UNLOCKING the LIGHT
INTEGRATING the ARTS

IN JUVENILE JUSTICE EDUCATION

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Issue Brief

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As time creeps toward the end of a fifty minute class at the Westfield Detention Center, a few students shift in their seats and look expectantly up at the clock. A staff member of the Center’s residential program nods and quietly says, “It’s time.” A dozen chairs scrape along the floor as the boys, all dressed in khaki pants and blue polo shirts, clamber to their feet and join 30 other residents of the unit as they move down the hallway and split off into different classrooms.

The boys filing into Mr. Jeffrey’s room look curiously at the recording equipment being set up by Unlocking the Light artist-in-residence Mike Naomi. “We’re recording today, right?” Mr. Jeffrey nods and smiles. In the five years he has taught English and social studies at DYS, he has never seen his students so enthusiastic about class. As they settle in their seats, Mr. Jeffrey outlines the day’s lesson, in which students will record “interviews” with classmates playing various historical characters involved in the country’s slave trade. Some will be slaves, some plantation owners. In the previous class, they read and discussed primary source materials (diaries, accounting books, etc.) documenting the lives of three historical figures: a slave freed by the Emancipation Proclamation, a slave living a few decades prior to the Proclamation, and a slave owner. The class will edit the recorded interviews into an NPR style “news” story that will be “broadcast” on a special website that can be accessed by other students around the world.

Mike asks for three volunteers: one to run the recording equipment, one to play the interviewer, and one to play Rufus Lilly, a freed slave who traveled from Virginia to settle in Western Massachusetts, with his government-allotted mule, a cart of his belongings, and $250. Three boys stand up and eagerly walk to chairs that Mike has set up beside the equipment. After instructing the class on how to operate the equipment, Mike explains that he will be playing the show’s producer.

Mr. Jeffrey gives Shawn, the interviewer, a pad of paper to compose his questions. Andy, who is playing Lilly, gets photocopies of several diary entries, and a summary of the known facts of his life. Mike gives the cue to begin.

“Mr. Lilly,” Shawn starts, “what was it like to be a slave?”

“Cut… I didn’t explain this part,” Mike interjects, “It’s better to start an interview with a ‘lead in’ question—something conversational that gets the ball rolling.”

“Cut!” Mike cries.

“Andy has a good point,” Mr. Jeffrey says. “We have to take what we know and imagine the rest in order for the interview to seem real. So let’s help him out.” Mike writes on the board what the class thinks that Mr. Lilly might have been like based on few known facts of his life and his spare journal entries. The students deduce that, having moved north with so few resources, Lilly was tough and resourceful. They felt that though he must have been angry about being a slave, he had great social skills because he was often helping or being helped by his neighbors in a place where he was most surely the only black person.

The interview resumes and runs smoothly. Mike and Mr. Jeffrey lead similar discussions for each character and the students seem to enjoy filling in the holes of the factual information with their own ideas of each person’s character. No one notices the passage of time, and a few students seem almost startled when the cue is given for the end of class. As the boys start to their feet, Mr. Jeffrey quickly reminds them that in the next class they will edit the interviews so it all works together as a whole radio program.

Well how am I supposed to know what he likes,” Andy says, his head bent over the diary pages. “He just says what he does every day. See? ‘Sold 2 heifers to John Reardon. Helped Lawrence Dwight harrow his field. Bought 2 lbs of sugar and half pound of tea.’”

Andy gives a blank stare and shrugs. “I dunno.”

“What do you mean you don’t know?” Shawn asks, unsure how to respond.

“Cut!” Mike cries.
“Scene 1” on the preceding page represents just one of the many different Unlocking the Light (UTL) artist residencies that take place across Massachusetts within the state’s juvenile justice system, the Department of Youth Services (DYS). UTL is an arts-based, job-embedded professional development program designed to:

- Aid DYS teachers in reaching and teaching students
- Promote the engagement of detained youth in learning and in envisioning their future

During multiple-day residencies, typically distributed over several weeks, artist-educators collaborate with their DYS teacher hosts to demonstrate creative new approaches to curriculum, instruction, and assessment. The residency described in “Scene 1” is focused on engaging in learning about history through the production of a radio show, but UTL residencies involve many other art forms, such as Shakespearean drama, Buddhist painting, and poetry. Residencies are integrally tied to standards-based teaching concepts, such as literacy, numeracy, critical and reflective thinking, and metacognitive skills.

