell.

As part of our inter-neighborhood work, the Little 7 Players and several Movers and Groovers met, shared, and worked together. The Players were creating a play around the history of the civil rights movement, and interviewed the elders as research for their script.

The Ashé Cultural Arts Center is an effort to combine the intentions of neighborhood and economic development with the awesome creative forces of community, culture and art to revive and reclaim a historically significant corridor in Central City New Orleans: Oretha Castle-Haley Boulevard, formerly known as Dryades Street. For Ashé, the creation of community-based partnerships and collaborations is a hallmark of our institution.

History: Ashé and *HNO?*

In 2007, Dillard professor and visual artist John Barnes, a member of the first *HNO?* Steering Committee, contacted Ashé about *HNO?*. Between 2007 and 2008, Professor Barnes collaborated with Ashé's artist in residence, Jeffery Cook, on an *HNO?* visual art project, a sculpture created by the elders at the Central City Senior Center (2020 Jackson Ave.). They built it from the brick of a razed building and from other found objects discovered on explorations of the streets of Central City. The sculpture is now part of Xavier University's permanent collection.

Following this initial visual art project, our *HNO?* project became the performance work, "Voices Not Forgotten." Long before the resources and opportunity were present, Michelle Gibson, Ashé Dance Artist in Residence, was inspired by the belief in the importance of igniting elders' vitality through movement. "Voices" derives from this notion, that it is critical to preserve the vitality of human beings in their later years; movement is an essential ingredient to preserving this vitality, especially for those who might have limited mobility. "Voices" was initially developed though a grant from the Council on Aging (2007-2008).

I can do things I couldn't do before this class. We want the same opportunity for other people.

- Ms. Pearl

About Our Work

"Voices" is currently being cultivated by a Core Creative Group of artists. This artistic team also works with the elders, affectionately called the "Movers and Groovers," at the Central City Senior Center, on Monday and Wednesday mornings through a program called "Move and Groove." The artistic team continues to develop multi-media performance works (dance, theatre and imagery) that embody movement and reminiscences from the lives of these elders. The Core Creative Group includes three choreographers: Michelle Gibson, Kesha McKey and Giselle Nakhid-Deal; a theatre artist: Derrick Deal; and a videographer: multi-disciplinary artist Karel Sloane-Boekbinder. There are 30 Movers and Groovers ranging in age from 62 to 94 who participate in the development of the script and choreography, and constitute the cast.

Historic Lower 9th Ward Council for Arts and Sustainability / Sankofa Marketplace

Lower 9th Ward Neighborhood

By Rashida Ferdinand, Executive Director, and Terrell Perry, Board President

Historic Lower 9th Ward Council for Arts and Sustainability (HL9CAS)/Sankofa Marketplace is a Lower 9th Ward based organization that supports economic sustainability, community development and civic engagement through promotion of the neighborhood's art and cultural assets. The various projects of the organization promote and foster community development via art education programs for young people, health awareness, civic advocacy, information dissemination, access to fresh healthy produce and food, and exhibits of Lower 9th Ward culture and history. We envision Sankofa Marketplace as a vehicle that will reinforce and reinvigorate the cultural fabric of the community.

History: HL9CAS/Sankofa Marketplace and *HNO?*

Our initial work with *HNO?* began in August 2006 with an invitation from Ron Bechet to involve university students enrolled in the "Building Community through the Arts" course. The university students assisted as "student mentors" with a ceramics workshop we organized for elementary school students at Martin Luther Jr. Charter School. During the 2008 fall semester, the university students also began working at the Sankofa Marketplace. The Marketplace has been a catalyst for students, volunteers and residents to work with collective energy and vigor toward neighborhood revitalization. Our participation in *HNO?* provides a space for university students to learn how civic engagement through art creates a collaborative process that positively impacts community.

85% of market-goers are from the Lower 9th Ward and "strongly agree" that the Marketplace has had a positive impact on the neighborhood, and that they leave the market feeling better about their community.

