



State Arts Agency Arts Education Managers 2024 Professional Development Institute

**October 21-23, 2024
San Juan, Puerto Rico**

Proceedings

For nearly 30 years, the National Endowment for the Arts (NEA) and the National Assembly of State Arts Agencies (NASAA) have supported the Professional Development Institute (PDI) for state and jurisdictional arts agency arts education managers. The PDI provides meaningful leadership development and technical assistance for arts education managers, who come from diverse professional backgrounds and fulfill a wide range of roles and responsibilities within state government. The purpose of the PDI is to equip participants with skills necessary to succeed in their roles as state arts agency arts education managers. PDI attendees gain job-specific tools and knowledge that are relevant across a wide array of state needs and circumstances. As a result of the PDI, arts education managers are knowledgeable leaders in their field through a peer network that new and seasoned managers alike find invaluable.

The 2024 PDI took place in San Juan, Puerto Rico, from Monday, October 21, through Wednesday, October 23. Additionally, an arts education peer group session was held on Thursday, October 24, during the NASAA Assembly.

PDI programming has focused on strategies to ensure all learners, especially those in underserved communities, have access to high-quality arts education. Discussion has encompassed impactful approaches to grant funding, services, research and partnerships.

Drawing inspiration from the powerful capacity building strategies and relationships cultivated in Puerto Rico, the 2024 Professional Development Institute explored topics and questions relevant to all 56 states and jurisdictions.

Guiding Question & Outcomes

How can state arts agency arts education managers collaborate with local arts organizations to promote thriving communities through learning rooted in local heritage and traditions?

- **Learning Outcome 1:** Participants will identify innovative approaches used by Puerto Rican arts organizations to recover and thrive amidst unpredictable circumstances, drawing lessons applicable to their own states and jurisdictions.
- **Learning Outcome 2:** Participants will explore how traditional art forms are integrated into daily life in Puerto Rico, applying these insights to support programming that leverages cultural heritage through community engagement in their own states and jurisdictions.
- **Learning Outcome 3:** Participants will examine holistic arts education models implemented in Puerto Rico and consider the role out-of-school programming plays in reaching all members of communities in all states and jurisdictions.

[2024 PDI Speaker and Artist Biographies](#)

Preconference Resource Materials

A [resource page](#) was distributed to PDI participants to familiarize them with arts organizations that would be venue hosts or presenters during the conference. This resource offered a concise overview of each organization along with links to accompanying videos or web pages providing additional information.

Monday, October 21

Per tradition, the cohort of state arts agency arts education managers in their first year of service met with National Endowment for the Arts Arts Education Director Michelle Hoffmann for an informal introductory conversation to get acquainted and share stories of inspirational and transformative arts education experiences in their lives.



New managers brunch

Before the official start of the 2024 Professional Development Institute, the Arts Education Working Group (AEWG) facilitated a gathering for new managers, pairing each with veteran mentors. This initiative aimed to help new managers forge meaningful connections with colleagues before and during the conference.

The 2024 Professional Development Institute formally began with a plenary opening session. Arts Education Working Group Chair Jennie Knoebel, senior grants and programs manager at the Iowa Arts Council, and Kimberly Washburn- Motte, arts education director, South Carolina Arts Commission, extended welcome remarks to attendees. Jennie acknowledged and thanked the Arts Education Working Group and the National Endowment for the Arts for both planning and supporting the 2024 PDI. Jennie and Kimberly presented the 2024 PDI Guiding Question and Learning Outcomes, noting the intentions and goals of the shared time together. They then provided an overview of the schedule.

NASAA President and CEO Pam Breau offered remarks next. Pam emphasized the critical role of arts education in addressing post-COVID challenges, including learning loss, student absenteeism and youth mental health concerns. She highlighted how arts education cultivates essential skills like empathy and ingenuity, which are crucial for navigating complex challenges. Acknowledging the constraints sometimes faced by

arts education managers, Pam reinforced their vital impact on children and communities, concluding with confidence that the Puerto Rico-hosted PDI would inspire fresh ideas and stronger peer connections.

Following Pam's remarks, Samantha Clarke, program officer, Arts Education & Lifelong Learning, New Jersey State Council on the Arts, shared the 2024 PDI Group Norms, which were developed collaboratively by the AEWG. The 2024 PDI Group Norms were as follows:

To ensure our conversations are productive and welcoming for all, we agree to the following community agreements:

- Know yourself and seek to understand others, acknowledging lived experiences, identities and privileges.
- Check-in for clarity, certainty and context by asking with genuine intent and listening attentively.
- Embrace partnership, collaboration and a spirit of reciprocity, assuming positive intent and learning from mistakes.
- Participate in order to impact our collective work, to learn from one another and to enjoy the time we have together.

