

**At Neighborhood Allies,  
we understand the critical  
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people and places within  
our neighborhoods.**



**Temporary Public Art & Placemaking presented by  
Neighborhood Allies and Office of Public Art**

**2019**

At Neighborhood Allies, we understand the critical importance of art and culture in uplifting the people and places within our neighborhoods. It's the creative force behind meaningful community engagement activities, it deepens connections among residents, and it heightens economic activity along business corridors. We truly believe that artists, creatives, and cultural organizations are essential elements of a healthy neighborhood.

For these reasons and more, we proudly partnered with the Office of Public Art and community-based organizations (CBOs) from within our six geographies of focus (the Hilltop, the Hill District, Homewood, Larimer, Millvale and Wilkinsburg), and selected artists to launch the Temporary Public Art and Placemaking pilot program. Through the generous support of The Heinz Endowments and the Hillman Foundation, combined with the hard work of our partnership team, we designed, created and installed temporary public art and placemaking projects within each of our six communities of

focus. A primary and innovative component of this initiative is the Placemaking Academy—part workshop, design studio, and training session—where CBOs and artists worked together to learn the process of implementing temporary works of art in the city of Pittsburgh, and within the CBOs' home municipalities.

We are delighted to share the details of each of these projects with you in this publication. It's our sincere hope that you will enjoy this report as much as we have appreciated being a part of this initiative. Moving forward, Neighborhood Allies will continue to invest in resident-driven art, culture, and enterprise to help make all neighborhoods healthy communities of opportunity.

**Presley Gillespie, CEO**  
**Neighborhood Allies**

The team at Neighborhood Allies and the Office of Public Art (OPA) learned significantly throughout the development and implementation of the pilot program and its component projects. At its culmination, OPA and Neighborhood Allies reflected on their processes and facilitated a series of surveys and conversations with participants to gather key learnings from the team, with the intention of inspiring others to engage in work at the intersection of art and community development. This report is structured to: provide insight into the experience and learnings; highlight the work created by the artists and communities; and provide an overview of the processes the team used to develop the program and collaborate with communities and artists.

## What We Learned

### Temporary public art can expand networks and change perspectives.

For Neighborhood Allies, the Temporary Public Art and Placemaking program pushed the organization to rethink how community development could look and feel. The program helped Neighborhood Allies envision new ways to engage with residents as they witnessed artists draw out community members' hopes and dreams to create works that manifested deep, powerful community engagement. The project also expanded Neighborhood Allies' network into artist communities and allowed them to demonstrate their capacity to complete work on the ground.

By leveraging shared resources, OPA and Neighborhood Allies have been able to keep their word in communities that have suffered and lost trust as a result of broken promises. OPA and Neighborhood Allies are grateful for the dedication of the artists to these projects, and their work towards building long-lasting relationships.

Placemaking Academy gave artists and community members an opportunity to share knowledge and experiences.

### The creative process builds space for community feedback.

The process of engagement became a way for the communities to express their interests and needs, as well as to provide feedback to Neighborhood Allies regarding the finished artworks. As a result, Neighborhood Allies gained a greater understanding of each community's values and vision for the future.

This open communication has encouraged stakeholders to consider the longer-term impact of these processes and projects. Several of the artists and community participants are already developing ideas for future collaborations. This is an exciting opportunity for potential growth, but one that requires additional support to identify funding sources and sustain continued project development.



“*I realized that my colleagues were also struggling with the negative perceptions of their neighborhoods. Using art could be a part of a strategy for inviting our Pittsburgh neighbors to explore our spaces.*”

### Cross-sector partnerships are critical for supporting artist and community collaborations.

Projects in the public realm take a great deal of time and have multiple layers of review that many project budgets do not support. Site permissions and permitting can be challenging and time consuming, particularly when projects involve multiple sites with multiple stakeholders, including public agencies, as did the Temporary Public Art and Placemaking projects. Acquisition timeframes for permits and permissions might be weeks to months, a resource drain on small and volunteer-driven community organizations. Artists in the program frequently cited staff support from the project team, particularly in regard to approvals, permits, and fabrication, as an invaluable aid to project completion. Without this support, the majority of their budget would have been spent navigating the permitting and approvals systems rather than creating art.