An innovative arts integration program, UTL engages some of the most challenging and neglected students in the Commonwealth, those detained in the various residential programs operated by Department of Youth Services. Unlocking the Light has been placing artists within DYS classrooms for the past 3 years. The program, operated by the Hampshire Educational Collaborative (HEC), was designed to overcome a multitude of barriers that DYS students and teachers face, and early evaluative results show not only that the program is working, but it is exceeding all expectations of DYS staff.

Detained Youth: A Unique and Challenging Student Body

On any given day, approximately 1,500 young people between the ages of 11 and 19 are detained within the 56 DYS facilities throughout Massachusetts. And on any given day, all of the 1,500 youth (5,000 per year) that pass through the DYS residential programs, have the right to an education. There are, however, significant and inherent challenges to educating this population. To begin with, the student body in each of the DYS facilities is highly transient. Residential detentions run anywhere from a few hours to 18 months. The average stay for a young person in a DYS facility is a little over two weeks, creating a unique challenge for teachers who must try to teach to state-regulated curriculum standards, and build rapport with a student body that is constantly shifting.

In addition, DYS serves a wide range of young people. Most detained youth in Massachusetts are between the ages of 14 and 18, but in any one DYS classroom, students may be as young as 11. Independent of age, DYS students vary widely in their academic grade level, learning needs and styles. Nearly half (48 percent) of the juvenile justice student population nationwide have learning disabilities that have already been identified.
majority of youth in the juvenile justice system have experienced abuse and/or neglect in home environments that are chaotic and dysfunctional for a variety of reasons (parents experiencing domestic violence, mental health issues and/or incarceration). Finally, as arraigned African American and Latino youth face disproportionate levels of detention, classrooms in DYS and in the juvenile justice system nationwide are ethnically and linguistically diverse. Every day, teachers in the juvenile justice system grapple with a class roster that is constantly changing and a room full of traumatized young people of various ages with differing languages, ethnic backgrounds and learning levels, and with high levels of special needs.

Undeniably, detained youth pose some of the greatest possible challenges to educators. After years of neglectful and chaotic family situations, frustration with school and involvement with the police and the courts, youth in detained settings are resistant to learning, and disengaged from and marginalized by their peers and communities. At the same time, these youth have tremendous potential. As survivors of complex trauma, many of these youth have developed both the resiliency and creativity to deal with the challenges they face. Many have also shown great leadership and entrepreneurial skills. While some of their talents have been displayed in activities that are illicit and undesirable (organization of gangs and drug dealing), they are indicators of raw and transferable skills.

Arguably, juvenile justice schools need to be of the highest quality, with an extremely skilled teaching staff to engage and teach a complex, high needs student population, and help them develop raw potential into productive and marketable skills and knowledge. Yet, schools in the juvenile justice system across the nation are consistently failing to provide an appropriate, quality education for the youth that they serve.

In 2001, a Blue Ribbon Report, commissioned by the Massachusetts legislature, found significant gaps in the educational progress of DYS involved youth. DYS students, the report found, were taught largely by under qualified, unlicensed teachers who received wages far below the state average and had little or no access to state-accredited professional development. Students experienced overcrowded classrooms and lessons that were inconsistent and not aligned with Massachusetts Curriculum Frameworks. As a result, many students returning to school did not receive credit for work that they performed while in custody. For many DYS students, the lack of credit mirrored their life long struggle with school.

In 2004, Hampshire Educational Collaborative (HEC) was awarded a contract to work in collaboration with Department of Youth Services to reorganize and reform the educational system within DYS facilities. In the first year of this contract, professional development programs for DYS teachers were developed and expanded, salaries were increased, and accessible, affordable licensure programs were set up around the state. While these changes were welcomed, and long overdue, they did not address the entirety of problems that DYS teachers faced day-to-day in successfully engaging their students with a standards-based curriculum. While some of these problems are realities that cannot be changed, others can be resolved by curricular adjustments; how students work with content, teachers, and each other; and how students are assessed.