About Our Work

Five projects of HL9CAS/Sankofa Marketplace

1. Sankofa Markeptlace, a monthly community event through which Lower 9th Ward residents gather together to celebrate their art and culture assets through collaborations with community-based organizations.
2. Sankofa Marketplace Farmers Market, a weekly farmers market which provides neighborhood residents with consistent access to fresh produce and seafood.
3. Ujamaa Project, a youth art and nutrition education project that offers greater access to healthy food and nutrition information to underserved children, and, by extension, their families.
4. Sankofa Marketplace Mapping Project, a digital map of the Lower 9th Ward through which residents and potential investors in the neighborhood can identify status of ownership and conditions of properties.
5. Lower 9th Ward Art, Culture, and Civic Engagement Center, an art and cultural gateway destination which serves to tranform arts education, civic engagement and arts exposure into economic sustainability for citizens.

COMMUNITY PARTNERS

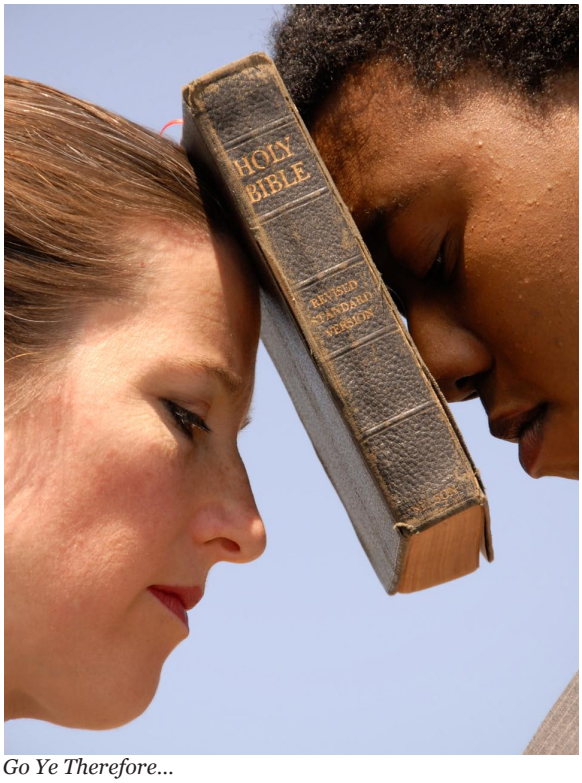
All Congregations Together, All Souls Episcopal Church and Community Center, Global Green USA, Greater Little Zion Missionary Baptist Church, House of Dance and Feathers, Lower 9th Ward Health Clinic, Lower 9th Ward Neighborhood Council, marketumbrella.org, Preservation Resource Center, St. David Catholic Church

SUPPORTERS/CONTRIBUTORS

City of New Orleans Office of Community Development, marketumbrella.org, Milagro Foundation, National Performance Network

www.sankofamarketplace.org

The Lakeview Team
Lakeview Neighborhood



Go Ye Therefore...

By Jan Gilbert, Co-founder, The VESTIGES Project; Jan Villarrubia, Playwright; Kathy Randels, Artistic Director, ArtSpot Productions; Ashley Sparks and Rebecca Mwase, Ensemble Members, ArtSpot Productions

The *HNO?* partner in Lakeview is not one organization, but rather a collection of the above-mentioned artists and Lakeview Baptist Church. The projects are intended as rejuvenation rituals to infuse the energy of art and audience into this decimated area and to support its artists and neighborhood groups via the commissioning of new works with contributions of both funding and human resources.

Please visit the following websites for additional information: www.thevestigesthinktank.org; www.artspotproductions.org; http://janvillarrubia.wordpress.com.