Martha Piscuskas, program director, Maine Arts Commission, then spoke to attendees about the importance of self-care during the PDI. She reminded participants to take breaks as needed, to drink plenty of water and to seek out members of the AEWG should any needs arise. Jenni Ryan, arts education program specialist, Missouri Arts Council, facilitated a group ice-breaker activity to help form connections among the peer group. All participants then formed a circle and introduced themselves, sharing a fact about their home states or jurisdictions.

Following a short break, Donna Collins, executive director, Ohio Arts Council, introduced *Y No Había Luz*. Their session began with a performance of *The Mango Tree Sentinel*. This play, which has also been adapted into a children's book, was developed following Hurricane Maria. The performance tells the story of a legendary mango tree that stood atop a mountain in Orocovi, Puerto Rico, until the devastation of Hurricane Maria. In the story, the tree negotiates with the hurricane, agreeing to fall only if its seeds are scattered to create new trees across the island.



Y No Había Luz presents The Mango Tree Sentinel

Following the performance, members of Y No Había Luz shared videos, discussed their work, and answered questions from the peer group that informed shared understanding of their impact. Y No Había Luz translates to "And There Was No Light." This symbolizes their commitment to bringing light through art, illuminating that which is made invisible and sparking critical conversations. They are a team of artists and educators who use a multidisciplinary approach that includes visual arts, puppetry, music, theatre and children's literature while integrating Puerto Rican folklore and history to craft their productions. They shared with participants their role in the community following Hurricane Maria, during which they sought to use art as a means of healing for communities offering creative spaces for schools, children and families.

Y No Había Luz then invited PDI attendees to participate in a collective comparsa, a type of performance that often takes place during carnivals, parades or festivals in Puerto Rico. Participants learned how to use various props, including large birds, hands and butterflies, to create a collaborative procession.



PDI attendees participate in a comparsa alongside Y no Había Luz

Tamar Krames, Arts in Education Program manager, Washington State Arts Commission (ArtsWA), then led an ice-breaker activity designed to help participants connect with one another. This activity encouraged PDI attendees to share areas of expertise with one another to prompt conversations through the PDI. Kimberly Washburn Motte then facilitated an exercise entitled, "Gots and Wants", which invited participants to anonymously share what they took away from the day and what they hope for in coming days.

The evening concluded with a collaborative event with the Folk Arts Preconference. Arts education managers had the opportunity to connect with folk arts colleagues from around the country while experiencing the music of Frido Vargas and his band. The group performed music defined by rhythms of merengue, bomba, cha-cha-cha, reggae and other Afro-Caribbean sounds. "El Vaije" ("The Journey") narrates the life complexities of a young man redefining his identity and honoring his family's legacy, while searching for healing.

Day 1 Agenda Overview

All times are Atlantic Standard Time.

10:30 – 1:00 p.m.

New Arts Education Managers Brunch

(by invitation)

Tostado

200 Av. de la Constitución

San Juan, Puerto Rico 00901

With Michelle Hoffmann, Arts Education Director, National Endowment for the Arts

2:00 – 2:30 p.m.

New Managers and PDI Mentors Meeting

San Felipe, 2nd Floor

Sheraton Puerto Rico Hotel & Casino

200 Convention Boulevard

San Juan, Puerto Rico 00907

2:30 – 3:30 p.m.

Welcome Remarks and Peer Group Introductions

Jennie Knoebel, Chair, Arts Education Working Group (AEWG); Senior Grants and Programs Manager, Iowa Arts Council

Kimberly Washburn Motte, Cochair, AEWG; Arts Education Director, South Carolina Arts Commission

Pam Breau, President and CEO, National Assembly of State Arts Agencies

Arts Education Working Group: Samantha Clarke, Program Officer, Arts Education & Lifelong Learning, New Jersey State Council on the Arts; Tamar Krames, Arts in Education Program Manager, Washington State Arts Commission (ArtsWA); Martha Piscuskas, Program Director, Maine Arts Commission; Jenni Ryan, Arts Education Program Specialist, Missouri Arts Council; Nancy Daugherty, Arts Education Specialist, National Endowment for the Arts

3:30 – 3:45 p.m.

Break

3:45 – 5:15 p.m.