**Teaching Techniques that Work with Detained Youth**

A number of studies conducted over the past decade have demonstrated that all students, but particularly those with a history of academic failure, perform at a higher academic level when the arts are part of the curricula. In *Champions of Change: The Impact of Arts on Learning* (1999), researchers Barry Oreck, Susan Baum, and Heather McCartney found that “learning in and through the arts can help ‘level the playing field’ for youth from disadvantaged circumstances. The research indicates that the arts change the learning experience by:

- Reaching students who are not otherwise being reached;
- Bridging cultural, ethnic, and linguistic differences;
• Connecting students to themselves and each other;
• Transforming the environment for learning;
• Providing new challenges for those students already considered successful; and
• Connecting learning experiences to the world of real work.

In 2002, Karen DeMoss and Terry Morris reported on their research exploring the processes and outcomes associated with arts integration units versus learning process and outcomes in comparable non-arts units.

Their findings concluded:

“...that students' knowledge from the arts integrated units did differ in kind from their non-arts knowledge: it was more analytical and more oriented towards conceptual understanding than factual recollection. Further, their affective connections with the content they studied were generally deeper and vastly more positive…”

DeMoss and Morris found that the differences were most notable in lower performing students, who scored higher on analytical understanding of the material than students participating in non-arts units who were middle range performers. Other studies confirm this study's results: that while the arts have a positive impact on academic achievement for all students, these effects are most powerful for struggling students.

Ongoing professional development that works with teachers of detained youth

Nowhere is the need for effective professional development more evident than in juvenile justice schools, yet the system itself poses some unique challenges to high quality teacher training. Their students are some of society's most disenfranchised youth, and having experienced difficulty and frustrations in academic subjects throughout the school day, they have learned to “turn off and tune out” during class time. In addition, educators in juvenile justice agencies are extremely isolated. By design, school facilities separate youth and teachers from one residential unit from youth and teachers of other units in the same facility. Time between classes is rigidly structured so that interaction between units is minimal. As a result of this structure and the culture within DYS educational facilities, historically teachers have not often reflected on their practice or collaborated routinely.

In order for professional development to be effective, however, current research shows that training should be sustained over a period of time, be collaborative, job-embedded, and provide time for both practice of new techniques and reflection. Programs that provide at least 30 hours of training, follow-up and support over a period of 6 to 12 months are most effective (National Staff Development Council). Sustained, intensive and “embedded” or in-classroom professional development allows teachers to collaborate with other educators, and incorporate activities directly into their teaching practice so that they can experience first hand the impact of new teaching techniques on student engagement and performance.

Unlocking the Light – Program Description

Encouraged by the research demonstrating the positive impact of the arts on student achievement, HEC sought new ways to integrate the arts into the existing DYS educational system. Inspired by the efforts of the system's sole art teacher to effectively use the arts within the DYS education system, HEC established and collaborated
with the statewide ArtsinFusion Coalition of juvenile justice, education and art agencies to explore possible ways that arts could be integrated into the lives of court involved youth.

Supported by a federal Department of Education grant, Unlocking the Light was initiated in 2006 by the Hampshire Educational Collaborative in collaboration with DYS. The program provides a vehicle for court-involved youth to engage in school-based learning through the arts, by providing job-embedded professional development for DYS teachers. Through classroom-based artist-residencies, Unlocking the Light offers juvenile justice teachers practical strategies to engage and teach their court-involved students. Throughout residencies, artists and teachers collaborate in developing, teaching, and refining curriculum units that deliver arts instruction and standards-based academic content to students.

Since 2006, Unlocking the Light has conducted 70 artist-residencies in 29 DYS facilities throughout the state. A total of 118 teachers have received job-embedded professional development through the program. A diverse group of artists from a wide variety of genres have been placed in residencies within all the core subjects. For example, in one residency, Shakespearean drama is integrated into an English class. In another, students learn about sound and sound waves in science class through African drumming. Still another residency encourages students to learn significant events of U.S. history as they relate to dates critical in the development of Hip Hop music.

During residencies, teachers:

- Engage with artists teaching students;
- Engage with students learning from artists;
- Learn from students responding to the artist’s encouragement and feedback;
- Reflect on students developing over time;
- Experiment and adapt strategies both during residencies and after the artist leaves.