This technical support represents a critical role that OPA, Neighborhood Allies, and other interested organizations can and should pursue to facilitate the work of artists and communities in future placemaking projects.

The artist and CBO teams worked together extremely well, but most found that additional time was required to develop proposals and test their ideas before implementation. OPA and Neighborhood Allies were supportive of this identified need for time, and ensured that teams brought their concepts to completion during the project period by helping to structure tasks and address obstacles.

“ Too many of the people living in our communities are so unaware of how art affects them each and every day. It’s up to the leaders in our communities to teach them how art influences and impacts the growth and overall health of our communities. ”

Terri Baltimore leads a tour of the Hill District as part of a Placemaking Academy session.



**Collaborative forums can support the difficult work of artists and communities and should be responsive to their changing needs.**

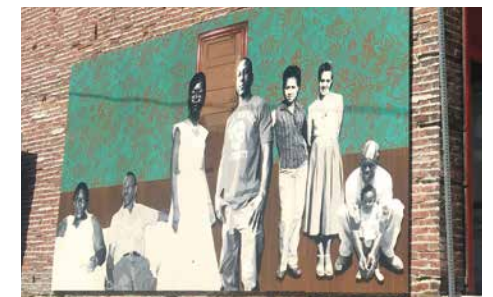
The consensus in regard to Placemaking Academy was that it was successful and that its participants gained a greater understanding of the public art process. Participants appreciated the opportunity to hear and learn from the experiences of their peers and to problem-solve collaboratively when they encountered hurdles in their process. Although participants sought more time for proposal feedback within the group setting, they also appreciated having the opportunity to talk about their project outside of Placemaking Academy at a public open house in June of 2017.

In addition to the curriculum, Placemaking Academy included a mix of guest speakers ranging from arts and civil service administrators to researchers and architects. Based on survey comments, participants thoroughly enjoyed the presenters but felt that more artists should have been featured; in this iteration, only one of the guest speakers was an artist. Other suggestions included dedicating more time to discussing and analyzing assigned readings; shortening class sessions and/or having class more frequently; allowing more time for artists to receive feedback on, and revise, project proposals; and organizing sessions tailored to the particular needs of both artists and CBOs.

Feedback on the structure and content of Placemaking Academy will inform future iterations and help OPA and Neighborhood Allies to continue to improve the program.

**What lies ahead.**

Both Neighborhood Allies and OPA came away from the collaboration enthusiastic for a second iteration of the program that would build on the successes of the pilot and respond to the lessons learned along the way. Moving forward, Neighborhood Allies seeks to provide additional dedicated staff support to the project planning phase and consider how projects could be better suited to increase their visibility within each neighborhood. OPA envisions a future iteration of this program that would support the development of public art strategies for each community, which would in turn inform the parameters for local temporary public art projects. These strategies would complement and build on the Healthy Neighborhoods Framework, which forms the basis of Neighborhood Allies' work in its six target communities. Developing the public art strategy in collaboration with the communities would allow projects to be sited in locations that are tied to larger neighborhood-based strategies and dovetail with work already happening within the neighborhoods to reinforce community themes. This process of developing a neighborhood-level public art strategy would further develop the communities' abilities to collaborate with artists and experience the potential unlocked by the creative process.



# Ann Tarantino

## *Watermark, 2018*

*Watermark* connects community assets such as Riverfront Park, Grant Avenue Pocket Park (GAP Park), and the Grant Avenue business district with a single, blue line. The artwork is inspired by the water that runs through Millvale, and how it forms a crucial part of the neighborhood's history and identity. Viewers who follow the line in its entirety find views of Millvale at each end: the beauty of the Allegheny River at Riverfront Park, and a light and audio installation at GAP Park, which sits directly over Girty's Run. *Watermark* is a wayfinding tool that enhances the gateway to Millvale, increases community enjoyment of GAP Park, and celebrates local waterways.

