Creativity Challenge

Arts Education in California's Court and Community Schools

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This examination of arts education in California's district community day, county community, and juvenile court schools is part of a larger study on the status of arts education in California. Additional reports can be downloaded from https://www.sri.com/education-learning/project/creativity-challenge-the-state-of-arts-education-in-california/

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Creativity Challenge:
Arts Education in California's Court and Community Schools

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Executive Summary

This study examines arts education access for students served by California's district community day schools, county community schools, and juvenile court schools; which we collectively refer to as court and community schools (CCS). Although CCS serve a small percentage of the state's school-age population and operate differently from traditional public schools, CCS students have the same legal rights to education that all of California's K–12 students have but are typically excluded from research projects examining course access. As an extension of research conducted for *Creativity Challenge: The State of Arts Education in California*, the William and Flora Hewlett Foundation engaged SRI to do a focused study on the state of arts education in California's court and community schools.[1]

Specifically, this study sought to address the following research questions: What federal and state policies establish expectations and support the provision of arts education in CCS? What access do CCS students have to sequential, standards-based arts education? How does access to sequential, standards-based arts instruction vary by discipline? What barriers impede increased access to and participation in arts instruction? Who provides arts instruction? What instructional delivery methods are used? What resources support arts instruction? What roles do school and district leaders, county offices of education, and partner organizations play in supporting arts instruction?

To address these questions, we conducted a policy and literature review (including the review of County Local Control and Accountability Plans), fielded a survey to all CCS principals, reviewed extant data, and conducted case studies of five CCS sites. Below is a summary of key findings and next steps based on those findings.

Key findings

Access

- Two-thirds of CCS offered no courses of study in any of the four required arts disciplines, and no CCS indicated it offered courses of study in all four required arts disciplines.
- When courses of study in the arts were offered at CCS, it was most often in a single discipline such as visual arts or media arts.
- CCS students have limited access to arts courses promoting college and career readiness.
- More than half of juvenile court and county community schools and fewer than half of district community day schools offer some kind of arts programming.

[1] For additional information on the broader *Creativity Challenge* study, please see Woodworth et al., 2022.

Teachers

- Of those CCS offering arts instruction, most rely on regular classroom teachers, some rely on teaching artists, and few rely on certified arts teachers.
- CCS teachers and teaching artists lack arts-related professional development opportunities.

Instruction

- When arts instruction is offered in CCS, it is more likely to be integrated into other core subjects than offered as a stand-alone course.
- Teacher collaboration is an important, but often missing, means of supporting arts integration.
- A focus on credit recovery and limited instructional time translates to few arts opportunities for CCS students.

Resources

- CCS are less likely than traditional schools to leverage general funds, parcel taxes, and parent/guardian group funds in support of arts instruction.
- CCS are less likely than traditional schools to have dedicated rooms for arts instruction.

Partnerships

- CCS are less likely than traditional schools to have arts-specific community partnerships, especially with universities and performing arts centers.
- Where partnerships exist, they play a crucial role in providing arts programming to CCS students.

Community support

- CCS leaders do not perceive arts education to be as high of a priority for teachers, students, and parents/guardians, when compared to traditional school leaders.
- In juvenile court schools, teachers' and teaching artists' access to students, facilities, materials, and equipment depends heavily on support from the probation office.

Next steps

At the state level

- Revisit state policies that unintentionally limit access to arts resources in CCS.
- Expand resources to promote more community-based organization–CCS partnerships.

Instructional and probation staff at juvenile court schools

- Create a cohesive arts education/recreation program by promoting collaboration between probation and juvenile court school staff.

System and school administrators

- Leverage the experience and expertise of community members and community-based organizations.
- Support multiple-subject and non-arts teachers to participate in arts professional learning and integrate arts into their teaching.

Community members

- Advocate for the inclusion of the arts in and out of scheduled instructional time.

Introduction

In 2005/06, with support from the William and Flora Hewlett Foundation, SRI Education researchers conducted a study of the status of arts education in California. Our goal was to assess schools' arts programs relative to state goals, examine the systems of support for these programs, and identify ways in which state and local policymakers might improve conditions for arts education. In 2007, we published *An Unfinished Canvas*, reporting the following:

> *Although some California schools have excellent arts programs in place, with well-trained teachers, standards-aligned curricula, and high-quality facilities and materials, most do not. Instead, arts education in California is plagued by a lack of funding, underprepared elementary-level teachers, and inadequate facilities. It suffers from uneven implementation and is often crowded out by other curricular demands. As a result, most students in California do not receive instruction at the level required under state policy.*

In 2019, the Hewlett Foundation engaged SRI to "refresh" the 2007 study and to engage in new research specific to arts education in court and community schools (CCS) in the 2019/20 school year. Findings from the study relevant to students served by the state's traditional K–12 schools can be found in *Creativity Challenge: The State of Arts Education in California* (Woodworth et al., 2022). This report documents the findings specific to arts education in CCS.

About this court and community schools study

This study examines arts education access for students served by California's district community day schools, county community schools, and juvenile court schools. Most students in these schools are involved with either a district's disciplinary system, the child welfare system, the juvenile justice system, or a combination of these systems[2]. In other words, these are "systems-involved youth" whose needs are not met by the traditional education system, and as such they may choose or, more often, be required to enroll in one of these alternative educational settings (Tomasello, 2017).

Equity and justice in California arts education is a core value of the Hewlett Foundation's (2019) Performing Arts Program. Because CCS students are disproportionately students of color, students facing socioeconomic barriers, foster youth, English learners, and students with disabilities, these schools provide a window into access to arts education for the state's most historically marginalized student populations.

Moreover, as no prior statewide study exists on arts access for CCS students in California, this study seeks to fill a void by documenting existing arts learning opportunities for CCS students statewide and to identify and understand barriers preventing broader access. Although research

[2] What the California Department of Education (CDE) refers to as "community day" and "county community" schools is distinct from the "community school" reform movement. Although the names are similar, there is no direct relationship between the CDE school types and the school reform strategy (California Department of Education, 2022).

on education in CCS is lacking, a few resources relevant to education in juvenile court schools provide contextual data for this study. In studying justice-involved youth in Los Angeles County, the Children's Defense Fund (2018) found that nearly 100% of juvenile court students were from low-income households and were more likely to have experienced homelessness and/or trauma than their peers. For research specific to arts education, we rely on a 2020 report by Cassandra Quillen for the Arts Education Partnership and Education Commission of the States. *Engaging the Arts Across the Juvenile Justice System* summarizes extensive research linking arts participation to positive academic, social, behavioral, and mental health outcomes for students. Quillen suggests that incorporating the arts across juvenile justice policy and programs will have lasting impacts for students, helping states and other agencies achieve critical goals of supporting academic success and reducing recidivism.

What are court and community schools?

This study examines the following school types:

- **District community day schools**, which served approximately 3,300 students in 163 schools in 2019/20, are operated by local school districts for students who have been expelled, referred due to poor attendance or probation, or deemed "youth at high risk".(California Department of Education, 2022). Students in community day schools receive "collaborative services from county offices of education, law enforcement, probation, and human services agency personnel who work with at-risk youth." California Education Code (Ed Code) requires a minimum of 6 hours of instruction per day, the same as the minimum school day in traditional secondary schools.
- **County community schools**, which served approximately 14,886 students in 74 schools in 2019/20, are operated by county offices of education and serve students expelled from other public schools or referred due to attendance or behavioral problems. County community schools also serve students who are homeless, on probation or parole, or whose parents and guardians request that their child attend a county community school. County community school students typically live in family, foster care, private, or group homes and receive intensive supervision and guidance from caseworkers, family and community members, and mental health counselors to ensure that their needs are met (California Department of Education, 2021a). Ed Code requires a minimum of 4 hours of instruction per day, or 2 hours less than what is required in traditional secondary schools.
- **Juvenile court schools**, which served approximately 3,621 students in 56 schools in 2019/20, are operated by county offices of education in cooperation with county probation departments. Their purpose is to provide public education for juveniles who are incarcerated in juvenile halls, juvenile homes, day centers, ranches, camps, and regional youth education facilities (California Department of Education, 2021b). Ed Code requires a minimum of 4 hours of instruction per day, or 2 hours less than what is required in traditional secondary schools.

Why arts access in court and community schools matters

Although CCS serve a small percentage of the state's school-age population and operate differently from traditional public schools, CCS students have the same legal rights to education that all of California's K–12 students have. For example, California Education Code dictates that "that pupils in juvenile court schools have a rigorous curriculum that includes a course of study preparing them for high school graduation and career entry and fulfilling the requirements for

admission to the University of California and the California State University" (California Education Code, 2016, Section 48645.3.d). Similarly, Ed Code states that "a community day school's academic programs shall be comparable to those available to pupils of a similar age in the school district" (California Education Code,1999, Section 48663.e).

According to Ed Code being comparable to other academic programs should mean all secondary students have access to the arts, including visual arts, music, dance, and theater (California Education Code, 1976b, Section 51225.3). Access is especially important for high school students because arts courses represent one way students can meet state graduation requirements, as students must take either 1 year of arts, foreign language, or career-technical education to earn a diploma. And although an arts credit is not mandatory to meet the state's graduation requirements, it is one of seven "A–G" subjects required for admission into California's public universities. The "F" requirement corresponds to visual and performing arts and mandates 1 year of "college-preparatory" coursework (University of California, 2020). The importance of A–G completion has been prioritized by the current administration through the A–G Completion Improvement Grant Program in AB 130 California Education Code, 41590, 2021). Collectively, these policies point to the importance of arts courses for all California students, including CCS students.

In addition to legislative mandates to provide arts education, new federal policies promote the use of "arts-based programming and arts therapies" to "improve the lives of youth in our communities" (H.R. Rep. No. 116-455, 2021). Specifically, in a recent report to the U.S. Department of Justice, the U.S. House Appropriations Committee encouraged the Office of Juvenile Justice and Delinquency Prevention to incorporate arts into existing activities (H.R. Rep. No. 116-455, 2021).

Recent state-level changes in juvenile justice policy set up new frameworks for the juvenile justice system as described in the *Title 15 Minimum Standards for Juvenile Justice* (California Board of State and Community Corrections [BSCC], 2019) and in the mission of the newly created Office of Youth and Community Restoration (Senate Bill 823, 2020). These new priorities include requiring "culturally responsive and trauma-informed approaches" to education and promoting "art, creative writing, or self-expression" recreational programs. Below, we define the terms used in the legislation and discuss how these approaches have potential overlap with arts programs.

- ***Trauma-informed approaches.*** "'Trauma-informed approaches' are policies, practices and procedures that ensure that all parties involved recognize and respond appropriately to the impact of traumatic stress and ensure the physical and psychological safety of all youth, family members, and staff" (BSCC, 2019, p. 14). Trauma-informed approaches are critical for systems-involved youth because they are very often the victims of trauma (Children's Defense Fund, 2018). A 2012 literature review of arts-based interventions for underserved, justice-involved, and traumatized youths describes several arts programs that demonstrate positive impacts and concludes that "since it is sometimes difficult for

… traumatized … youths to verbalize their feelings and experiences," the arts is "a beneficial approach in rehabilitative programming and therapies for these populations" (Bellisario & Donovan).

- ***Culturally responsive programming.*** "'Culturally Responsive' means considering the diverse population of a facility with regard to race, language, ethnicity, sexual orientation, gender, gender expression, immigration status and values" (BSCC, 2019, p. 8). Cultural responsiveness is especially important in CCS where the students are disproportionately youth of color. The 2012 literature review of arts-based interventions for underserved, justice-involved, and traumatized youths describes how a program for Indigenous youth leverages culturally responsive arts programming to promote prosocial outcomes, including a significant reduction in substance and alcohol use. Research conducted in general education settings suggests that in addition to helping students develop their own cultural identity, culturally responsive arts programs foster cultural awareness among peers and teachers from different backgrounds (Bellisario & Donovan).