Unlocking the Light residencies are generally extended over a 10 week period. Utilizing a gradual release of responsibility approach to professional development, teachers observe new techniques as the artist demonstrates them, then they collaborate and work with artists in implementing techniques, and finally practice techniques on their own toward the end of the residency (Duke & Pearson, 2002). Teachers and artist frequently collaborate with a second teacher in order to integrate a variety of core subjects into the curriculum unit. At the completion of the unit, teachers and artists spend considerable time together reflecting on their experiences and collectively designing ways to improve the unit for future classes.

As teachers discover new methods of motivating students and engaging them creatively in class activities, they become more agile in content delivery. Utilizing new approaches brings a heightened level of enthusiasm to the classroom, and raises teachers’ expectations of students’ potential for learning and achieving academically.

In the residency described in “Scene 2” (opposite), both the artist and the teacher involved described many positive outcomes as a result of the curriculum unit. As mentioned, the teacher found that the students’ ability to focus and reflect greatly exceeded his expectations of them. Prior to the residency, he had never experienced the entire class to be so engaged on a single task. Throughout, the students practiced math operations—ratio and proportion—and solved problems as part of a separate and engaging process. Though the great majority of juvenile justice students struggle with academic subjects in general, math can be particularly challenging, especially for girls, who experience disproportionate math anxiety in comparison to boys. The teacher was delighted that many of the lowest performing students were willing to work through their frustrations with the more complicated math operations because they were so engrossed and invested in seeing the drawing through to its completion. Another positive impact of this residency was the extent to which the students learned to reflect on and even analyze their own mental processes. During the discussion period, both in class dialog and in their journals, the girls were able to note with great specificity,
Scene: 2

The following is a description of how one residency might play out in the classroom:

Several girls in Mr. Halyard’s math class at Terri Thomas Detention Center were paying attention to the artist, Deana Sang, as she explained the process of Thangka Painting, a traditional Tibetan art that focuses on the contemplative practice of drawing. But other students gazed out the window as the bright winter light played off the snow from last night’s storm. And still others twisted restlessly in their seats, and couldn’t help but comment on sheets of large drawing paper, along with rulers and pencils, that Mr. Halyard was passing out, to each student in the room.

“What’s with the lady?” one student remarked, pointing at an image of a female Buddha that was projected onto a screen at the front of the class.

“That’s the Tibetan name for Buddha,” Deana replied. “You’re going to draw her using the ruler and a grid that you will create, which is called a tigse.”

“We’re going to draw?” Another girl asked apprehensively. “I can’t draw a stick figure! Can we do something else? How about some math problems?”

“I’ve never heard you ask for math problems before, Karina,” said Mr. Halyard, “but don’t worry, if you like math, you’ll love this class, because we’re going to use math to draw the Buddha.”

“We’re going to use math to draw? This is worse than I thought.”

The artist laughed. “I won’t lie to you – it is challenging. That’s why Thangka painting is a contemplative art — so you learn to notice what you find challenging, what you find absorbing, and what’s just fun. But you don’t need any drawing skills to draw the Buddha.

“Yeah, right,” Karina grumbled under her breath.

Deana smiled, “I’m sure I won’t convince by talking about it, but you’ll understand as we go along. So let’s begin. “We’ll lay out the tigse, or grid, first.” Deana instructed them to create the grid using a series of measurements and calculations. The class quickly became quiet as the students focused on her instructions, and slowly, identical grids with specific dimensions began to appear on each girl’s paper.

Next, Deanna instructed the students to observe one part of the Buddha’s face projected on the wall and its intersection with the grid on the screen. Then, she guided them in reproducing that same small part of the image on their own grid in exactly the way it intersected the corresponding unit on their own paper. After several minutes, different parts of the Buddha’s face emerged—a chin, an eye, a nose—in a perfect copy of the projected image. There were a few cries of recognition and surprise from the class at their own success. Mr. Halyard was impressed that all of his students were not just engaged but actually engrossed in the task. Even a few of the girls who always seemed so lost in their own thoughts and day dreams were concentrating on the task.

The students continued, and focused more intensely as the instructions became increasingly harder and more complex. But, at the end of forty minutes, all ten of the girls in Mr. Harley’s class sat back in their seats and gazed at the credible likenesses they had created of the Thangka image on their sheets of graph paper.

The last part of the class—and the most important part, Deana emphasized, was spent talking and finally writing down their reflections of the drawing exercise. What parts did they enjoy? What parts did they find difficult, and what did they feel at the end when they looked at the Thangka on their own paper, a careful and accurate rendering of the projected image?
which parts of the process were exciting, challenging, easy, and fun. This detailed and thoughtful analysis is a primary goal of this contemplative art form, leading these students to higher level skills of critical thinking and metacognition.