Ann Tarantino is an artist with an active exhibition record, both in the U.S. and overseas. Her artwork and public art projects appear in settings ranging from museums and galleries to botanical gardens, city streets, and zoos. Twice featured in *New American Paintings*, she is a 2016 recipient of a Fulbright Award for artistic practice in Brazil. She is assistant professor of art at The Pennsylvania State University, where she teaches courses in drawing and painting and curates university gallery spaces.

*Millvale Community Development Corporation, Millvale Community Library and The Society to Preserve the Millvale Murals of Maxo Vanka were very eager to bring this Temporary Public Art and Placemaking initiative to the forefront of our community. It has solidified our local commitment to art as an integral part of our social fabric, with the capacity to address environmental issues and jumpstart our local economy.*

*Following an entire year of engagement with community leaders, residents, business owners, government officials, artists, community organizations, and funders, this initiative has brought newly found excitement to Millvale, changed relationships, and helped to create new friendships. With ease of accessibility, it has prompted many opportunities for everyone to socialize, shop, exercise, and enjoy the sights and sounds of nature, and invoked a deeper understanding of the impact that public art has in our community.*

*By bringing attention to the environment, the initiative has stimulated thoughtful imagination and lively discourse by encouraging people to reflect on the importance of the flow of water through their community: its peacefulness, its meanderings, and our connections to it. It has raised awareness of Millvale's bond to its watershed, and the importance of water to the past, present, and future of Millvale and all of Pittsburgh.*

### **Tina Walker**

Chair, Millvale Community Development Corporation and Millvale Arts Council





## East End Art Team (Daviea Davis, Shernise Allen, Jessica Rutherford) *Homewood Dream Big, 2018–2019*

*Homewood Dream Big* is a temporary public art project by the East End Art Team in collaboration with The Legacy Arts Project. The process for creating the artwork began with conversations with community members. The team held ten free workshops and provided materials for people to make their own glass mosaics as well as individual flags with *Adinkra* symbols. During the workshop, the artists began a dialogue with participants by first asking, “What is Homewood?” The answers from the older children who participated in the project revealed that many adolescents have suffered trauma. When the East End Art Team met with adults who were born and raised in Homewood, they uncovered a beautiful resilience among these individuals who had a deep understanding of the neighborhood. This resilience among older Homewood residents provided insight into how lessons from the past can be brought forth into the future. To represent this idea, the East End Art Team drew upon the *Sankofa* symbol, which is based on the idea of “go back and get it.” The work that resulted from this endeavor included hundreds of individual flags that were imprinted with *Adinkra* symbols and eight mosaics that were installed across Homewood.

East End Art Team is a collaboration between three glass artists, Daviea Davis, Shernise Allen, and Jessica Rutherford.

*This initiative has advanced our community goals by providing an opportunity for our organization to be more engaged with different stakeholders within the community. Through this project, we were connected with businesses and organizations that we may not have engaged with before. Our work has been somewhat insular, meaning that we worked with familiar organizations who did work that was in alignment with our own. This project allowed us to extend beyond our current reach to expand to a broader sense of association. Participating in this initiative has opened the door for our organization to experience public art, something that had been of interest for a while. It allowed us to recognize our abilities for impacting the community with art that depicts the sentiment that we seek to convey.*