Another new framework, the California Arts Framework, recognizes the potential of arts education to promote social and emotional development, a critical area for systems-involved youth who are more likely to be the victims of adverse childhood experiences (California Department of Education, 2020b; Children's Defense Fund, 2018; Felitti et al., 1998). Research into the impact of arts programs on the social and emotional development of systems-involved youth is scant, but Quillen's (2020) study on justice-involved youth, who represent a subset of systems-involved youth, outlines how arts programs can address the specific social and emotional needs of justice-involved youth, particularly around prevention, intervention, transition, and healing. Arts programs have also been shown to foster protective assets like increased self-esteem, increased social skills, and increased commitment to school learning that help prevent youth from becoming justice-involved in the first place (Mason, 2001; Office of Juvenile Justice and Delinquency Prevention, 2000; Stuckey & Nobel, 2010).

> ***"Systems-involved youth"***
>
> For the purposes of this study, we use this phrase to indicate children involved in district disciplinary systems, the child welfare system, the juvenile justice system, or some combination thereof.

General education research provides more insights into the ways arts programming can be leveraged to improve CCS students' social and emotional, behavioral, and academic outcomes. A recent study of Houston students found causal relationships between arts participation and student engagement, as well as a reduction in behavioral referrals, increases in empathy for others, and writing achievement, especially among English learners (Bowen & Kisida, 2019). Earlier research identifying long-lasting correlations between arts participation and academic success has also proven especially robust for youth facing socioeconomic barriers (Catterall et al., 2012), a category that includes most CCS students.

Arts programming may also help CCS students develop the skills needed to make a successful transition back to a traditional secondary institution, into a new postsecondary institution, or onto a career—a common objective in a CCS setting. For example, arts programs have been shown to reduce violent and risky behavior (Respress & Lutfi, 2006); encourage students to better align behavior with their own moral values (Gervais, 2006); and foster empathy, caring, and sense of community (Lazzari et al., 2005).

Given the promises laid out by Ed Code, the new priorities described in federal and state policies, and the research that points to arts programming as a viable means of pursuing those priorities, this study provides timely and relevant data to inform efforts to improve CCS students' access to arts education.

Research methods

The study was designed to mirror Creativity Challenge: The State of Arts Education in California by asking many of the same research questions focused on California's CCS:

- What federal and state policies establish expectations and support the provision of arts education in CCS?
- What access do CCS students have to sequential, standards-based arts education?
- How does access to sequential, standards-based arts instruction vary by discipline?
- What barriers impede increased access to and participation in arts instruction?
- Who provides arts instruction?
- What instructional delivery methods are used?
- What resources support arts instruction?
- What roles do school and district leaders, county offices of education, and partner organizations play in supporting arts instruction?

To address these questions, we drew on a policy and literature review, analysis of LCAPs, a school survey, extant data available through the California Department of Education, and case studies of CCS.

Policy and literature review

We compiled CCS-specific sources in the following categories: national policy, national research and data, state policy, state research and data, arts integration, and culturally responsive pedagogies. Researchers found sources through conducting internet searches, revisiting sources from the 2007 report, and soliciting recommendations from study advisors. Sources included legislative documents, the California Department of Education website, reports from nonprofit organizations, journal articles, and news reports. We reviewed these sources and put together an annotated bibliography that informed our data collection instruments.

LCAP analysis

To identify the prevalence of district-level arts initiatives, we conducted a qualitative analysis of Local Control Accountability Plans (LCAPs). We gathered LCAPs for all 58 counties, which cover all juvenile court and county community schools. We did not conduct LCAP analysis specific to district community day schools as these schools are covered by district LCAPs that focus predominately on traditional schools. We also gathered a representative sample of 227 district LCAPs across California (a subset of the districts associated with our school survey sample) for *Creativity Challenge: The State of Arts Education in California*. Researchers then examined each Goal and Action/Service that included an arts-related term, such as visual and performing arts; science, technology, engineering, arts, and mathematics (STEAM); or any of the five arts disciplines. Instances of each of these terms were coded and counted to provide insight into the number of arts-related Goals and Action/Services and the percentage of LCAPs that made any mention of the arts.

School survey

In spring 2020, we surveyed all 299 California CCS, including 31 elementary schools and 264 secondary schools, to develop a generalizable picture of arts education in California's CCS. We selected all active county community schools, state-administered youth authority facilities, county-administered juvenile court schools, and district community day schools (i.e., schools with "school ownership codes" 10, 11, 14, and 69). Due to the small number of CCS serving elementary grades and concerns these schools were distinct from secondary CCS, we excluded elementary CCS from our survey analysis. The response rate across all secondary school types was 58%; the 174 respondents were school principals or their designees (Exhibit 1).

Exhibit 1. Secondary CCS survey response rates, by CCS type

School Ownership Code	Number of active schools	Number of responses	Response rate
10 – County community schools	74	46	62%
11 – Youth authority facilities	4	2	50%
14 – Juvenile court schools	56	37	66%
69 – District community day schools	130	68	52%
TOTAL	**264**	**153**	**58%**

The survey asked respondents about student enrollment and demographics; planning for arts instruction; delivery of arts instruction (e.g., arts integration); providers of arts instruction (e.g., teachers); prioritization of arts education; standards and accountability; facilities, materials, and funding for the arts; the role of districts, county offices of education, probation offices, and partner organizations; barriers to offering arts education; and barriers to student participation in arts education. Our study advisors, who included experienced CCS leaders and partners, reviewed and provided feedback on the development of survey items specific to the CCS setting. Additionally, CCS-specific survey items were piloted using a cognitive interview process.

To support comparisons between CCS and traditional secondary schools, the CCS survey overlapped with the survey sent to traditional secondary school leaders for Creativity Challenge: The State of Arts Education in California on a substantial number of items.

We administered the survey online using Qualtrics. We launched the survey on March 10, 2020, shortly before the COVID-19–related mandatory statewide stay-at-home order was issued on March 19. Unsurprisingly, initial survey response rates were low. We engaged in a months-long survey-yield effort to achieve an acceptable response rate, including mass and individualized email follow-up, systematic phone outreach, and mailed postcards.

Summative statistics refer to results gleaned from secondary CCS respondents. Comparative analyses examined similarities and differences between traditional secondary and CCS secondary schools. We also ran comparative analyses between CCS type. When this was done youth authority facilities were dropped from the analytical sample since there are relatively few youth authority facilities. We report on comparative findings when differences between groups were statistically and substantively meaningful. All data reported are from the SRI survey unless otherwise noted.

Extant data

We used the publicly available Annual Enrollment datafiles posted by the California Department of Education to measure student enrollment and demographic data. We specifically use Census Day enrollment counts for total enrollment, race/ethnicity data, gender, eligibility for free or reduced-price meals (an indicator of family income lower than 185% of the federal poverty line), foster youth status, and English learner status. When comparing CCS secondary school enrollments to traditional secondary school enrollments, we restricted our sample to the School Ownership Codes (SOC) described in Exhibit 1, excluding youth authority facilities (SOC 11), and for traditional schools to SOCs for traditional junior high schools, intermediate schools, middle schools, and traditional high schools.

Case studies

To supplement survey and extant data, we created case studies of five CCS, including one district community day school, two county community schools, and two juvenile court schools. The goal of the case studies was to gain an in-depth understanding of arts education in California CCS, including the unique opportunities and challenges faced by these schools. Although the survey was administered to all active CCS, we designed the case studies to profile schools recognized for prioritizing the arts. We sought nominations from study advisors and other leaders in arts education in California. We nominated additional sites based on the priorities observed through the LCAP analysis. After compiling a list of nominations, we narrowed the list to ensure the case study sites represented different California regions and included various types of CCS. We invited six schools to participate. Due to the COVID-19 pandemic and associated impacts on schools, one district community day school declined to

participate. All case study sites were secondary schools, with the exception of one county community school that served K–12 students.

To gather data for the case studies, we conducted 27 interviews with school, district and county leaders, classroom teachers and certified arts teachers, and leaders from partner arts organizations. We were able to hold two focus groups with high school students: one at a district community day school and one at a county community school. We did not pursue focus groups with juvenile court students due to restrictions on conducting research involving people experiencing incarceration. The focus groups encompassed students who were both involved in the arts and less involved so that we could hear a range of student perspectives. Each interview and focus group followed a semi-structured protocol tailored to the school context. We developed the protocols based on the study's guiding research questions. Due to COVID-19, all interviews and focus groups took place via videoconference; we did not physically visit any schools. After completing the interviews and focus groups, we coded the transcripts based on the study's guiding research questions. The team then examined the coded data for patterns across schools, as well as for examples of arts practices and accounts of both opportunities and challenges.

Overview of this report

This report begins by providing an **Overview of California's Court and Community Schools**, including their history, school characteristics, and student demographics. Next, we document key findings related to **Access** to arts in CCS. Then, we explore the factors that promote and prevent access in the **Teachers, Instruction, Resources, Partnerships,** and **Community Support** sections. Throughout we highlight contextual information and promising practices in blue text boxes. We conclude with **Next Steps** based on the key findings.

Overview of California's Court and Community Schools

Although court and community schools (CCS) operate under much of the same legislation as traditional schools, their student population and institutional structures are different. In this section, we provide a brief history of CCS in California to set the stage for our research. We then outline the school and student characteristics that are unique to CCS.

Brief history

Nine years after becoming a state, California established its first juvenile incarceration facility in San Francisco in 1859, as a coed "industrial school." The school remained open for over 30 years, eventually joined by several more "reform schools" (Division of Juvenile Justice, n.d.). In 1941, concerns about abuse, mismanagement, and a general lack of standards and oversight led to the Youth Corrections Authority Act and the establishment of a new California Youth Authority (CYA) to manage incarceration, probation, and parole at the state level for all offenders under the age of 23, with a mandated focus on "treatment and training" (CYA, 1981, p.1). In the 1950s and 60s, the state opened many new facilities to incarcerate youth, including multiple "conservation camps" stated to offer youth "healthful living" and "dignified employment" but also intended to provide labor for the state's Division of Forestry (Roberts, 1965).

In the 1960s and 70s, nationwide advocacy around mistreatment and neglect of incarcerated youth led to passage of the federal Juvenile Justice and Delinquency Prevention Act of 1974, providing incentives for keeping youth out of detention and requiring the removal of "status offenders" (youth who have not committed crimes but are truant, etc.) from secure confinement (Office of Juvenile Justice and Delinquency Prevention, n.d.). California began to experiment during the 60s and 70s with community-based alternatives to incarceration (CYA, 1981), creating a county-based probation subsidy in 1966 and passing AB 90 in 1978, which established the County Justice System Subvention Program to fund local county-based alternatives to state incarceration, including county-operated juvenile court schools (Craft & Hayes, 1978). Statutes authorizing community schools operated by county offices of education to serve expelled and justice-involved youth also date to the 1970s (Hill, 2007).

Prior to the 1980s, the youth population imprisoned in CYA state facilities never exceeded 7,000, but as societal fears around gang-linked youth offenders and "tough on crime" policy agendas emerged in the 1980s and 1990s, the number of youth incarcerated by CYA grew to over 10,000 (Krisberg et al., 2010). Including youth in county facilities, nearly 20,000 youth were incarcerated in California in the mid-1990s, the highest number of any state (Steinhart & Butts, 2002). Funding to counties for local programs dwindled in comparison to costs in the 1990s, and counties saved funds by sending youth to CYA where the state bore the cost. This sharply reversed in 1996 with the passage of Senate Bill 681, shifting the cost of CYA state

incarceration onto the counties from which youth had been committed (Merrefield, 2021). The impact was dramatic, with the number of youth incarcerated in CYA facilities falling 40% in one year and continuing to fall in the subsequent decade (Krisberg et al., 2010). Around the same time (the 1980s and 1990s), traditional public schools expanded "zero tolerance" policies and mandatory expulsion for certain behaviors, which led to more districts opening community day schools to serve their expelled students (Hill, 2007).