**Evaluation of Unlocking the Light**

At DYS, Unlocking the Light has been a radical shift both in content, and in methods of delivering professional development. As part of the reorganization of the DYS professional development program, HEC has drastically changed the breadth, quality, and delivery of training programs for teachers.

Unlocking the Light is an innovative extension of HEC’s initiatives to provide DYS teachers with new ways to engage detained youth in classroom learning, and provide the follow-up support necessary to help teachers change and improve their practice. The program has successfully moved professional development out of the auditorium and into the classroom.

Program goals for Unlocking the Light artist-residencies focus on increasing awareness and skill development in both teachers and students alike. An initial challenge of the program’s evaluation team was to determine outcome measures that would reflect the program’s impact across the wide range of art forms and academic disciplines.

The student outcomes that follow were identified that measured success across art genres and academic subjects. These outcomes reflect the extent to which students had hands-on experiences with one or more art forms, and developed a deeper understanding of challenging academic content as well as their own thoughts and feelings.

1. **Students Engaging with Academic Content**
   - Engaging more fully in working on academic tasks;
   - Developing deeper understanding of academic concepts and relationships, and
   - Displaying their understanding of academic concepts and relationships.

2. **Students Taking Productive Risks**
   - Searching for ways to improve products or perform better;
   - Paying greater attention to details when working on tasks;
   - Experimenting – not worrying about mistakes to see what they can learn or achieve;
   - Imagining what isn’t there and using images to guide actions and solve problems; and;
   - Expressing their thoughts and feelings

3. **Students Responding with Greater Responsibility**
   - Responding to being stuck by revising task goals or constructing new approaches;
   - Continuing to work on challenging problems despite feeling frustrated;
   - Searching for ways to handle conflicts without violence; and
   - Engaging in meaningful self-evaluation—recognizing progress and learning from mistakes.

4. **Students Increasing their Awareness**
   - Seeing or hearing more accurately;
   - Recognizing they have the capacity to experience deep and unexpected feelings;
   - Recognizing and appreciating that there are many ways to see and interpret the world;
   - Recognizing they have the capacity to understand challenging academic content; and
   - Recognizing that if they focus and maintain control, they can lead productive lives.

Participating teachers were surveyed as to whether they witnessed changes in the above student outcomes as a result of the artist-residency. Analyzing the responses to the survey, the evaluator concluded that the overwhelming majority of teachers saw students making changes in all four of these areas.
His findings include:

- All of the participating teachers who hosted artists in residence saw at least some of their students improve along at least one of the above outcome dimensions.
- More than three quarters of participating teachers reported that at least some students made major positive changes in at least one outcome.
- At least half of participating teachers reported at least some of their students making major positive changes in each of the following six outcomes:
  - Recognizing and appreciating that there are many ways to see and interpret the world;
  - Searching for ways to improve products or perform better;
  - Experimenting to see what they can learn or achieve;
  - Imagining and using resulting images to guide actions and solve problems;
  - Recognizing that they have the capacity to experience deep and unexpected feelings; and
  - Expressing their thoughts and feelings.

In regards to the impact of the program on teacher skill development, initial teacher surveys show that almost all (97 percent) of teachers reported that they have increased their use of at least some of the new strategies they learned through the artist-residency program. In addition, nearly three quarters of participating teachers agreed that all of the following statements were true for them:

- I have greater willingness to use art techniques in their classes;
- I have an increased repertoire of art techniques that can enhance student understanding; of course content;
- I have new ways to encourage students to learn more or perform at higher levels; and
- I’m now aware that some students have strengths that I hadn't previously recognized.

In terms of reaching the program goals, the program’s Evaluation Team considers the last two of these statements to be especially noteworthy. As mentioned earlier, research shows that high expectations play an important role in improving student performance. Unfortunately, research also shows that only a minority of teachers who work with low and underperforming students throughout the country—both within public schools and in the juvenile justice system—believe that their students can do any better than they are already doing. Through the implementation of Unlocking the Light, we are changing that belief.