HNO? is something that I personally needed as both an artist and a New Orleans native from Lakeview, one of the neighborhoods that was destroyed by the levee failures following Katrina. Jan Gilbert, also a Lakeview native, was steadfastly gathering people and resources to come together around the notion of using the arts, schools, community organizations, and individuals to help rebuild the spirit of New Orleans citizenry, especially in the destroyed areas.
- Kathy Randels

About Our Work

2006-2007 *LakeviewS: A Sunset Bus Tour* - The Lakeview team engaged in various activities with its neighborhood partners, including attending their meetings/services/events and conducting oral history/portrait sessions and story circles. This work culminated in a collaboratively created bus tour. Buses stopped at five locations and commemorated Lakeview life—citizens, stories, and sites—through performance and installation pieces and concluded in a community meal on the scarred slab of a 200-year-old lakefront restaurant.

2007-2008 *Whispering Bones* - Three staged readings of two new works by Mid-City native and Lakeview resident Jan Villarrubia and Treme native Adella Gautier took place at Lakeview Baptist Church, Holt Cemetery, and the Community Book Center. Connected to these staged readings, the Lakeview team facilitated several story circles around race relations in New Orleans.

2008-2009 *Turning of the Bones* - At Sojourn Lakeview Baptist Church, ArtSpot produced Jan Villarrubia's memory/fantasy play about a white woman piecing together a picture of the elderly black man, a domestic worker, who lived in her childhood home. Community partners facilitated post-performance discussions on racism and race relations in New Orleans.

I am completely blown away. Moved to utter tears. Yet, it's funny... This play was about race, about family relations, memory, guilt, personal evolution....
– audience member, *Turning of the Bones*

2009-2010 *Go Ye Therefore...* is a site-specific, multidisciplinary performance by ArtSpot Productions that explores race, gender, and oppression in the global Southern Baptist Church and the missionary/native dynamic that has heightened around the rebuilding of New Orleans post-Katrina. This project expanded the Lakeview team's efforts into the adjacent Gentilly neighborhood and included a series of dialogues, community sings, and visits to churches in all of the *HNO?* neighborhoods.

A Few of Our Collaborators

Contemporary Arts Center New Orleans; Metairie Park Country Day School; Rev. J.R. and Eloise Randels; Gilbert and Urrate Families; William Gilbert; Lakeview Baptist Church Congregation; the NOLA Project; e/Prime Media; Maritza Mercado-Narcisse; New Orleans Center for Creative Arts; Melissa Stein

Ashley Sparks; Community Book Center; Erace; Harrison Avenue Marketplace; Delgado Community College; Mondo Bizarro; M.U.G.A.B.E.E.; John O'Neal; The People's Institute for Survival and Beyond

Rebecca Mwase; Gentilly Neighborhood Association; Ashé Cultural Arts Center; 7 Stages Atlanta; Rev. Baptiste; Pastor Travis Norvell; Franklin Ave. Baptist Church; Lakeview Presbyterian Church; Gentilly Baptist Church; Alternate ROOTS; Urban Bush Women Summer Leadership Institute; Kevin, Tiffany, Mark, and Tera Eyer

http://ny2no.net/lakeview

Inter-University Course: "Building Community Through the Arts"

By Ron Bechet, Professor of Art, Xavier University of New Orleans;
and Barbara Hayley, Professor of Theatre and Dance, Tulane University

History: "Building Community through the Arts" and *HNO?*

The universities' participation in *HNO?* is through a course titled "Building Community Through the Arts" (BCA). This course is taught in coordination with courses offered at Dillard, Tulane and Xavier Universities. It centers on theory and practice of community-based arts, civic engagement in higher education, and the relationship between art and community development. Students work in cross-institutional teams with local artists on the projects of *HNO?*. How students participate in each neighborhood depends on their skills, community needs, and scheduling constraints. The course was part of the initial vision of *HNO?* and began in the spring of 2007, developed and team-taught by John Barnes (Art, Dillard University), Amy Koritz (English, Tulane University), Jan Cohen-Cruz (Drama, NYU visiting professor at Xavier University), and Ron Bechet.

Students claim that the course deepens and challenges their perceptions about themselves as artists, citizens, and activists.