### **Erin Perry**

Executive Director, The Legacy Arts Project



# James Simon

## *A Hilltop Waddle, 2017-2018*

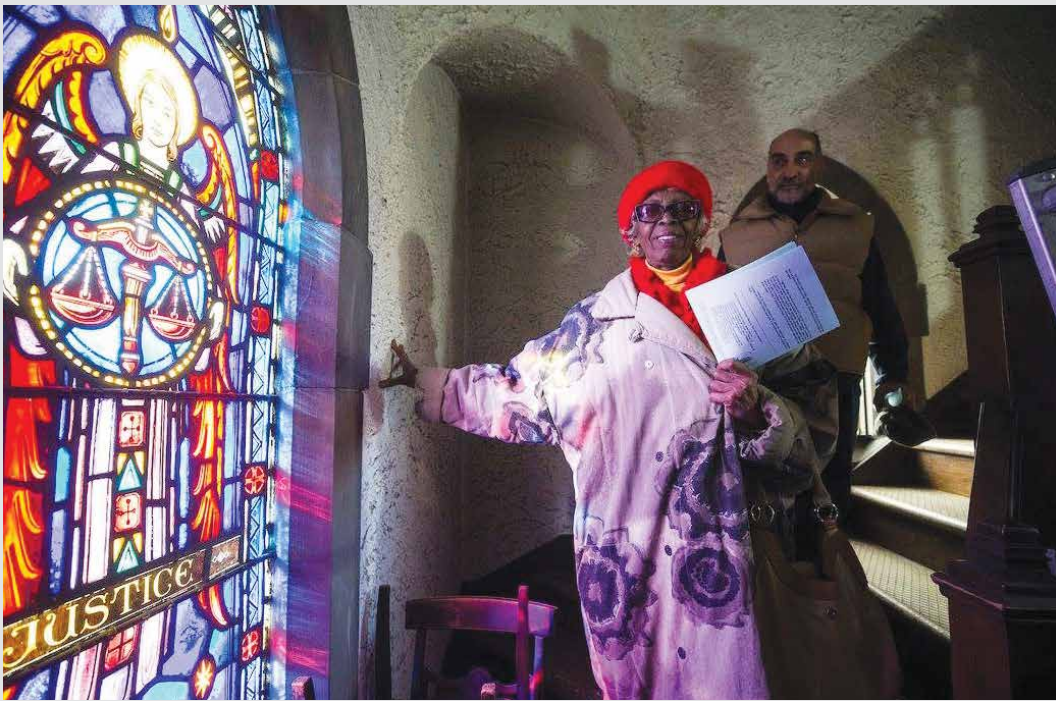
The Pittsburgh Hilltop neighborhoods of Allentown, Knoxville, and Beltzhoover have been identified by Neighborhood Allies as one of their six target communities in which to advance the Healthy Neighborhoods Framework. Within the community, the South Hilltop Men's Group is working to reclaim the street, restore the community, and repair the damage done by years of violence and disinvestment. Their work aims to provide healthy and constructive alternatives for the community, starting with strong families where every member plays an important role. When artist James Simon began working with the organization and learning about the community, he was struck by the resilience and resourcefulness of the people who were living in these neighborhoods.

For the Hilltop neighborhoods, forty-four penguins were created. Penguins are known for their ability to survive in harsh and inhospitable conditions by forming strong and cohesive communities. For the Hilltop communities, penguins symbolize the neighborhoods' solidarity and dedication to living together harmoniously.

The project includes various groupings of penguins that were installed in select locations through the Hilltop neighborhoods. Each penguin is made of ceramic, and is created with its own unique personality.

Artist James Simon is a native of Pittsburgh. He began his career as a violin maker in Oxford, England, crafting violins, cellos, and violas. In 1998, Simon returned to Pittsburgh and his initial interest in sculpture. Simon is best known for his large-scale sculptures and ceramic mosaic works that can be seen around the Pittsburgh region and the United States.