We have learned that many DYS teachers are reluctant to urge their students to perform at higher levels for fear that these efforts will backfire. Students who have failed consistently and repeatedly in school may read a teacher’s efforts to communicate higher expectations as disingenuous, or they may feel anxious at the setting of yet another bar they cannot hope to clear. Integrating the arts into DYS classrooms gives students who have had little success in academics, a chance to find small successes that build upon each other, developing confidence, self-expression, and a willingness to accept and meet higher expectations. As students develop in awareness and confidence, their teachers grow alongside them, gaining new skills, new awareness of student strengths, and new ways to encourage students to reach their potential.

Finally, the students and teachers have not been the only ones to learn. The Unlocking the Light staff have learned how to organize the program in order for the DYS system to obtain the greatest amount of benefit for each dollar spent. This has included the designing of professional development activities for the artist educators, procedures and materials to provide greater front-end interaction between artists and DYS teachers before residencies begin, and working with the facility as a whole as opposed to one or two teachers.
Conclusion

Unlocking the Light, has been a critical part of HEC’s broader strategy to effectively transform professional development within the DYS system. Through UTL residencies, DYS students engage directly with both academic subject matter and with the arts, unlocking their creative talents and intellectual curiosity and dreams. The program reenergizes participating teachers, encourages them to collaborate with artists and other academic teachers, and challenges them to raise their expectations of their students’ potential. UTL builds new skills and awareness of how to reach and teach their students using creative, arts-based activities, and as such, promotes the expectation of DYS teachers that engaging youth in learning is fundamental to their success as teachers.

The program provides DYS teachers with a classroom-based, collaborative experience that builds new skills and awareness of how to reach and teach their students using creative, arts-based activities.

As the federal grant that has funded Unlocking the Light comes to an end, HEC is actively seeking funds to continue the enormous gains that the program has made in the lives of the thousands young people it has impacted through its first three years of operation. Over the next 3 to 5 years, we would like to see the program continue to develop and expand, with the ultimate goal of providing artist-residencies within 75 percent of all DYS classrooms by the end of 2011.

While development of the program within the DYS system is a primary goal, we recognize that there are enormous opportunities for the replication of the program within a number of other educational settings, the most obvious of these being other juvenile justice schools across the country. Each state has its own juvenile justice agency, and while each is structured and administered differently, each must educate its detained youth populations.

The artist-residency model is quite flexible; it can be integrated within an entire district, a single school building, or a program within a school (such as an alternative or special education classroom).

Furthermore, the problems identified within DYS in the 2001 Blue Ribbon Report are endemic to juvenile justice schools across the country. Teachers are often low-paid and poorly trained, and students are educated in overcrowded classrooms with inconsistent, poor quality curricula.

Alternative education programs and schools that serve large populations of transient, disadvantaged, and special needs students would also be ideal settings for the replication of Unlocking the Light, as arts-integrated programs have been shown to benefit most those students who struggle in traditional academic settings. The artist-residency model is quite flexible; it can be integrated within an entire district, a single school building, or a program within a school (such as an alternative or special education classroom). Most importantly, for those students who have chronically failed at school, Unlocking the Light opens new doors and opportunities for learning.

References


Karen DeMoss and Terry Morris, How Arts Integration Supports Student Learning: Students Shed Light on the Connections. University of New Mexico 2002

See Oreck, Baum and McCarthy, Artistic Talent Development for Urban Youth, the Promise and the Challenge in Champions of Change: The Impact of Arts on Learning 63 (E. Fiske ed. 1999)

Engaging and inspiring juvenile justice educators through the arts....

Unlocking the Light provides job-embedded professional development using arts integration residencies to demonstrate how arts techniques motivate and engage students.

Unlocking the Light is an initiative of the Massachusetts ArtsInFusion Coalition, a visionary partnership of juvenile justice, arts, and education leaders working to integrate arts into the lives of court-involved youth. The pilot has been supported through a grant from the U.S. Department of Education, Office of Innovation and Improvement.

Artwork in this publication was created by Massachusetts DYS students.
HEC is nonprofit organization dedicated to fostering educational excellence, opportunity, and growth for all learners. For more than thirty years, HEC has provided access to quality educational programs for our most vulnerable, at-risk children and youth, and trained teachers and administrators to provide programs of excellence. Through collaboration and leadership, HEC enhances learning through exemplary programs, effective practices, and identifying and developing resources.

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