Around 2000, new spotlights were directed on issues of overcrowding, neglect, and abuse in CYA facilities, with prominent state legislators holding hearings and increasing press coverage (Krisberg et al., 2010). In 2003, a lawsuit against CYA by the Prison Law Office (the "Farrell Litigation") led to a 2004 consent decree (Center on Juvenile and Criminal Justice, 2021), through which the state agreed to address a point-by-point list of critical issues. In 2007, more stable and flexible funding for county-based programs was established through the Youthful Offender Block Grant (California Board of State and Community Corrections [BSCC], 2013) with the passage of Senate Bill 81 (2021), which also mandated nonviolent youth offenders and parole violators remain in county programs such as CCS. In 2014, the state set new minimal standards for juvenile detention facilities, including county facilities, under Title 15 of the California Code of Regulations (BSCC, 2019), mandating educational standards and increasing recreation and time youth are out of their rooms. As the number of youth incarcerated in state CYA facilities has continued to drop, data suggest they have been redirected into county programs (Merrefield, 2021), including home supervision and probation (Krisberg et al., 2010).

In addition, a major change to California education funding in 2013 implemented the Local Control Funding Formula, which shifted significant funds from general per pupil allocations to supplemental and concentration grants for "targeted disadvantaged students." For districts, this includes supplemental grants for English learners, foster youth, and students eligible for free or reduced-price meals at a rate of 20% of the base grant and 50% for concentration grants for each eligible student over 55% of the total district's student population. For county offices of education, this includes supplemental grants for "targeted disadvantaged students" who are on probation or expelled at a rate of 35% of the base grant and 50% for concentration grants for each eligible student over 50% of the county's total number of students on probation or expelled. Counties also receive supplemental grants for all juvenile court school students at a rate of 35% of the base grant and concentration grants at a rate of 17.5% of the base grant. Students served by the county who are neither on probation, expelled, or incarcerated generate grants comparable to those generated by the district formula (California Department of Education, 2020e).

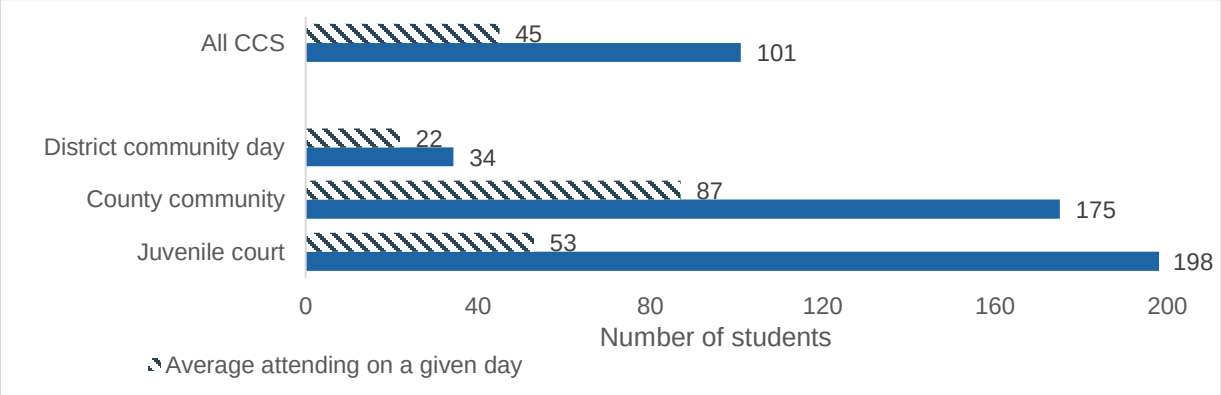
In 2020, California shifted its 80-year juvenile justice policy, closed the Division of Juvenile Justice, and opened the Office of Youth and Community Restoration (OYCR; Senate Bill 823, 2020). OYCR is tasked with supporting counties in embracing a positive youth development framework—a philosophy that recognizes and utilizes young people's strengths to promote positive life outcomes. As a result, California began closing its three state youth authority

facilities, transferring responsibility for justice-involved youth to the state's 58 counties. Counties were charged with creating a local continuum of care based on concepts central to positive youth development, including restorative justice, trauma-informed interventions, and culturally responsive programming in the least restrictive appropriate environment. County agencies can apply for resources to support these efforts, including the renovating of old facilities or constructing of new ones, through the Regional Youth Programs and Facilities Grant Program, funded at $9.6 million. While this shift reflects a hopeful direction for California's justice-involved youth, it has demanded rapid and sometimes radical adjustments in county operations.

School characteristics

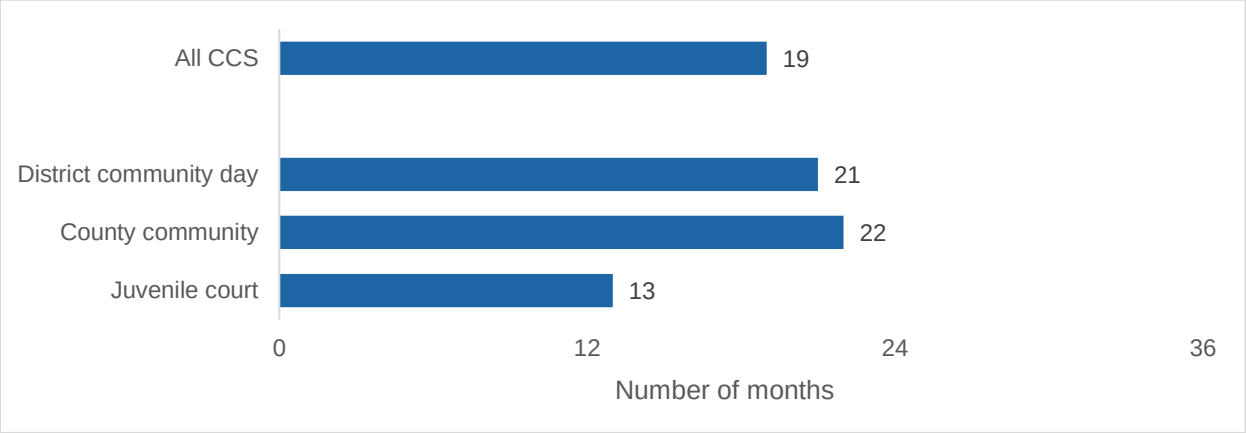
CCS schools are much smaller than traditional schools. For example, in 2019/20 traditional secondary schools had an average enrollment of 1,043 students compared to an average of 80 students enrolled in secondary CCS (California Department of Education, n.d.). The structure and reality of CCS are also distinct from that of traditional schools. Establishing the total number of CCS students provides insight into these differences. Because CCS have much higher rates of student turnover and students are regularly placed into a CCS in the middle of the school year, Census Day enrollment counts provide only a snapshot of the number of students served by a CCS in a given year. For example, CCS leaders indicate that while an average of 45 students may attend on a given day, their schools serve an average of 101 students over the course of a year (Exhibit 2). This gap varies by CCS type: juvenile court schools have the greatest disparity between average daily enrollment and average yearly enrollment (53 vs. 198) while district community day schools have the least (22 vs. 34). CCS students are also enrolled for shorter periods of time, with students staying anywhere from a few weeks to a few years (Exhibit 3). On average, students stay 19 months, or around 2 school years (based on a typical 36-week annual academic calendar).

Exhibit 2. Average number of students attending on a given day/year, by CCS type



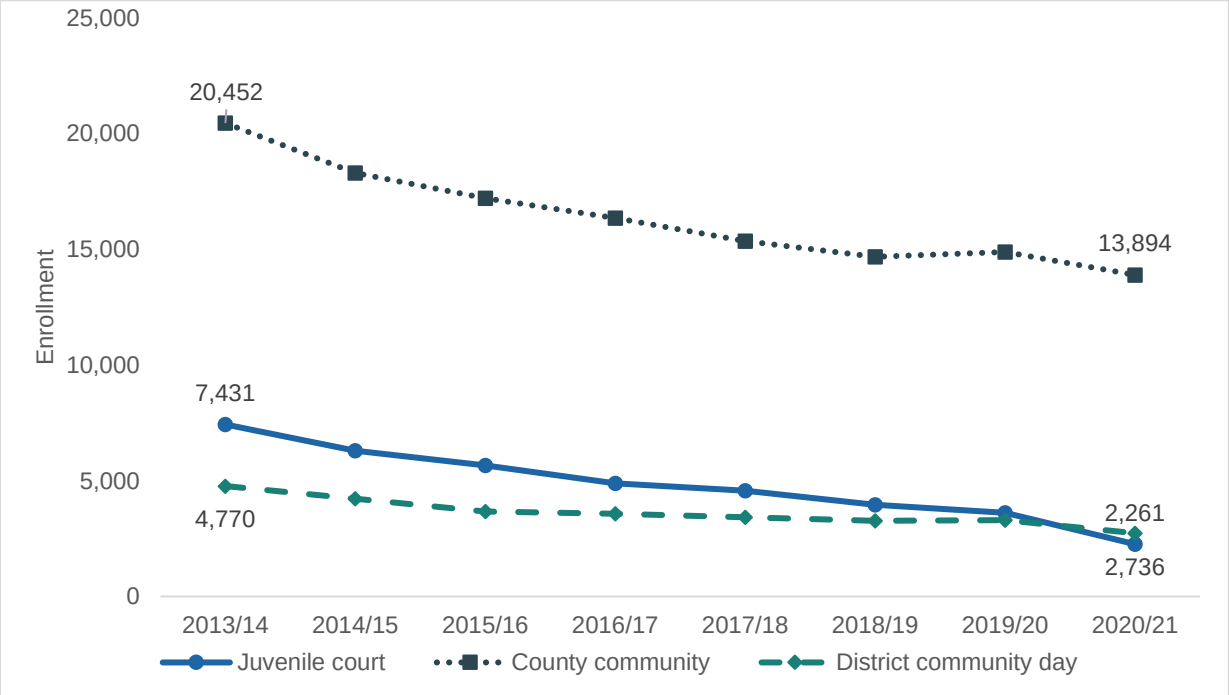
Note: Youth Authority Facilities are excluded from the statistics by CCS type but included in All CCS.

Exhibit 3. Average length of secondary student enrollment, by CCS type



Despite the difficulty of measuring total enrollment, it is clear that CCS enrollment numbers are generally declining. From 2013/14 to 2020/21, district community day schools experienced a 53% decrease in enrollment, county community schools experienced a 32% decrease, and juvenile court schools experienced a 63% decrease (Exhibit 4). These decreases are likely due to a combination of policy and culture shifts. Given the shrinking population of students, CCS operate with exceptionally small staffs: an average of 5.5 full-time instructional staff and 1.3 full-time administrative staff.

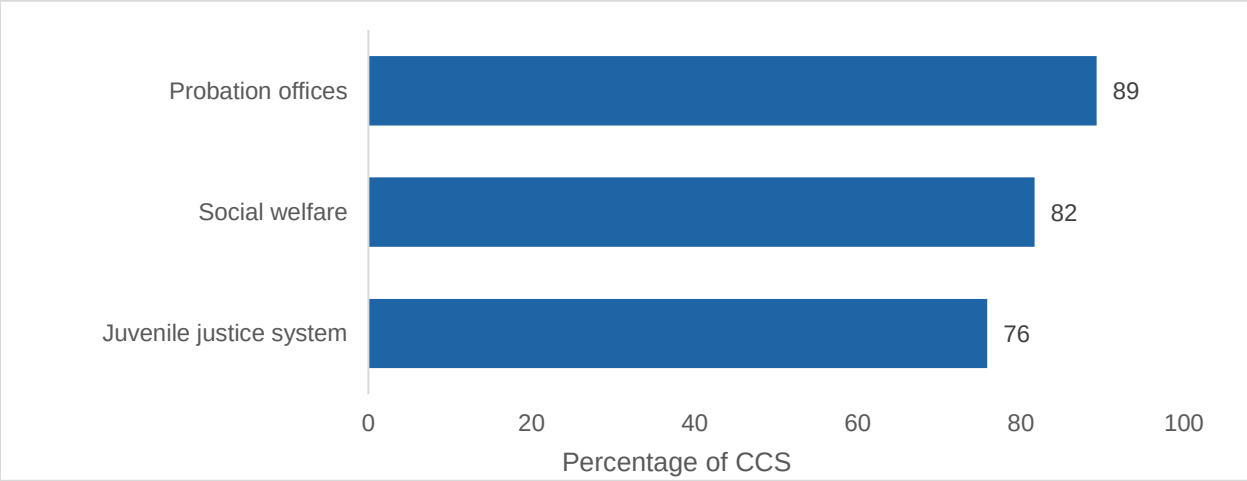
Exhibit 4. Secondary student enrollment in CCS from 2013/14 to 2020/21, by CCS type



Source: California Department of Education (n.d.).