Through university and *HNO?* evaluation processes, and through verbal group feedback, assessment information is gathered at mid-semester and at semester end. In general, artists are pleased with student involvement in community, though there is a range of perspectives in *HNO?* about the balance between the higher education work and the rest of *HNO?*. Students appreciate the "meaningful, honest, open discussions in a trusting, safe environment" (2009 student), and the lectures / workshops given by visiting artists.

My participation in* HOME, New Orleans? *enables students to get direct, hands-on experience in working in various community settings of New Orleans.

– Rashida Ferdinand

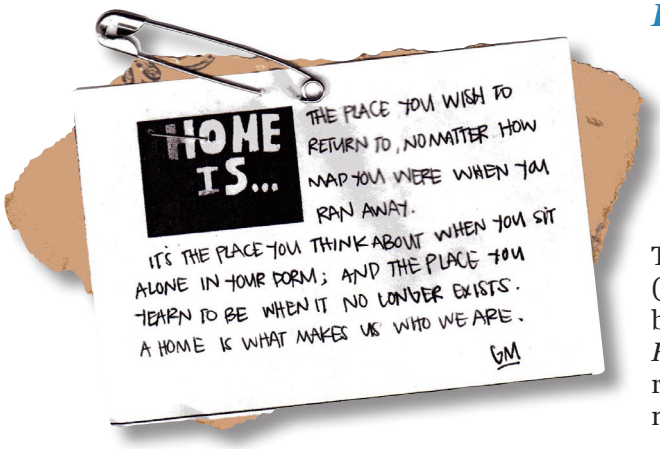
Lessons Learned

- One semester is a challenging period of time to establish meaningful work and benefit for community partners.
- Students struggle to simultaneously learn theory and tools of engagement, and to apply them in action.
- Since *HNO?* projects are not often planned on an academic calendar, it is challenging to coordinate students' placements and establish consistent schedules in a timely fashion.
- It is imperative to clarify to whom the students are accountable and how they are held accountable in order to eliminate tension, and to avoid unfinished work on a community project.

HNO? was and is a catalyst for continued discovery of the intersection of higher education and community goals and to honor the principle that all ways of knowing are valid.

www.xula.edu/art/community+arts/programs
www.tulane.edu/~theatre

Successes, Challenges, and Reflections



By aggregating the various neighborhoods and universities, HNO? has been able to leverage more resources for the work. Is this the only thing holding the project together?
– Caron Atlas

This quote captures a major focus of the *HNO?* assessment retreat (June 2009, facilitated by Kimberley Richards and documented by Caron Atlas). By asking what holds the network together, *HNO?* was invited to examine the challenges it has experienced related to shared funding, goals and principles, and the resultant need for autonomy and accountability.

A strong focus on autonomy within *HNO?* has been one way to keep the project alive in spite of divergent and sometimes competing approaches to the work. But how does a network balance autonomy and accountability? Both notions are closely tied to funding. A major success of *HNO?* was that it funneled substantial amounts of national funding into the hands of many different people working in New Orleans. Multiple organizations, intermediaries, and networks have served as various portals to funding, which reflects the resourcefulness and versatility of *HNO?*. A challenge has been to establish an equitable system for the distribution of resources. To date, *HNO?* has not elected to use agreed-upon goals as criteria for the distribution of resources and evaluation; such a move in the future may assist in balancing autonomy and accountability.

Furthermore, the goals and principles of *HNO?* have not always been well known by the partners. This is due in part to the shifting nature of the partners and Steering Committee and to early foundational schisms that were never fully resolved and have plagued the project throughout its tenure. In 2008, the current Steering Committee assembled a list of Guiding Principles, and below, partners reflect on how their work with *HNO?* embodies these principles.