Y No Había Luz: Empowering Communities through Interdisciplinary Arts

Session Moderator: Donna Collins, Executive Director, Ohio Arts Council

5:15 – 5:45 p.m.

Session Wrap-Up Discussion

Arts Education Working Group: Tamar Krames, ArtsWA; Jennie Knoebel, Iowa Arts Council; Kimberly Washburn Motte, South Carolina Arts Commission; Jenni Ryan, Missouri Arts Council

5:45 – 6:00 p.m.

Break

6:00 – 7:30 p.m.

Folk and Traditional Arts Performance (light snacks provided)

*El Mirador Room & Terrace, 12th Floor
Sheraton Puerto Rico Hotel & Casino
200 Convention Boulevard
San Juan, Puerto Rico 00907*

Close of Day 1 / Dinner on your own

Tuesday, October 22

On the second day of the PDI, participants arrived at the Institute of Puerto Rican Culture (ICP). Jennie Knoebel and Kimberly Washburn Motte provided welcoming remarks including an overview of the day's schedule and a review of the "Gots and Wants" from the prior day. Some highlights included the following:

Gots

- Valuable connections were formed with new arts education managers through the mentor program and among new managers during the new managers brunch.
- Participants appreciated the warmth and camaraderie of the group, expressing gratitude for kindness, laughter, storytelling and a shared sense of purpose.
- The programming presented by Y No Había Luz inspired solutions and ideas surrounding responding to disasters through the lens of creativity and resilience.
- The arts were celebrated as a powerful tool to connect, heal and bring joy.
- Attendees appreciated the opportunity to connect with peers from across the country.

Wants

- Participants looked forward to fostering deeper, unstructured connections with peers and having opportunities to continue conversations and meet new colleagues.
- Attendees hoped to dive more deeply into state arts agency-specific topics such as arts integration, navigating budget challenges, grant-making strategies, and intersections between arts education and accessibility.
- Participants are eager to learn more about Puerto Rican cultural traditions.

The NEA's Education Director Michelle Hoffmann then provided welcoming remarks, noting the value of the Professional Development Institute and the role of state arts agency arts education managers in the larger arts education ecosystem. She noted that the NEA has partnered with NASAA since 1982 to provide professional development for state arts agency arts education managers. She reflected that this peer group brings expertise, empathy, curiosity, creativity and joy to their work. She then introduced José M. Camuy Maymí, director of support for the Arts Office, Institute of Puerto Rican Culture (ICP), who welcomed attendees and encouraged them to feel at home in San Juan.

The first session of the day, Building a Culture of Support and Connection in Arts Education and Community Engagement, was facilitated by Candy Alexandra González, trainer, Bartol Foundation, and art educator + visual artist; and Natalia M. Villarán-Quíñones, author/bilingual Bartol-Foundation trained educator. The presenters shared that trauma is not just an event but the body's protective response to experiences perceived as overwhelming or dangerous. In an arts education context, trauma can

manifest in relational difficulties, engagement challenges and behavioral responses. To address this, they recommended that participants design programs with care and cultural sensitivity, ensuring arts education is accessible and responsive to the needs of individuals impacted by trauma. They highlighted the potential for the arts to serve as a pathway for healing and resilience. Key elements of trauma-informed practice include cultural awareness, accessibility, and the active questioning of power dynamics and hierarchies that perpetuate harm. Arts education managers were encouraged to hold space for in-progress thoughts and prioritize process over product.

Following the presentation, participants split into four breakout discussion groups to share ideas and strategies for applying presentation topics within their own state arts agencies. These discussions were facilitated by Samantha Clarke, New Jersey Arts Council; Jerome Grand, Illinois Arts Council; Tamar Krames, ArtsWA; and Martha Piscuskas, Maine Arts Commission.

Key takeaways from the discussions included the following:

- It is important to have the whole person in mind when working with grantees and with teaching artists and to offer humanizing support for people navigating often challenging state systems.
- Remember that we can never know any person's full circumstances.
- State arts agencies can support the viewpoint that process is often more valuable than product in arts education.
- There is a need to find ways to support teaching artists who are already doing trauma-informed work, knowingly or unknowingly.
- How can state arts agency workers model trauma-informed behavior for constituents?
- There is a desire for additional training and discussion on this topic.