## Jennifer Chenoweth

### *Come Over, Come Eat, Come Play,* 2017–2018

Artist Jennifer Chenoweth was initially inspired by the abundance of historic buildings within the 2.4 square mile area of Wilkinsburg, and the expressed desire of community members to build stronger relationships with one another. Drawing on the inspiration of the architecture, the project began with a survey of the local historic buildings, primarily churches and other sacred spaces. Chenoweth used this survey work as a method to introduce herself to the community and leaders of the religious institutions. While doing the survey work in the summer of 2017, she also hosted meals, events, and pop-up activities throughout Wilkinsburg to create more opportunities for residents to meet one another. At the end of the summer, she completed a series of tables featuring drawings of the historic buildings that she had surveyed, and placed the tables throughout the community. The tables formed gathering places for community members to meet one another, share meals, play dominoes, and host conversations about architecture, culture, and history. Chenoweth returned to Wilkinsburg the following summer to plan and produce a celebration of Wilkinsburg, its people, and its places.

*Come Over, Come Eat, Come Play* culminated with the *Sacred Spaces Tour* in October 2018. The self-guided tour provided access to religious and cultural institutions and historic buildings. At each of the stops on the tour, arts programming was presented by local partners. Chenoweth and her collaborators hoped that the engagement generated through the project would help build new relationships, trust, appreciation, and awareness of the unique beauty of Wilkinsburg and its residents.

Jennifer Chenoweth is a visual artist and entrepreneur. She is the principal of Fisterra Studio, creating contemporary abstract painting and sculpture. Chenoweth studied painting and sculpture at the Kansas City Art Institute, has a master's degree from the Great Books program at St. John's College in Santa Fe, and holds an MFA in painting from The University of Texas at Austin. Additionally, she has taken private studio courses from Sam Scott in Santa Fe, and an intensive language course in ancient Greek. She was part of Leadership Austin's Essentials Class in 2012.