Reciprocity of Experience

We've been building this thing through knocking on doors and going to neighbors. Trust in folk you talk to. Allow people to lead. Every relationship is important, from a child to a grandparent. Listen to the community. And do what they ask. It goes back to a fostering of exchange. –Edward Buckner

The Power of Networks

We believe connecting with other *HNO?* neighborhoods is a pivotal point for the success and sustainability of *HNO?* and other projects like it. Developing bridges between neighborhoods is a model for community development that uses art to both honor the unique aspects of each neighborhood and the universality of what it means to be a New Orleanian. – Karel Sloane-Boekbinder

Art Has the Power to Heal

Each of our artworks was created with this intention strongly at the forefront. The *Sunset Bus Tour* enabled everyone to come together in mourning and celebration of the neighborhood's history. *Bones* and *Go Ye Therefore...* focused heavily on the racial divide by looking at what needs to be understood before getting to reconciliation and healing. The performances contributed to audience members' ability to examine the wounds of racism that they have either received or inflicted, and the dialogues provided a space for people to unpack and examine these wounds in community. – The Lakeview Team

Art Is a Part of Civic Engagement

As a strategy for building community, art is uniquely situated in partnerships with people in many disciplinary spheres to respond to the needs and uncover opportunities emerging from and/or exacerbated by Hurricane Katrina and its aftermath. Art has the capacity to bring people together in recognition of both difference and commonality, enabling constructive dialogue and action around polarized issues. – Rashida Ferdinand

All Ways of Knowing Are Valid

We value knowledge gained through academic learning, artistic practice and personal experience and believe that students of community-based art best learn the craft in an environment where the boundaries between theory and practice are collapsed. BCA hopes to illuminate the need for citizen artists that engage in projects that effect social change. – Ron Bechet and Barbara Hayley

Evaluation Means Looking at Your Values

By Rachel Carrico, *HNO?* Project Manager

In the spring of 2009, *HNO?* began a formal process of evaluating its work with a two-day retreat, facilitated by Dr. Kimberley Richards of The People's Institute for Survival and Beyond (pisab.org), and documented by Caron Atlas, Director of the Arts & Democracy Project (http://www.statevoices.org/artsdem).

HNO? hired Dr. Richards to guide the subsequent evaluation process. We sought a consultant attuned to the complex issues of race and class that we felt must be prominently considered when evaluating community-based arts organizations that work inter-culturally. *HNO?* assembled an Evaluation Team to work with Dr. Richards, comprised of some Steering Committee members; but several partners nominated members to the Evaluation Team who had never worked directly with *HNO?*.

Some of the best information came from the dialogue we held with our focus group. It was in the listening to one another talk about our experiences with the work that some of the most poignant words and thoughts were shared. I recommend videotaping these conversations if the participants are willing, allowing facilitators and participants to be fully present in the experience.

– Kathy Randels

Purpose of the Evaluation

- To test the fundamental assumption of *HNO?*: that art and culture build communities;
- To move beyond anecdotal evidence and capture the real ways that *HNO?* activities improve the quality of life for the people it aims to serve;
- To create a culture of reflective practice within all participating groups; once this evaluation process is complete, the participants own the tools and skills and can continue to support ongoing evaluations within each *HNO?* organization/university.

At first, we decided to use one type of survey, which would be given out to the participants of the Porch's programs, people from the community, parents, council members and volunteers. We realized that we could not use just one survey, because the questions needed to pertain to the individual programs, projects, or groups of people.

– Larry Poirrier, Gerald Alsandor, and Edward Buckner

A Learning Community

While the Evaluation Team worked very diligently, we do not have mountains of data to share and analyze in this document, as originally envisioned. What we do have, however, is something that lives off the page: an engaged, committed, and supportive learning community of 11-14 individuals working in seven different organizations/institutions across the city. When the Evaluation Team came together to assess the work of *HNO?,* I saw the mechanism of the *HNO?* network working most effectively. Led by the intrepid vision of Dr. Kimberley Richards, who demystified the notion of evaluation for the team (and taught us the relationship between evaluation and values), the representatives from each organization came to rely on the rest of the Team to support their efforts, and the work became mutually beneficial to all at the table. At the time of writing, several *HNO?* organizations are still immersed in collecting data about their work, and once this particular phase of assessment ends, they will take with them the tools and skills necessary to support a culture of reflective practice far into the future.