Many CCS work with a broad array of organizations to educate and support their students. While CCS are administered by local school districts and/or county offices of education, a majority of CCS also have critical relationships with probation offices, social welfare organizations, and the juvenile justice system (Exhibit 5). Additionally, while school districts and county offices of education are responsible for educating CCS students, CCS often rely on partnerships with local nonprofits to meet diverse student needs in and out of the classroom.

Exhibit 5. CCS partnering with other agencies to educate and support students



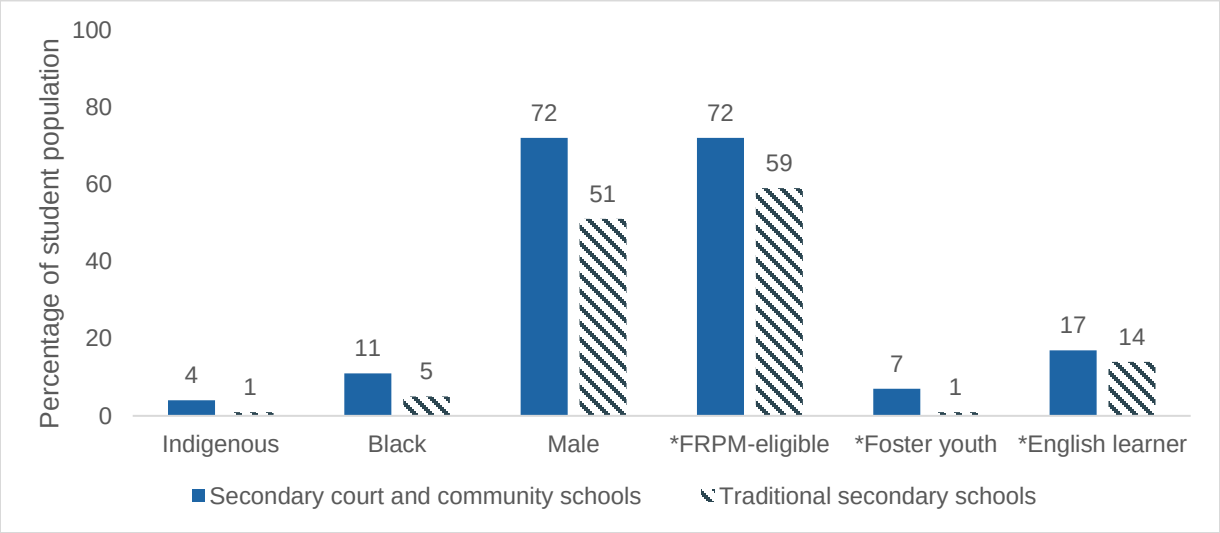
Student characteristics

CCS students differ from the general student population in terms of reasons for enrollment and demographic makeup. Although there are diverse reasons a student might be enrolled in a CCS, arrival at these schools is often the culmination of a series of negative experiences in and out of the classrooms, and therefore enrolled students require intensive social and academic supports to heal from past trauma and learn. More specifically, the most common reason students enroll in district community day and county community schools is expulsion from a traditional school. Expelled students are 10 times more likely to drop out of high school, making their time at a district community day school or county community school critical for academic and personal success (Gonzales et al., 2002; Wright, 2010). Expulsion is also associated with an increased likelihood of becoming involved in the juvenile justice system, making it a critical phase of the school-to-prison pipeline (Schachner et al., 2016). Many of the students involved in the juvenile justice system will attend juvenile court schools as part of their court-ordered sentence.

Enrollment data collected by the California Department of Education illustrates significant differences in the demographic makeup of the secondary CCS student population compared to the traditional secondary student population (Exhibit 6). For example, Indigenous and Black students are overrepresented in CCS. Indigenous students make up less than 1% of California's traditional secondary school population and 4% of secondary CCS students. Similarly, Black

students make up 5% of the traditional secondary school population and 11% of secondary CCS students. CCS students are also more likely to be male, eligible for free or reduced-price meals (an indicator of family income lower than 185% of the federal poverty line), foster youth, and English learners.

Exhibit 6. Student groups that were overrepresented in CCS in 2019/20, by school type



Note: FRPM = free or reduced-price meals. According to CDE data, 72% of county community and district community day school students are eligible for FRPM. We excluded juvenile court schools from this statistic as families of juvenile court school students do not need to apply for FRPM, making this variable a poor proxy for family income. Furthermore, evidence suggests that the rate at which families apply for FRPM decreases once students enter secondary grades. This effect may be exacerbated in CCS, meaning the statistic reported here likely underestimates the actual percentage of CCS students facing socioeconomic barriers.
Source: Data marked with asterisks (*) were retrieved from CDE 2019/20 census day enrollment records (California Department of Education, n.d.). All other data was retrieved from the California Longitudinal Pupil Achievement Data unduplicated pupil count source file (California Department of Education, 2020d).

Moreover, survey data suggest CCS students are more likely to have disabilities and be experiencing housing insecurity. School leaders reported an average of 23% of students have disabilities, compared to 12% across the K–12 system (California Department of Education, 2020c). Similarly, school leaders reported an average of 10% of students face housing insecurity, compared to 4% across the K–12 system (Bishop et al., 2020). CCS students are also more likely to be involved with the juvenile justice system even if not enrolled in juvenile court schools. School leaders reported that 21% of district community day students and 29% of county community students are involved with the juvenile justice system.

Access

California Education Code outlines a list of required "courses of study" for California schools, including court and community schools (CCS). Schools serving students in grades 7–12 are required to offer instruction in dance, media arts, music, theater, and visual arts all grade levels.

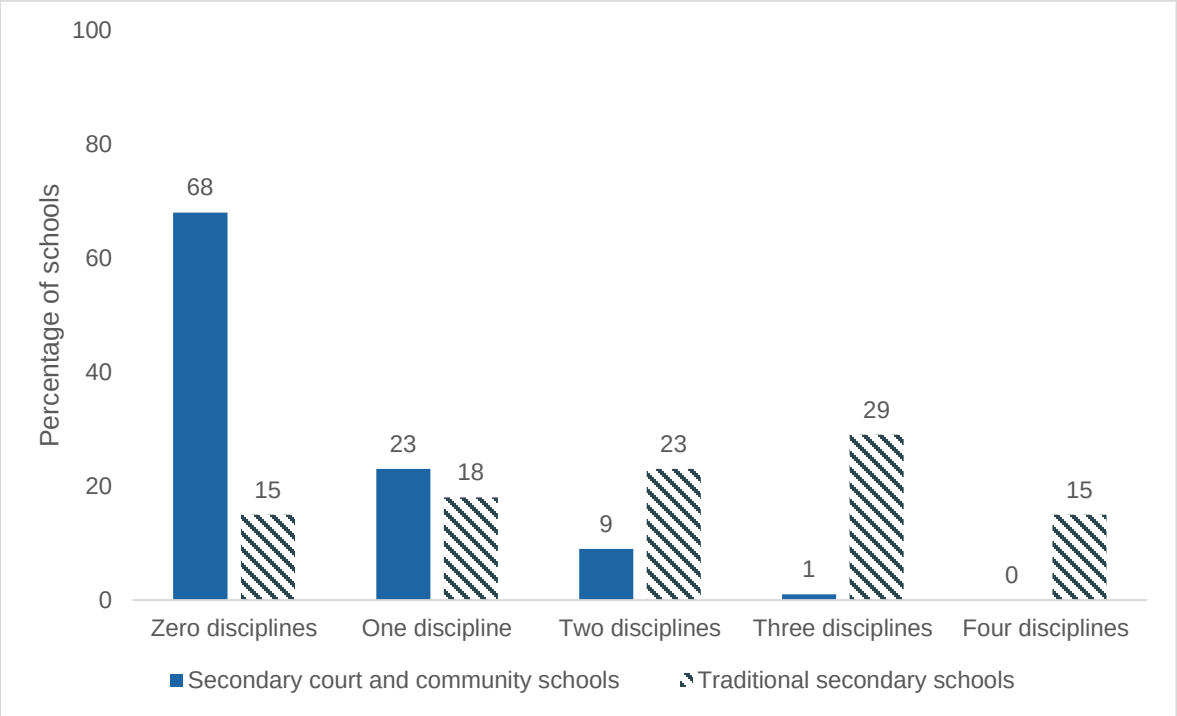
In this section, we report on overall trends in access to courses of study in the arts and compare substantively and statistically significant differences in access between CCS serving secondary students and traditional secondary schools. We also explore the degree to which CCS are preparing students for college and careers by analyzing access to "A–G" coursework (required for admission into the state's public 4-year colleges) and access to career-technical education (CTE) courses in the Arts, Media, and Entertainment (AME) industry sector. We conclude by looking at all arts programming, credited and non-credited, across CCS types.

Two-thirds of CCS offered no courses of study in any of the four required arts disciplines, and no CCS indicated it offered courses of study in all four required arts disciplines.

Sixty-eight percent (68%) of CCS offered no courses of study in dance, theatre, music, or visual arts, despite the Education Code requirement that secondary schools offer sequential, standards-based courses of study in these disciplines (Exhibit 7). When CCS did offer arts courses of study, it was most often a single discipline (23%), with only nine percent (9%) of CCS offering two disciplines, one percent (1%) offering three disciplines, and no CCS offering all four required disciplines.

Although 15% of traditional secondary schools offered courses of study in all four required arts disciplines, traditional school students generally have more access to multiple disciplines. For example, twenty-nine percent (29%) of traditional secondary schools offered courses of study in three disciplines compared to one percent (1%) of CCS (Exhibit 7). One explanation for this disparity may be the high rates of student turnover, which make offering sequential courses of study challenging. A principal at a juvenile court school explained, "We gain anywhere from one to six students every week, and then we lose students. So, you never can really rely on having the same group to build upon skills." An arts teacher at a district community day school reported similar challenges, sharing they were expecting 42 new students at the beginning of the next quarter and noting that students could be added to the school's roster at any time. Furthermore, CCS have exceptionally small instructional staffs—on average 5.5 full-time equivalent (FTE)—which can make it very challenging to provide the breadth of offerings found in traditional secondary schools.