PDI participants at the Institute of Puerto Rican Culture

Following a break for lunch, ICP surprised PDI attendees with a procession by a local band which led the group from ICP to Museo de las Américas. At the museum, the attendees were split into two groups to go on a tour and participate in an art-making workshop. The tour took place in the Las Artes Populares en Las Américas galleries, which explore traditional arts from North America, Central America, South America and the Caribbean. This gallery includes handcrafted items such as masks, textiles, ceramics and wood carvings that showcase folk art and its cultural significance. During the tour, museum educator Alejandra M. Olivieri Robles shared how the museum connects these works of art to programming with K-12 schools, community groups, seniors and staff of organizations that offer services to victims of domestic violence. Their programs focus on social and mental well-being, social interaction and the cathartic nature of the arts. During the workshop, participants had the opportunity to make a pinch pot while networking with their peers.



PDI participants and museum educators at Museo de las Américas

AEWG Chair Jennie Knoebel and Cochair Kimberly Washburn Motte gave closing remarks, providing information about the optional visit to El Morro and transportation options. Kimberly facilitated the end of day "Gots and Wants" activity.

Participants then had the option to ride the bus back to the hotel or to visit El Morro, officially known as Castillo San Felipe del Morro, a historic fortress that served as a defense point in San Juan and is now a UNESCO World Heritage Site and National Park. Participants explored the fort's history through a self-guided tour to conclude day two of the PDI.

Day 2 Agenda Overview

All times are Atlantic Standard Time.

8:20 a.m. Bus departs hotel

9:00 – 9:30 a.m. Arrival (breakfast provided)

*Institute of Puerto Rican Culture (ICP)
C. del Morro
San Juan, Puerto Rico 00902*

9:30 – 9:45 a.m. Welcome Remarks

Jennie Knoebel, Senior Grants and Programs Manager, Iowa Arts Council; Michelle Hoffmann, Arts Education Director, National Endowment for the Arts; José M. Camuy Maymí, Director of Support for The Arts Office, Institute of Puerto Rican Culture

9:45 – 10:45 a.m.	<p>Building a Culture of Support and Connection in Arts Education and Community Engagement</p> <p>Candy Alexandra González, Trainer, Bartol Foundation, Art Educator + Visual Artist; Natalia M. Villarón-Quiñones, Author/Bilingual Bartol-Foundation Trained Educator</p> <p><i>Session Moderator:</i> Tamar Krames, Arts in Education Program Manager, ArtsWA</p>
10:45 – 11:00 a.m.	Break
11:00 – 11:45 a.m.	<p>Breakout Discussions</p> <p><i>Facilitators:</i> Samantha Clarke, Arts Education Director, South Carolina Arts Commission; Jerome Grand, Illinois Arts Council; Tamar Krames, ArtsWA; Martha Piscuskas, Maine Arts Commission</p>
11:45 a.m. – 12:45 p.m.	Lunch (provided)
12:45 – 1:00 p.m.	Walk to Museo de las Américas
1:00 – 2:45 p.m.	<p>Museo de las Américas Tour and Workshop</p> <p><i>Museo de las Américas</i> <i>C. Beneficencia</i> <i>San Juan, Puerto Rico 00901</i></p> <p>Alejandra M. Olivieri Robles, Educator, Museo de Las Américas; Daisy Ann Vega Negrón, Assistant for Education and Community Outreach Program</p>
2:45 – 3:00 p.m.	Break
3:00 – 3:30 p.m.	<p>Group Discussion and Reflection</p> <p>Samantha Clarke, New Jersey State Council on the Arts; Jennie Knoebel, Iowa Arts Council; Kimberly Washburn Motte, South Carolina Arts Commission</p>

3:30 – 5:30 p.m.

Explore Old San Juan, optional visit to Castillo San Felipe del Morro

*Castillo San Felipe del Morro
501 Calle Norzagaray
San Juan, Puerto Rico 00901*

5:30 p.m.

Bus departs for hotel

Close of Day 2 / Dinner on your own

Wednesday, October 23

Participants arrived at Museo de Arte de Puerto Rico for Day 3 of the PDI. Jennie Knoebel and Kimberly Washburn Motte provided welcome remarks and an overview of the "Gots and Wants" from Day 2. Themes included the following:

Gots

- Participants appreciated the opportunity to experience Puerto Rican culture through music, movement, architecture and art. The band-led parade was a highlight.
- The museum tour and discussions provided valuable context about Puerto Rico's history, Indigenous cultures and community connections.
- The trauma-informed practice session and small-group discussions offered helpful strategies for addressing trauma in communities.
- Attendees enjoyed the balance of physical activity, including walking tours and art-making projects like pinch pots.
- The sessions sparked valuable conversations and helped deepen connections.
- Some attendees appreciated the day's schedule, which included a mix of learning, creative activities and breaks, allowing participants to reflect on the material in a relaxed environment.