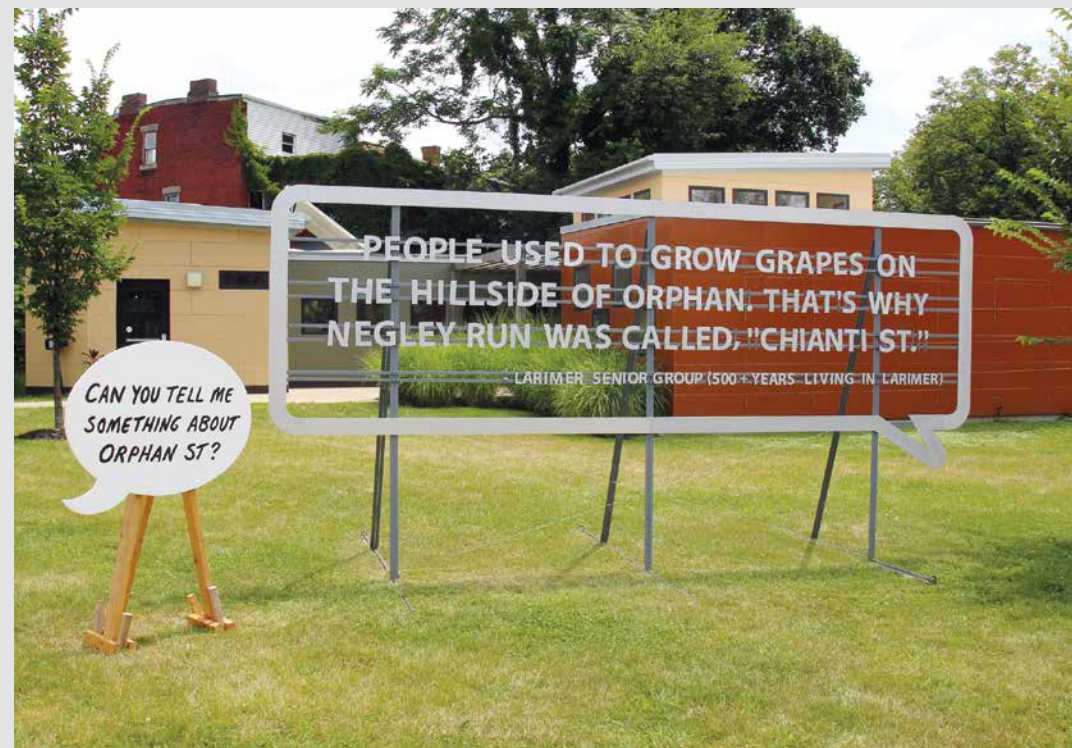




## John Peña with the Larimer Senior Group *Larimer Stories, 2018–2019*

In 2016, the Larimer Consensus Group (LGC) and artist John Peña began working to create a community-engaged public art project in Larimer. Peña spent the first phase of the project interviewing and recording personal stories from long-term residents. He began with one-on-one interviews, and then moved to group interviews/workshops in which the group collectively built an informal history of the neighborhood. These workshops were so informative that Peña and LCG organized a senior luncheon during which the group selected compelling quotes from the interviews that communicated a history of the neighborhood as told through the experiences of the residents. The senior group and Peña then designed a prototype and hired a fabricator to make a metal display structure that would exhibit these narratives in the neighborhood. Over the course of one year, the text on the displays changed approximately every two weeks. This allowed a narrative of the neighborhood to unfold in time and space. A companion website which documents the narrative can be found at [larimerstories.com](http://larimerstories.com). Peña and the senior group continue to meet monthly and are developing plans for their next collaboration.

John Peña is a multidisciplinary artist who makes art as a way of exploring the natural world and his daily interactions. His media include drawing, painting, sculpture, video, and installation. When making art for a public space, Peña creates opportunities for engagement and participation. In the past, he has asked people to help him send a cloud through the mail, invited viewers to create a nature scene at a children's museum, and created a pirate radio station that played extinct bird sounds. He lives and works in Pittsburgh, PA.





## Njaimeh Njie

### *Homecoming: Hill District, USA, 2019*

The Hill District is one of Pittsburgh's most historic neighborhoods. In its early days it served as a haven for the many immigrants flocking to Pittsburgh, and by the mid-twentieth century it became known as an influential center of black American culture. Yet for all of the artistic and political contributions the Hill has made to the world, it also represents a complicated history of the African-American experience. Discriminatory housing policies, the stifling of activism, and systemic racism are just a few of the injustices that are part of the Hill's story, and also of countless other black communities in America.

These factors alone do not define these neighborhoods—the people who reside in them do. *Homecoming: Hill District, USA* is about documenting the everyday lived experiences of the residents who have made the Hill home over the years. Between 2016 and 2019, artist and multimedia producer Njaimeh Njie conducted oral histories, collected photos, took photos, and gathered archival materials from dozens of Hill District residents, libraries, and archival collections. This has resulted in two products: a series of public art installations in the neighborhood, and a companion website at [hillhomecoming.com](http://hillhomecoming.com). Both reflect a people's history of the Hill District.

The public art installations are digital montages that feature images of Hill residents from the past and today. Mounted on building exteriors, these “gatherings” help the viewer imagine what conversations might be shared across generations of people in the Hill. The website is a digital archive that features a compilation of oral histories and photos, arranged to tell a roughly one hundred-year history of the neighborhood through the people who have called it home. It also features an interactive map that utilizes primary sources to highlight some of the key spaces and places in the neighborhood.

Njaimeh Njie is a Pittsburgh-based photographer, filmmaker, and multimedia producer. Her practice is rooted in social justice, using imagery to explore the everyday lives of groups frequently pushed to the margins. Her work has earned coverage from outlets such as the Huffington Post, the Carnegie Museum of Art blog, and Blavity, and has been exhibited both locally and nationally. In addition to her independent work, Njie is the founder and lead producer of Eleven Stanley Productions, a nonfiction storytelling company. A Pittsburgh native, Njie earned a bachelor of arts in film and media studies from Washington University in St. Louis, and a master's degree in secondary education from the University of Missouri-St. Louis.



## How We Worked

In 2015, prompted by a conversation between former Office of Public Art (OPA) director Renee Piechocki and program officers at the Hillman Foundation about the importance and potential of temporary public art in communities, the Foundation, along with the The Heinz Endowments, introduced Neighborhood Allies and OPA to one another to continue the exploration.