Exhibit 7. Schools that offered a sequential, standards-based course of study in zero to four of the four required arts disciplines by school type

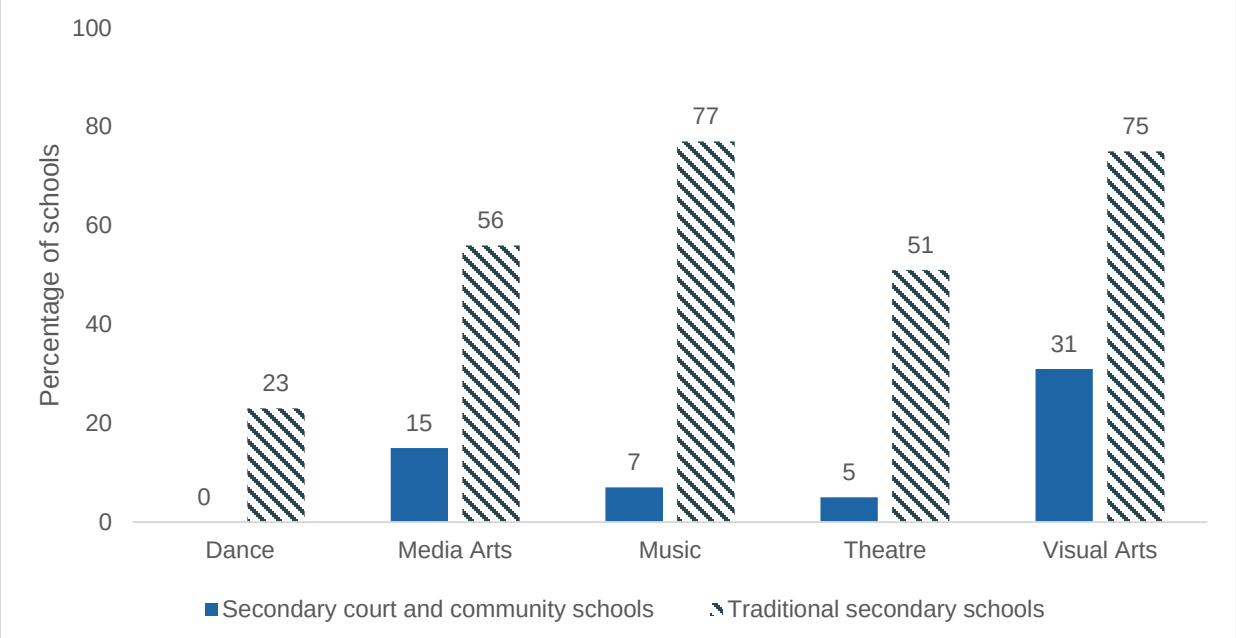


When courses of study in the arts were offered at CCS, it was most often in a single discipline such as visual arts or media arts.

Most of the CCS that offer a course of study in the arts offer only one discipline. The most frequently offered discipline is visual arts (31%), and media arts is the second most frequently offered (15%). Very few CCS offer music or theater (7% and 6%, respectively), and no CCS survey respondents indicated they offered dance. Across all five disciplines, CCS secondary students are significantly less likely than their peers in traditional secondary schools to have access to any particular arts discipline (Exhibit 8).

Many CCS educators expressed a positive regard for arts learning but described programs that were limited in scope or grounded in self-study. "We have some of that curriculum so they can get through their graduation requirements," noted one interviewee, "but it's independent study packets about famous artists and art appreciation." Another explained, "We do not have a formal arts education, but incorporate the arts into our students' school experience when possible." One respondent described their site's arts program as completely individualized: "Students often did individual artwork, but nothing was put together by the teacher."

Exhibit 8. Schools that provided a standards-based, sequential course of study the arts, by discipline and school type



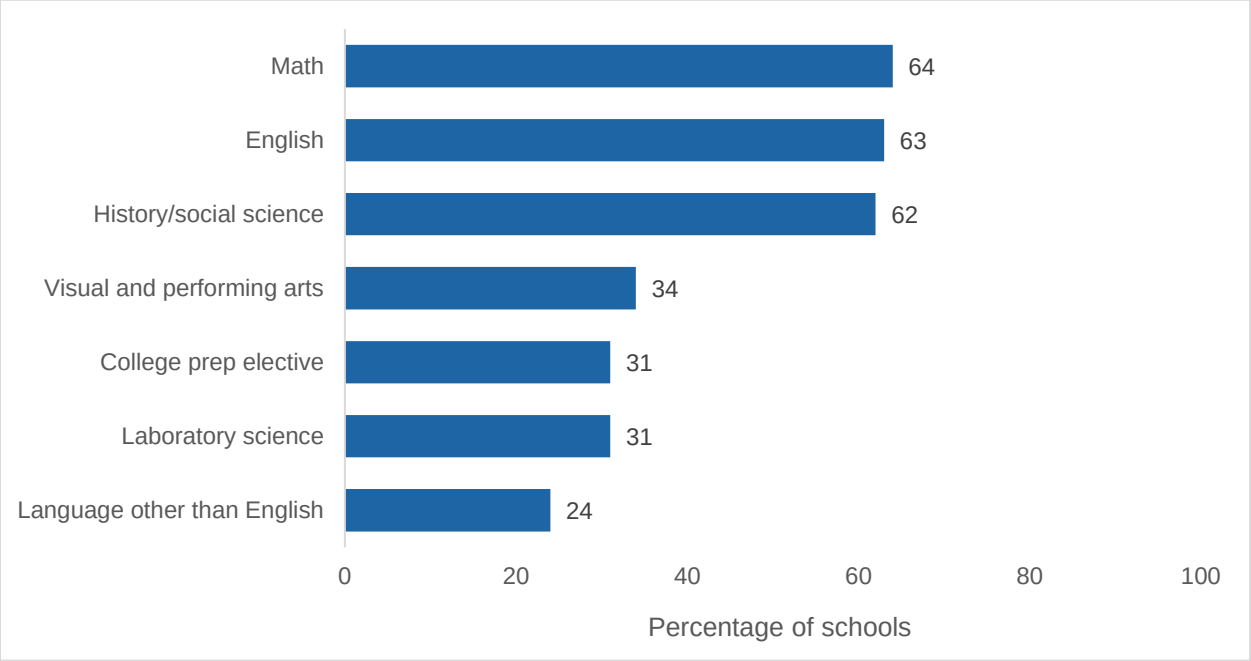
With visual arts being the most widely offered discipline, one administrator expressed an opinion that visual arts were "more broad and more accessible to kids," and at least one visual arts teacher described teaching five different subjects, including several different visual arts genres, yearbook, and journalism. More often, the selection of which arts disciplines were offered seemed driven more by scheduling, nonprofit partner options, and/or individual teacher preference and capacity, rather than by student interest.

CCS students have limited access to arts courses promoting college and career readiness.

California policymakers are committed to increasing college and career readiness as reflected by the college and career readiness indicator on the California School Dashboard and the inclusion of a college and career readiness measure in the state's Every Student Succeeds Act (ESSA) plan. High school graduates are determined to be college and career ready if they achieve one of eight measures, including either completing the A–G coursework required for admission into the state university system or completing a CTE pathway. For the former, students must complete "one year of college preparatory visual and performing arts" in order to meet the "F" requirement (University of California, 2020). For the latter, students must complete 300 hours of coursework in a career industry sector such as AME.

Although most CCS offer A–G-approved courses in history/social science, English, and math, fewer than half offer the four other required courses (Exhibit 9). Consequently, students are unable to complete these requirements for as long as they remain enrolled in a CCS.

Exhibit 9. CCS offering A–G courses



SRI's recent study on the status of arts education in California describes a significant state investment in CTE in recent years (Woodworth et al., 2022). In traditional secondary schools, enrollment in CTE AME courses has risen from 5.2% in 2013/14 to 7.5% in 2018/19. Survey data indicate that CCS have largely been left out of the CTE expansion efforts as only 3% of CCS respondents indicated their school offered a CTE AME pathway, compared to 21% of traditional secondary schools. Some of this disparity may be due to a misalignment between the accountability protocols required for CTE funds and the infrastructure of most CCS (see Promising practice: Arts as a core subject in CCS.)

Despite a lack of CTE offerings, CCS administrators and advocates recognize the potential value of CTE courses in developing social skills and connecting students to employment opportunities. The director of a nonprofit that teaches audio-engineering skills to incarcerated youth explained, "Being able to work together and create songs … it really builds … not only a sense of … efficacy for audio-engineering, but also, it's a clear path to employment." A county arts coordinator also remarked on the potential for CTE AME courses to teach "soft skills … how do you interview for a job, how do you present yourself in talking to an adult … Just proper comportment in the arts." A principal who was new to a county community school described the benefits of providing students with an opportunity to pursue industry credentials: "It's an esteem builder … I learned this … I have something … I can get a job with this."'

More than half of juvenile court and county community schools and fewer than half of district community day schools offer some kind of arts programming.

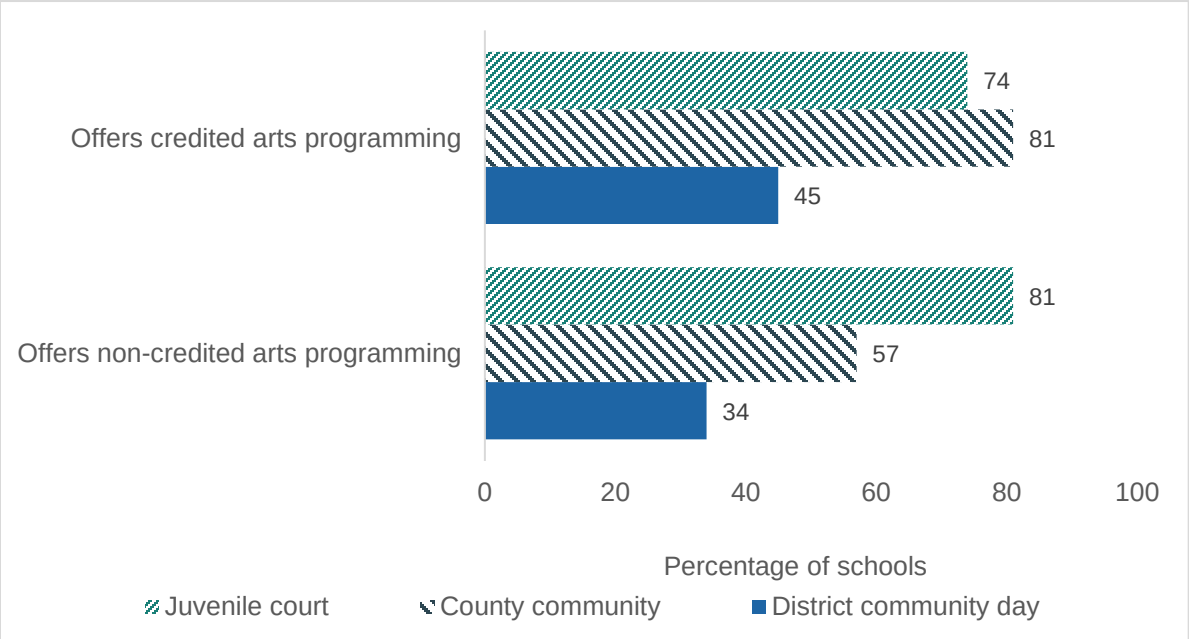
Approximately three quarters of juvenile court and county community schools offer credited arts programming (74% and 78%, respectively), and more than half of these schools offer non-credited arts programming (81% and 54%, respectively;

Exhibit 10). On the other hand, fewer than half of district community day schools offer credited (40%) or non-credited arts programming (40%).

The relative prevalence of arts programming in juvenile court schools, especially of non-credited arts programming, may be a result of the recreation requirements outlined by the Title 15 Minimum Standards for Juvenile Justice, which mandate a minimum of 3 hours of recreation each school day and 5 hours of recreation on any non-school day (California Board of State and Community Corrections, 2019). These requirements do not exist for district community day schools or county community schools, although both are expected to leverage lower student:teacher ratios to provide additional support to students. The lack of arts programming in district community day schools is important to note because students in these schools are enrolled for an average of 2.3 years (see

Exhibit 3), meaning many of these students do not have access to any kind of arts programming for a great portion of their secondary education.