Wants

- Attendees wanted to explore how trauma-informed practices can be applied in state government.
- Some attendees expressed interest in exploring the influence of African culture in Puerto Rico.
- Some attendees expressed interest in having more time for personal reflection, including quiet spaces for rest and recharging.
- There was a desire for additional peer learning including how to manage burnout and grant-making best practices.

Nancy Seda de León, manager of education programs at Museo de Arte de Puerto Rico, welcomed participants, highlighting the museum's role as a vibrant hub for Puerto Rican art and culture and emphasizing its mission to inspire through stories of resilience and creativity.

The opening session of the day was moderated by Kimberly Washburn Motte and presented by Miriam Bobadilla Rodríguez, executive director, Mauro Inc; Francisco J. Rivera Rodríguez, community and administrative liaison, Performing Arts Program, Institute of Puerto Rican Culture; Carlos A. Torres, director, Programa Música 100x35; and María D. "Lolita" Villanúa, artistic and executive director, Andanza. This session used the long-panel format, whereby presenters interviewed one another. The presenters discussed their respective organizations and programmatic impact.



*Community Arts Education session panelists
Photo courtesy of Museo de Arte de Puerto Rico*

María D. "Lolita" Villanúa from Andanza shared how the organization transitioned from after-school programs to in-school dance education, and provides scholarships to students. Andanza also works to offer competitive salaries for professional dancers to combat the loss of talent to cities such as New York City and Los Angeles.

Miriam Bobadilla Rodríguez of Mauro Inc emphasized the organization's work in public schools and public housing spaces, teaching both ballet and multidisciplinary programs to make the arts more accessible. Mauro's initiatives aim to make ballet more enjoyable and to foster communication with families and to recruit more males into the profession.

Carlos A. Torres of Programa Música 100x35 described the program as a social rescue initiative that offers students a path to conservatories and professional careers, even amidst difficulties in finding music teachers in remote areas. He also highlighted the challenge of being government-funded, which prevents the program from qualifying as a nonprofit.

Francisco J. Rivera Rodríguez from the Institute of Puerto Rican Culture discussed the island wide playwriting competition, which connects students to professionals in the field and relies on relationships with K-12 schools to promote the program.

The panelists emphasized the importance of collaboration, the preservation of cultural heritage and the use of the arts as tools for empowerment, particularly in underserved

areas. They also emphasized the importance of traditional art forms to address students' loss of connection to Puerto Rican culture and language. They cited media forms such as YouTube and comics and the emphasis on teaching English in schools as contributing factors to this. Additionally, they discussed the importance of communicating that the arts are a viable career and increasing opportunities for professional artists to make a living.

Participants then transitioned to lunchtime regional meetings. The Arts Education Working Group facilitated regionally specific agenda discussions with their colleagues and continued reflecting on PDI content.

Following the regional meetings, PDI participants visited the Museo de Arte de Puerto Rico's exhibition *Puerto Rico Plural*. Featuring more than 250 works by Puerto Rican artists from the 18th century to the present, this exhibition explores Puerto Rican identity through the visual arts.



*PDI participants visit Museo de Arte de Puerto Rico's galleries.
Photo courtesy of Museo de Arte de Puerto Rico*

Following the gallery learning, PDI attendees convened for a final plenary session featuring five-minute Flashes of Inspiration presentations from peer state arts agency arts education managers. These brief presentations illuminated case studies of how fellow state arts agency arts education managers have been using their unique roles to lead from the middle in their states. The Flashes of Inspiration lineup of presenters included:

New Jersey State Council on the Arts Program Officer Samantha Clarke, who presented findings from the Arts Where You Are pilot program. Launched in January 2024, the program explored how arts organizations engage isolated and underserved individuals through intentional, community-driven programming. Samantha shared insights from the 6-month pilot and how these findings are guiding additional research to better serve all New Jerseyans.

Vermont Arts Council Arts Education Programs Manager Troy Hickman, who introduced the Vermont professional development series for teaching artists, known as the Idea Exchange. Troy described how the series includes virtual meetups, offering teaching artists a certificate of completion and strategies to share their training experiences.

New York State Council on the Arts (NYSCA) Arts in Education Program Director Christine Leahy, who shared insights about NYSCA's ongoing recalibration of its grant-making processes in the wake of the COVID-19 pandemic. Christine discussed the shift from discipline and project based funding to more flexible operating support, highlighting the teamwork and trade-offs involved in this approach.