In the experience of OPA, temporary public art is a great way to introduce a community to public art and the public art process: it is flexible, has a predetermined lifespan, creates site-specific interests, and addresses topical issues. It generates positive attention that invites participants to explore varied locations and programming, while building excitement for celebratory events. In the *Public Art Handbook for Louisiana Communities*, author Lake Douglas explains: "Starting off with temporary projects is a good way to involve and inspire the community, engage different constituent groups, and make an immediate and noticeable impact, however temporary it might be. Even temporary artworks can last in the collective public memory or through recorded documentation. Public art need not be permanent to have an impact. Public art is successful when it results in heightened awareness of, and public involvement in, the process of civic design and community development."

Neighborhood Allies' work supports people, organizations, and partnerships committed to creating and maintaining healthy neighborhoods. As a community partner to six Pittsburgh-area neighborhoods, the organization makes and supports neighborhood-based investments to seed ideas, help transform vulnerable neighborhoods, and identify scalable ways to create positive social impact. Open to a new process for engaging communities, Neighborhood Allies staff Shad Henderson, CEO Presley Gillespie, and former Placemaking Fellow Mary Taylor met with OPA's Piechocki and key program officers from each foundation to discuss an experimental partnership between Neighborhood Allies and OPA. This initial conversation quickly became a brainstorming session on ways public art and placemaking projects could catalyze community development.

Through the Temporary Public Art and Placemaking initiative, Neighborhood Allies and OPA developed a replicable model to build the capacity of neighborhood organizations to work directly with artists to create public art projects in their respective communities. To launch this pilot initiative, Neighborhood Allies and OPA collaboratively developed the program infrastructure by outlining the process for selection of communities and artists, writing selection documents and contracts, and forming and facilitating the selection committees. The partners also created and implemented Placemaking Academy, provided project management for the artworks, and developed the evaluation tools, promotional materials, and project schedule.

## Community-Based Organization Selection Process

Neighborhood Allies works in six geographic areas characterized by generations of disinvestment, as reflected in neighborhood indicators related to education, poverty, and crime. These neighborhoods are: Pittsburgh Hilltop (Allentown, Beltzhoover, and Knoxville), the Hill District, Millvale, Larimer, Homewood, and Wilksburg. Each neighborhood includes several different CBOs that work to address different aspects and needs of their neighborhoods, ranging from community development corporations and community arts organizations to libraries and social service nonprofits.

To identify community partners, Neighborhood Allies and OPA issued a call for CBOs, seeking "community-based organizations to participate in a program to collaborate with artists to employ placemaking methods to develop temporary works of public art. Placemaking is the collaborative process of aggregating existing assets and values to impact the cultural, social, and physical identity of place. The projects will build on a neighborhood's social and cultural resources, reimagine existing places, create dynamic shared spaces, and coordinate with broader neighborhood revitalization strategies. Temporary artworks are expected to be present in the community for 1–2 years."

The team hosted informational sessions in each community, encouraging interested CBOs to submit a letter of interest and a short application including information about the history of the organization. A selection panel, which included Neighborhood Allies staff and partners, reviewed the applications and conducted interviews. Organizational partners were selected based on their alignment with the overall program goals and their capacity to participate in the program. Each CBO partner entered into a memorandum of understanding with Neighborhood Allies and received an honorarium of \$7,000 for their participation.

The following organizations were selected:

**Hill District: Hill House Association**

**Homewood: The Legacy Arts Project**

**Larimer: Larimer Consensus Group**

**Millvale: Millvale Community Development Corporation in partnership with Millvale Community Library and the Society to Preserve the Millvale Murals of Maxo Vanka**

**Pittsburgh Hilltop: Hilltop Men's Group**

**Wilksburg: Wilksburg Community Development Corporation in partnership with the Wilksburg Art and Civic Design Commission**



Organizations met with OPA, Neighborhood Allies, and outside arts professionals to select artists.