Exhibit 10. CCS offering credited and non-credited arts programming, by CCS type



Promising practice: Using arts programming to promote social and emotional learning in CCS

Many teachers and administrators stressed that CCS students face more trauma and systemic barriers in and out of the classroom, and some spoke of the potential for arts programming to help students develop critical social and emotional skills to address those barriers. The California Arts Framework (California Department of Education, 2020b) also recognizes the arts as a valuable tool for social and emotional learning (SEL):

> *Through the artistic processes, creative practices, and social interactions inherent in the arts, students acquire and are able to apply the knowledge and skills necessary to establish and maintain positive relationships with others, set and achieve goals, practice empathy for others, recognize and effectively express emotions, and make responsible decisions, all of which are the tenets of social and emotional learning.*

The framework goes on to define the five core SEL competencies as self-awareness, self-management, social awareness, relationship skills, and responsible decision-making (adapted from Collaborative for Academic, Social, and Emotional Learning, 2021). Despite not probing for SEL-specific themes, teachers and students shared many examples of how the arts develop SEL skills relevant to each of the competencies:

Self-awareness. A teaching artist teaching beat-making at a juvenile court school described a student who came in on the first day of class and offered, "I don't do music." The teaching artist responded by making him the audio engineer for the other students' beats, and the student who didn't "do music" discovered a love for mixing music and being the "point person on the project."

Self-management. A district community day student described the arts as their "comfort zone." This student went on to say the arts helps them "be more open and express myself properly. Every time I feel anxiety, or I need something to calm down, I'll just start drawing."

Social awareness. A teacher at a juvenile court school spoke about how a collaborative visual art project built a sense of camaraderie and pride for a group of students who rarely got to work as a team. The teacher explained, "There was a lot of collaboration and supporting one another in the creation of that project … It was their project, and it was going to be there for everyone to see for a long time."

Relationship skills. A teaching artist at a county community school described a student that "didn't have access to her voice" and "really had trouble connecting with her peers." After 3 years of working with the student in expressive arts therapy, dance, music, and creative writing activities, the teaching artist reported, "It's kind of like she's had a renaissance … She's come into her love of writing … her love of dance. She's come into her love of leadership. She's starting to connect with her peers more."

Responsible decision-making. A teaching artist at a county community school relayed the story of a student who had experienced significant trauma prior to enrolling in the school "began to show a lot of talent in the arts." "Originally, he wanted nothing to do with college, even though he was a very intelligent kid," but after his art work began selling at the school's art shows he reconsidered. The teaching artist credits the arts for helping "him stay on track so much during his whole middle and high school career … He … just really grabbed onto that artist identity and it saved him." The student is now graduating from a local college with a degree in design.

Teachers

In this report, we compare survey results from traditional secondary schools to those of secondary court and community schools (CCS) to understand how arts education functions differently in CCS settings. In the case of teachers, however, there are ways in which CCS are more like small elementary schools than traditional secondary schools due to the small size of their staff and student body. For example, like elementary teachers, many CCS teachers teach multiple subjects, some of which may be outside of their credentialed subject area. In fact, unlike traditional secondary schools, CCS are exempt from requiring subject-specific credentials (California Education Code, 1976a). Whereas some CCS rely on teachers with a non-arts single subject credential or a multiple subject credential, others contract with community partners or teaching artists to supplement staff capacity in the arts. In fact, some community partners may be particularly well positioned to provide arts programming informed by a positive youth development framework such as restorative justice practices, trauma-informed interventions, and culturally responsive programming.

Seventy-one percent of CCS leaders cited a "lack of arts expertise among regular classroom teachers" as a moderate or serious barrier.

According to our survey, a lack of teacher capacity represents a significant barrier to increasing arts access in CCS. Seventy-one percent (71%) of CCS leaders cited a "lack of arts expertise among regular classroom teachers" as a moderate or serious barrier. Similarly, 66% pointed to a lack of certified arts teachers, and 55% cited a lack of professional development in the arts. These statistics are two and half times greater than corresponding statistics for traditional secondary schools (see Exhibit A-16). In this section, we describe who provides arts instruction in CCS settings and what professional development opportunities support that instruction.

Of those CCS offering arts instruction, most rely on regular classroom teachers, some rely on teaching artists, and few rely on certified arts teachers.

Because 80% of CCS do not have a certified arts teacher in any discipline, many rely on regular classroom teachers—or teachers credentialed in another subject area—to provide arts instruction (Exhibit 11). For example, a county community school with no arts teachers has a history teacher who teaches improv comedy, a math teacher who teaches guitar, and a Spanish teacher who incorporates visual arts into their lessons.

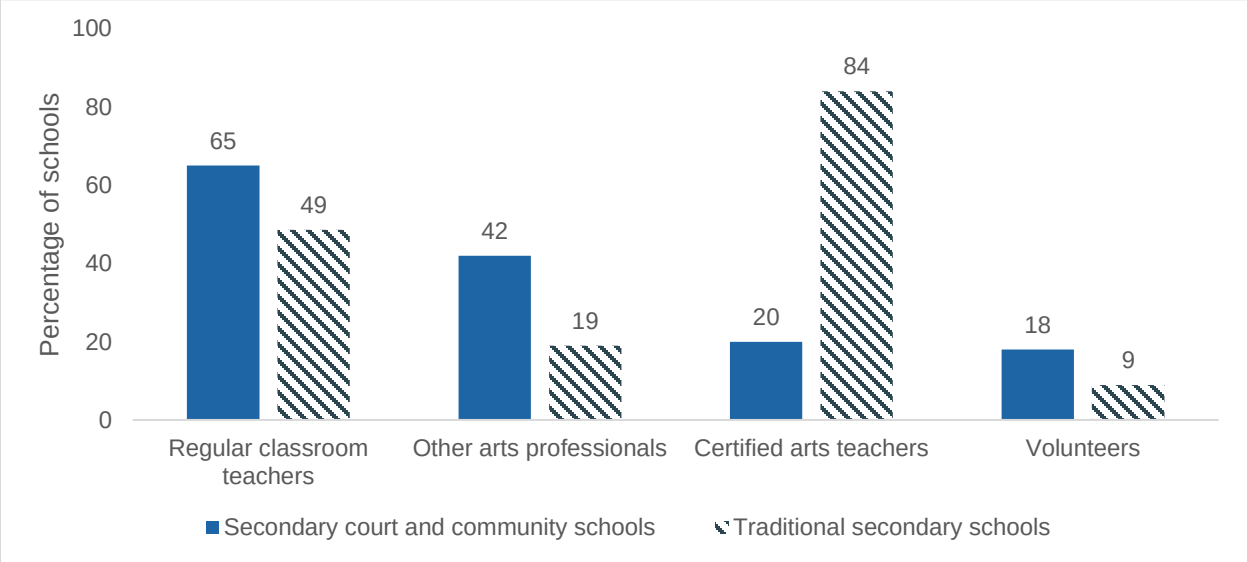
Occasionally, these teachers will work with a credentialed arts teacher or teaching artist to incorporate arts into their curricula, but this kind of collaboration is rare and requires planning time and resources that are not common in CCS sites. More commonly, CCS without arts teachers, or without strong partnerships with community arts organizations that provided teaching artists, depended on the interest and capacity of the non-arts teaching staff or the

initiative of students to dictate and support arts opportunities. The principal of a county community school with only two teachers explained that arts programming "was really more student-generated" and the two non-arts teachers did their best in "providing an opportunity for that." The arts coordinator in a district that includes a district community day school observed that the school had a grand piano, "but there is no music teacher on the campus." This coordinator went on to explain that the principal would provide access to the piano on an ad hoc basis, but because "he has to be very careful with his FTE" he was not able to provide an actual music teacher.

Teaching artists and volunteers in CCS

Many CCS bring in teaching artists or volunteers to work with students, especially if they lack credentialed arts teachers or want to offer an arts discipline outside staff expertise. Teaching artists are practicing artists who also work as educators; they are either employees or contractors of community arts organizations or have individual contracts with a school. Similarly, volunteers may work with an arts nonprofit or have a direct relationship with a school. They are distinct from teaching artists in that they are not necessarily practicing artists and are not paid.

Exhibit 11. Types of arts instructors, by school type



Note: (1) Percentages add up to more than 100 because schools may have a combination of teacher types providing arts instruction. (2) Percentages are based on schools providing arts instruction. (3) Certified arts teachers include full and part-time teachers.

The CCS sites with the most robust arts programs benefitted from strong partnerships with community arts organizations that supplied teaching artists as well as funding, professional development, and materials. Other CCS bring independent teaching artists or volunteers, but the degree to which these relationships translate to meaningful arts experiences vary. On one hand, teaching artists and volunteers from the local community may have a connection to the cultural identity of the student body that the staff does not have. In the best-case scenario, these connections serve to reengage students to a culture and identity that will equip them for success in and out of the classroom. On the other hand, CCS must be selective in who they allow to

interact with students and make sure they have the proper training and supports, both in terms of any given arts discipline and in terms of the nuances of the CCS student population. A survey respondent explained: "In order to get more involved in the arts we need to … have instructors who are willing to understand, get to know and really want to teach our students, and overcome any possible roadblocks the students may try to throw up."

CCS teachers and teaching artists lack arts-related professional development opportunities.

Arts teachers at CCS are less likely than arts teachers at traditional secondary schools to participate in professional development related to culturally responsive teaching; arts integration; science, technology, engineering, arts, and mathematics (STEAM); and the 2019 California Arts Standards (Exhibit 12). One district community day school arts teacher mentioned having less access to district-sponsored professional development opportunities because their school was the only one without "flex days" allowing teachers extra time to pursue professional development. The same teacher described a sense of being disconnected from colleagues, as most K–12 arts teachers work in very different settings from CCS. This teacher explained, "I've only met one other art teacher who has a similar circumstance to me, and that was 2 years ago."

The survey asked about professional development opportunities for certified arts teachers, but case study data pointed to the importance of professional development opportunities for other teachers, teaching artists, and volunteers. A few administrators suggested arts training for CCS teachers was not a priority, saying that teachers needed to focus their professional development hours on other topics. Others were open to providing access to more training if teachers requested it. In general, CCS administrators and classroom teachers lack knowledge about available arts training. One administrator had not heard of any opportunities for arts training around trauma or academic engagement, adding, "I don't know if we're on the right lists." Several teachers said pursuing professional development in the arts had never occurred to

Promising practice: Nonprofit leader mentors new CCS teaching artists

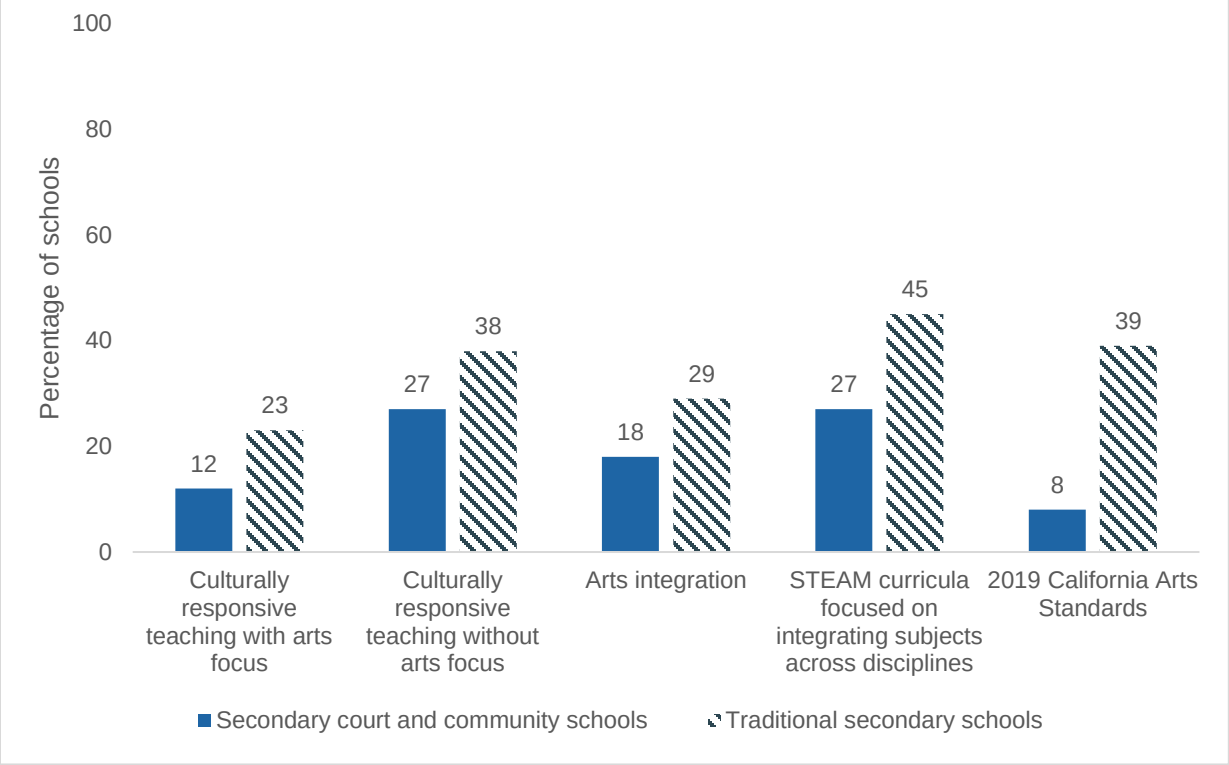
Over the course of 10 years working with CCS sites, one teaching artist turned nonprofit leader realized that there was "a whole lot of room for more artists" but that teaching artists needed CCS-specific training to be successful in these settings. She instituted a scaffolded mentorship model for new teaching artists at the nonprofit. In this model, a potential new teaching artist is initially invited as a guest to a class. A veteran teaching artist supports the new teaching artist to build and scaffold curriculum that is appropriate for the students and in line with safety regulations. Finally, the new teaching artist is able to conduct multiple lessons with the veteran teaching artist in the room to support them before teaching a class on their own.