ArtsWA Arts in Education Project Manager Alexis Sarah, who presented on ArtsWA's Creative Start program, which has supported arts integration in early learning communities since 2020. Alexis shared the journey from legislative funding to a dynamic program offering grants, resources and professional development and provided a vision of the program's future impact on young learners.

AEWG's Jennie Knoebel and Kimberly Motte provided remarks thanking members of the AEWG, facilitating the "Gots and Wants" activity, and introducing the NEA's Michelle Hoffmann, who provided closing remarks. Michelle shared her gratitude as the PDI came to a close, reflecting on the joy, learning and camaraderie of the past few days. She expressed hope that participants were inspired by the art and culture of Puerto Rico, gained new ideas, and connected with their peers. She also recognized the contributions of ICP and the Arts Education Working Group in planning the event.

That concluded the 2024 Professional Development Institute.



*PDI participants at the Museo de Arte de Puerto Rico
Photo courtesy of Museo de Arte de Puerto Rico*

Though they were not recapped among the group, the Day Three "Gots and Wants" provide valuable insight regarding the PDI experience and future areas of interest within the arts education peer group.

Gots

- Participants gained valuable insights into Puerto Rico's arts education landscape and identified intersections with work in their own states and jurisdictions around access to the arts.
- Participants were inspired by the passion and energy of Puerto Rican community organizations.
- Attendees enjoyed exploring the art museum and experiencing art steeped in local culture.
- Participants appreciated the Flashes of Inspiration and regional lunches and valued the exchange of ideas among states.
- Participants appreciated the opportunity for self-guided learning within the galleries and the balance between structured and unstructured activities.

Wants

- Participants expressed interest in learning more about activities happening in other states, specifically surrounding grant making and connections between legislative initiatives and practice.
- A participant requested information to help identify which states are focusing on specific issues, such as eliminating grant panels and prioritizing early learning.
- There is a desire for ongoing opportunities to connect one-on-one with other arts education colleagues.
- Many attendees wanted to express gratitude to the organizers, recognizing the success of the PDI.
- Participants were eager to continue learning and networking and expressed a desire for continued engagement and learning.

Day 3 Agenda Overview

All times are Atlantic Standard Time.

9:40 a.m. Travel to Museo de Arte de Puerto Rico

10:00 – 10:20 a.m. Arrival and Welcome Remarks

*Museo de Arte de Puerto Rico
299 Avenida José de Diego
San Juan, Puerto Rico 00909*

Jennie Knoebel, Iowa Arts Council; Nancy Seda de León, Manager of Education Programs, Museo de Arte de Puerto Rico

10:20 a.m. – 12:00 p.m. Community Arts Education Panel

Session Moderator: Kimberly Washburn Motte, South Carolina Arts Commission

Panel: Miriam Bobadilla Rodriguez, Executive Director, Mauro Inc; Francisco J. Rivera Rodríguez, Community and Administrative Liaison, Performing Arts Program, Institute of Puerto Rican Culture; Carlos A. Torres, Director, Programa Música 100x35; María D. "Lolita" Villanúa, Artistic and Executive Director, Andanza

12:00 – 1:30 p.m. Regional Groups Lunch (lunch provided)

1:30 – 2:15 p.m.	Visit Museo de Arte de Puerto Rico collection
2:15 – 3:00 p.m.	<p>Flashes of Inspiration</p> <p><i>Session Moderator: Nancy Daugherty, National Endowment for the Arts</i></p> <p><i>New Jersey: Arts Where You Are</i> <i>Samantha Clarke, Program Officer, Arts Education & Lifelong Learning, New Jersey State Council on the Arts</i></p> <p><i>Vermont Idea Exchange</i> <i>Troy Hickman, Arts Education Programs Manager, Vermont Arts Council</i></p> <p><i>New York State Council on the Arts (NYSCA) Grant Making Recalibration</i> <i>Christine Leahy, Program Director, Arts in Education, New York State Council on the Arts</i></p> <p><i>ArtsWA: Elevating Arts & Early Learning</i> <i>Alexis Sarah, Arts in Education Project Manager, ArtsWA</i></p>
3:00 – 3:30 p.m.	<p>Closing Remarks</p> <p>Jennie Knoebel, Iowa Arts Council; Kimberly Washburn Motte, South Carolina Arts Commission</p> <p>Michelle Hoffmann, National Endowment for the Arts</p>
3:30 p.m.	<p>Bus departs for hotel</p> <p>End of PDI</p>