“ I liked the structure, speakers, and the dialogue. The [Academy] gave me a chance to interact in new ways with the folks I already knew. And I was introduced to and bonded with new people—which [was] invaluable. I especially liked the neighborhood tours. They gave a context for the projects and detailed how each place will use its project to highlight a particular aspect of community—rivers, stories, diverse populations, green space and history. ”

### Artist Selection Process

After the CBO partners were selected, OPA prepared a request for qualifications (RFQ) for artists. The RFQ was broadly disseminated through OPA's and Neighborhood Allies' networks, and informational sessions were held in the six communities participating in the program. Over seventy artists from across the country applied. A selection panel that included Neighborhood Allies staff, CBO representatives, and visual arts professionals determined a short list of sixteen artists, from which each CBO identified three artists to interview in their home communities, selecting one artist or artist team as a collaborator. The artists and artworks created through these collaborations are discussed in detail elsewhere in this document.

The selected artists for the projects. Left to right: Njaimeh Njie, James Simon, Ann Tarantino, Jennifer Chenoweth, John Peña, Daviea Davis, Jessica Rutherford, and Shernise Allen.

### Placemaking Academy

Placemaking Academy launched in August of 2016. Part workshop, part design studio, and part training session, it provided a framework to guide artists and CBO teams through the process of creating and implementing temporary art and placemaking projects. From August 2016–June 2017, the cohort met once a month for three hours. Sessions, held in the six participating communities and a few other neighborhoods, included presentations from Neighborhood Allies and OPA staff, guest speakers, shared readings, brainstorming and critique of project development, and walking tours of the neighborhoods. The sessions also addressed logistics, such as artist contracts, liability insurance, permits and approvals, and site agreements.

Discussion topics included community engagement, equity and engagement in placemaking, and creative placemaking.



Staff-facilitated workshops assisted participants with conceptual design and project implementation. In addition, Placemaking Academy hosted two guest workshops: one led by Christine Mondor of

evolveEA focusing on community engagement, and one by Aviva Kapust of the Village of Arts and Humanities in Philadelphia examining the role of artists in shaping dialogue about social and physical development.

The Placemaking Academy structure was a critical component of the program and gave opportunity for organizations and artists to learn from each others' experiences.



### Conceptual Design

The initiative used a two-stage process to engage artists: a conceptual design contract followed by an agreement for final design and implementation. During the conceptual design phase, the artists and CBO teams got to know one another and developed themes for exploration. Artists met community members and were welcomed to familiarize themselves with the neighborhoods. Throughout this time, the full cohort of artists and CBOs met monthly as part of Placemaking Academy, which encouraged all participants to discuss the collaborative process openly and refine it collectively.

The artist-CBO teams created engagement activities that ranged from one-on-one community interviews to hands-on mosaic workshops to introduce residents to artists' media. At the end of the conceptual design phase, each team presented their collaborative concept to the cohort at Placemaking Academy for feedback and discussion. In June of 2017, the cohort presented their workshopped project proposals at an open house that welcomed community members, civic leaders, nonprofit partners, and others interested in the program.

### Final Design and Implementation

Once the final project proposals were accepted by the CBOs and reviewed within the respective communities, the artists signed a second contract for the final design and implementation phase. Assisted by their project teams, the artists finalized their project proposals, entered

into site agreements with property owners, and obtained permits and other required approvals. Project teams continued to meet regularly throughout the implementation phase and developed engagement strategies to activate the artworks after installation.

Artist John Peña works with members of the Larimer Senior Group to discuss their collaboration.



“The guest speakers were so diverse and thought-provoking! They were all so professional, informative, and open-minded. I felt like I was back in school again only this time I was much more mature and able to take advantage of what they were offering me!”

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## Acknowledgements

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“As an artist it was very helpful seeing people present about their projects and it was a useful time to get feedback. More than anything it was helpful to organize my work and thoughts into a cohesive summary and present it to my peers. That helped me see things from a new perspective.”