The purpose of this strategy was to build knowledge and trust between three groups: the new teaching artist, the students, and the school/probation office. The nonprofit leader acknowledged it takes time to build trust with students. Teaching artists need the skills and knowledge to understand their context. Schools also need to trust the teaching artist to maintain safety protocols and deliver quality instruction. The nonprofit leader stressed the importance of getting this relationship right, saying that if a school has a negative experience with a teaching artist it can be "hard to get the arts programming back in".

them. Others were interested in training but had never requested it. Discussing an interest in STEAM, one teacher said, "I can't even say that I've had the courage to ask … to go to a STEAM workshop. I would love to be able to do that."

Arts teachers and arts nonprofit leaders spoke about the benefits more professional development could bring for students. One arts nonprofit leader said teacher training "would be really helpful because a lot of times, I think [teachers] are intimidated by" the prospect of using arts integration to "enliven … learning" if they do not have much arts experience to draw from. A principal suggested that "proper training for teachers" was the primary barrier to providing more arts education for students, particularly because CCS students have such a wide range of needs while their teachers are limited in the kinds of arts experiences they know how to provide.

Exhibit 12. Arts teachers' participation in professional development, by school type



Teaching artists coming into CCS from outside the school also require preparation and training, particularly in engaging youth with special academic and emotional needs. "You need the right individual with the right skill set to be effective with those populations and in those facilities," said one arts nonprofit leader. This same interviewee described a process for mentoring teaching artists new to CCS site: "I can help them organize and scaffold the content, so they can be effective." An arts nonprofit leader working in a different school described a 6-month process for bringing artists into their CCS (see promising practice above).

But other arts nonprofits assign teaching artists to CCS without specific training. For example, a teaching artist that teaches aerosol arts to incarcerated youth had "no training, no idea" how to teach and did not receive training from the arts organization that they worked with. One barrier may be that it is unclear who should be responsible for providing this kind of training. A county administrator with eight artists working in CCS said the county did not provide training, although this county leader said they were "looking forward" to doing so and "willing to learn."

Instruction

The Access section of this report describes the prevalence of sequential, standards-based arts instruction in court and community school (CCS) settings. In this section, we explore how arts instruction is delivered in the CCS settings that offer it and how other instructional priorities create barriers to increasing arts instruction that are unique to CCS settings.

When arts instruction is offered in CCS, it is more likely to be integrated into other core subjects than offered as a stand-alone course.

For the two most common arts disciplines in CCS (media arts and visual arts), instruction is most often integrated into other core subjects as opposed to a stand-alone course. For example, of the CCS that offer media arts, 32% provide media arts instruction in stand-alone courses whereas 66% describe it as integrated into other core subjects (Exhibit 13).

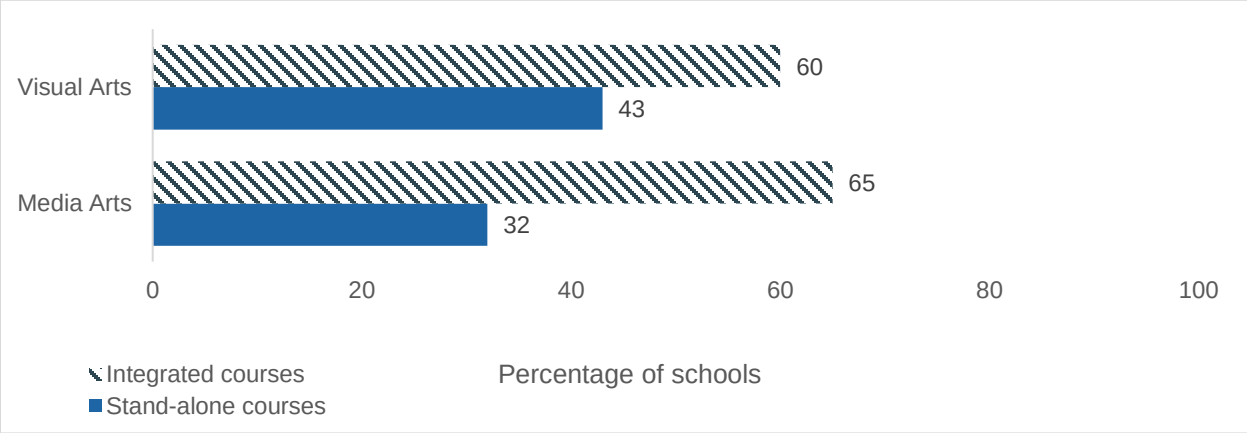
Research studies have shown arts integration projects that teach multiple academic subjects through creative arts activities to be impactful, particularly with youth facing socio-economic barriers and English learners (Catterall et al., 2012; Cunnington et al., 2014; Duma & Silverstein, 2014; Miller & Bogatova, 2019; Robinson, 2013). But projects linked to these studies have generally featured extensive collaboration and planning, along with special training for educators. This is not often the model that CCS teachers, administrators, and teaching artists describe when speaking of "integrated" arts.

With 85% of CCS lacking credentialed arts teachers, some interviewees referred to classroom teachers "integrating" arts as a lesser choice, due to budget or scheduling. One said, "I don't have any [visual and performing arts certified people on campus. So, that's not an area of strength for us. It's my two regular teachers doing more of the integration of arts." Another reported that due to the challenge of scheduling stand-alone arts classes for a small, rapidly changing student population, "arts instruction is integrated into daily lessons across all subject matters."

Stand-alone arts vs. arts integration

There are two common ways of delivering arts instruction in schools, either as stand-alone arts courses, in which students build skills and knowledge in a specific arts discipline, or as arts integrated courses, in which "students engage in a creative process which connects an art form and another subject area" (Kennedy Center, n.d.). Both methods can be standards-based. In California, stand-alone arts courses are expected to pursue learning objectives outlined by the 2019 Arts Standards (California Department of Education, 2019). Arts integration courses, on the other hand, may be aligned with both the arts standards and another subject's standards (College Board, 2012).

Exhibit 13. Instructional delivery methods for media arts and visual arts



Note: Percentages are based on schools providing arts instruction.

Many CCS teachers described introducing arts projects in their classrooms, such as an undersea mural or an illustrated cover for a book of student stories. Others described engaging students in general art-making, such as painting with straws and ink, or drawing and painting together on butcher paper. Although teachers described students responding well to these activities, teachers did not clearly link these projects to other classroom curriculum, making them less examples of "integration" than examples of what one educator referred to as "enhancement."

Teacher interests rather than a strategic focus on arts integration tended to prompt these enhanced learning experiences. For example, a math teacher (who plays ukulele) showed students "how to count a beat, how to split the beat, that beats were fractions and music was its own language, just like math is its own language … when I am able to show the kids how these [music and math] correlate, they understand it better and they are more willing to tackle it." Another teacher had students create a collaborative illustrated periodic table, researching chemical elements to develop their artwork. Still another described creating a "museum of the Industrial Revolution," with students making objects and costumes linked to the period. One school leader explained, "Some teachers are just inclined to be more passionate about music or [other art forms]." No case study teachers reported participating in professional development focused on teaching through the arts.

Teacher collaboration is an important, but often missing, means of supporting arts integration.

At CCS that do have arts teachers, or are able to bring in outside teaching artists, some teachers described arts integration collaborations. One teacher worked with an arts nonprofit to help students interview community elders and create original films around their history curriculum; this same teacher collaborated with a different agency on book-linked visual arts projects. In one particularly robust collaboration, classroom teachers were active partners in

music classes when students wanted to work on songs linked to academic topics (and receive class credit). (Students also had the option to create music on topics of personal importance and were encouraged to find their voice through the creative process.)

In terms of collaborative planning for arts integration, one county community school relied on a structured model, with teachers and artists assigned to project-based learning teams. But this was not the norm. More often, artists and teachers who integrated their lessons made ad hoc or short-term plans. For example, one teaching artist said that occasionally a teacher will ask her to address a theme, such as "female empowerment" while the students are studying women's history. Other teachers, this same artist explained, were not interested in integration at all. Reiterating the importance of individual teachers' interests, a district community day school principal noted, "I think some teachers are really just so focused on their subject area and hitting those topic points … other ones are a little more flexible, creative."

A focus on credit recovery and limited instructional time translates to few arts opportunities for CCS students.

More than two in five (43%) CCS leaders indicated that insufficient instructional time was a barrier to increasing students' access to the arts (compared to 26% of traditional secondary schools). Although this barrier exists in both CCS and traditional school settings, survey responses and case study interviews indicate a crucial way in which these barriers are unique at CCS. CCS staff frequently described the main mission of their schools as credit recovery, meaning their primary goal is to support students toward earning the credits needed to receive a diploma. One survey respondent explained that because students arrive "seriously deficient in credits" and also have "serious attendance problems," CCS staff prioritize "the classes that the students are deficient in." A CCS administrator explained that few students require credit recovery in the arts—in other words, not as many students need an arts class to graduate—so providing arts courses is not a priority. Similar sentiments were heard from other interviewees and interview respondents, despite evidence that arts integration is especially effective for reengaging students who are academically behind (Cunnington et al., 2014).

43% of CCS leaders indicated that insufficient instructional time was a barrier to increasing students access to arts (compared to 26% of traditional secondary schools).

An additional consequence of the focus on credit recovery is that CCS offer fewer electives than traditional secondary schools and, as a result, even if a school offers an arts course and a student is interested in taking it, scheduling limitations may prevent the student from being able to enroll. As an arts teacher at a district community day school explained, "[Our school is not] able to place students where they want to be [because] there are so few electives at our school."

Promising practice: Arts as a core subject in CCS

A county arts coordinator explained, "The biggest challenge I have is having [county community and juvenile court school] principals understand that the arts are core, because they'll say, 'I don't have time for non-core subject matters,' and I'll say, 'Perfect, neither do I. Arts are core. It's a state requirement.'" The arts coordinator went on to describe themselves as a salesperson for the arts as a core academic subject and explained that tailoring the message to administrators based on their goals and their own experience with the arts helps to get them on board. For example, when a reluctant principal says "If my kids don't know how to read or do math, then who cares about the arts?" the arts coordinator will suggest arts integration may be the key to unlocking a student's potential in other subjects.

Resources

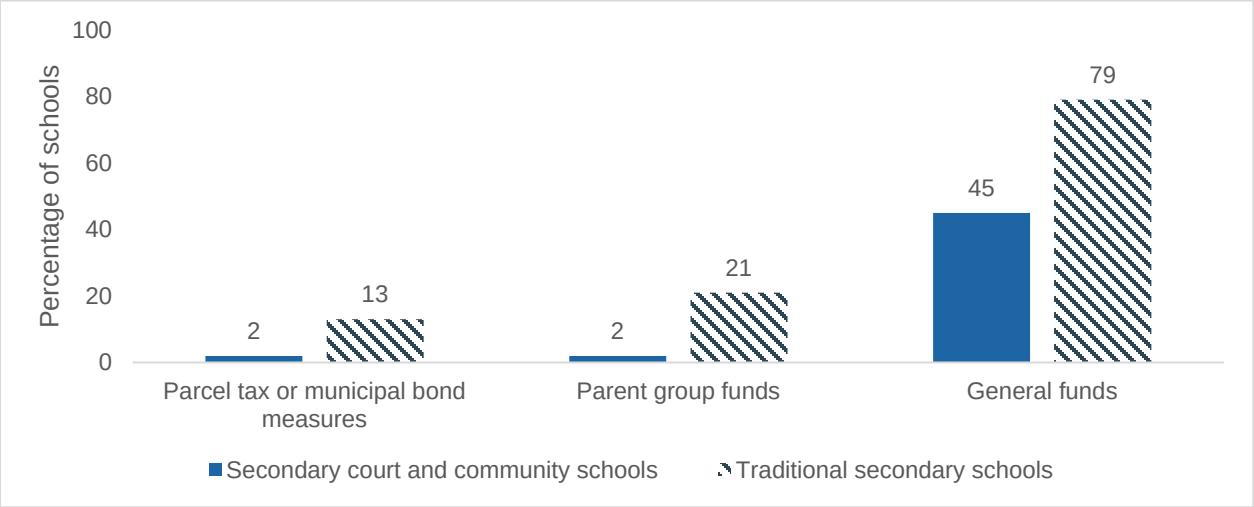
Three in five survey respondents indicated funding was a moderate or serious barrier to increasing access to the arts, and half or more identified facilities as a barrier. In this section, we compare funding patterns and available facilities in court and community schools (CCS) to traditional secondary schools and discuss the barriers that CCS leaders face in accessing the resources necessary to provide arts programming to their students.

Three in five survey respondents indicated funding was a moderate or serious barrier to increasing access to the arts.

CCS are less likely than traditional schools to leverage general funds, parcel taxes, and parent/guardian group funds in support of arts instruction.

General funds, composed largely of state Local Control Funding Formula dollars, are intended to support counties and districts in meeting their educational obligations, including arts instruction. However, only 45% of CCS leaders reported that the general fund is a significant or top source of funding for arts programs—34 percentage points fewer than traditional secondary school leaders (Exhibit 14). CCS leaders were also significantly less likely to leverage parcel taxes or parent/guardian group funds to support arts programs.

Exhibit 14. School reports of "Top" or "Significant" sources of school funding for arts education, by school type



A handful of administrators reported leveraging a variety of funds, including general funds, to support arts programs at CCS. One district community day school principal spent one of the school's five FTE (supported by the general fund) on a certified arts teacher, but this teacher reported not having a budget for art supplies—suggesting that even when general funds are

CTE funding mechanisms are misaligned with CCS infrastructure

As described in *Creativity Challenge: The State of Arts Education in California,* California schools have had increased access to resources to support career-technical education (CTE) in recent years. Many of those resources, however, include rigorous accountability requirements, some of which may preclude CCS from applying for CTE funds. For example, both the California Technical Education Incentive Grant and the federal Perkins program require local education agencies to complete self-assessment tools in which they must evaluate their progress on items such as incorporating student leadership, partnering with postsecondary institutions, providing teacher externships, and tracking postsecondary outcomes such as college enrollment or employment (California Department of Education, 2015, 2020a).

These standards are intended to ensure high-quality CTE programs, but they may also have the effect of diminishing access to CTE programs in particularly small schools with transient populations like CCS. While previous research points to the potential of CTE pathways to work in alternative secondary settings, it also highlights the many challenges that must be overcome (Warner et al., 2020). Those challenges, coupled with rigorous accountability requirements, might have the unintended consequence of systematically excluding some of California's most high-need students from CTE.

leveraged, they are not sufficient for supporting a comprehensive arts program. A county superintendent indicated the general fund is not sufficient for providing arts teachers to CCS. Instead, this county uses the general fund to purchase arts supplies, support artists-in-residence, and provide CCS students with memberships in local arts associations.

Administrators at another county office of education take a different approach. In this county, they leverage Title I funds, a federal grant program for students from low-income households, to support a full-time arts coordinator for the county's juvenile court and county community schools. The coordinator works with teaching artists and partner organizations across the county to provide arts programming to CCS students. These partner organizations reported that finding the money to support their program largely falls to them. Local businesses, philanthropists, and state grants were commonly cited sources of revenue. To illustrate, the arts coordinator reported that 11 of the partner organizations serving county schools applied for the California Arts Council's (n.d.) JUMP StArts grants in the previous year, a program that specifically supports arts for "at-promise" youth in correctional facilities and nine of them were successful in receiving funding. The coordinator went on to say the JUMP StArts program "has really been a game changer in terms of getting arts to incarcerated youth. Now, the challenge is really the community schools."

A reliance on outside funding and on the initiative of volunteers or partner organizations results in inconsistent and inequitable funding and programs. A survey respondent noted, "Occasionally a community group writes a small grant, but the arts programming is very short lived."

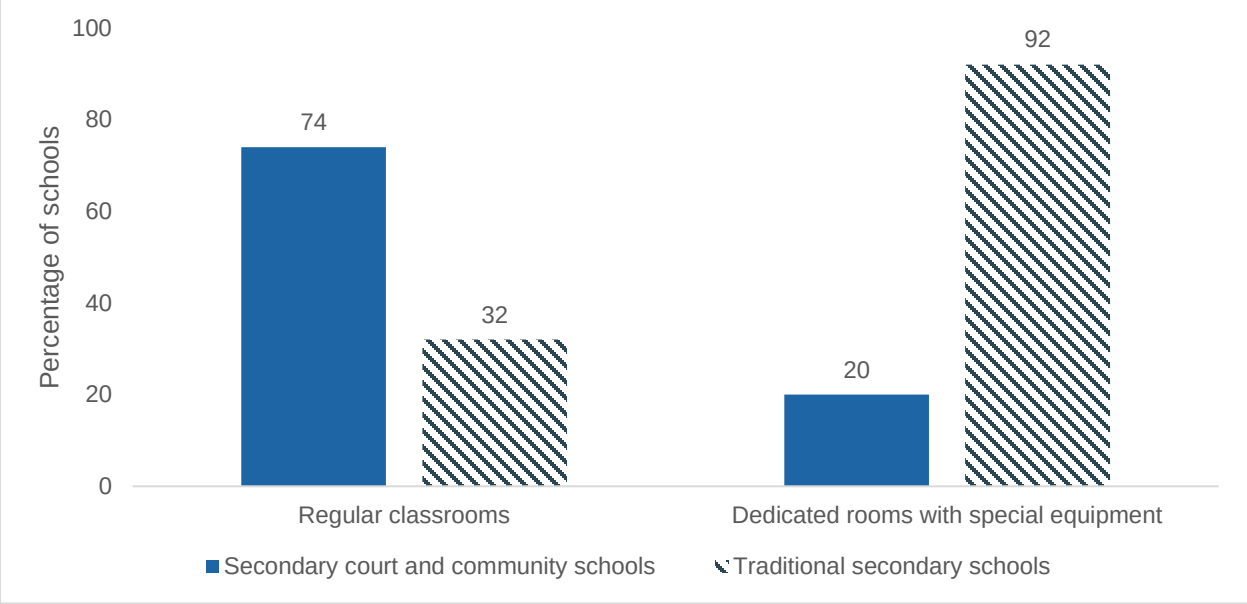
The inadequacy of the general fund and inconsistency of outside funds are exacerbated by declining enrollment that leads to yearly decreases in revenue. A survey respondent explained, "We used to have a full-time art teacher," but because "funding is based on student attendance" and because "the population has decreased over the years … the art teacher was displaced." Funding challenges seem to lead many CCS leaders to dismiss arts programs all together. One

survey respondent warned, "There is NO room for arts education unless it is supplemental and funded outside of our organization," and another explained, "We barely have funding for books … art instruction is not even on the radar."

CCS are less likely than traditional schools to have dedicated rooms for arts instruction.

Among the CCS that offer arts instruction, only 20% have dedicated facilities for that purpose, compared to 92% of traditional secondary schools (Exhibit 15). Therefore, CCS are more likely to rely on regular classrooms when providing arts programs. One district community day school principal hoped to set up a screen-printing studio that would require combining two classrooms into one and installing sinks. The principal reported these plans were on hold until funds became available.

Exhibit 15. Facilities for the arts, by school type



Note: Percentages are based on schools providing arts instruction.

Partnerships

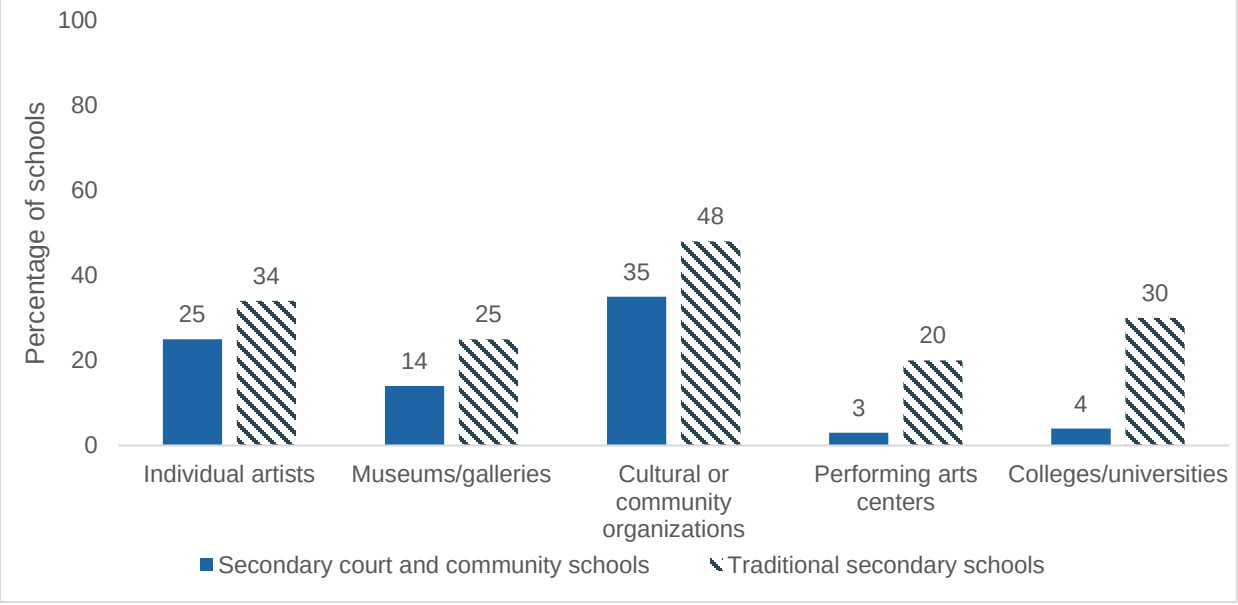
Eighty-six percent (86%) of court and community school (CCS) leaders reported having partnerships with community-based education or social service organizations. Thus, understanding the role these organizations play in supporting arts instruction and the barriers they face is crucial for getting a holistic picture of CCS operations.

86% of CCS leaders reported having partnerships with community-based education or social service organizations.

CCS are less likely than traditional schools to have arts-specific community partnerships, especially with universities and performing arts centers.

Although 30% of traditional secondary schools reported arts partnerships with colleges or universities and 20% with performing arts centers, these same figures for CCS were only 3% and 4%, respectively (Exhibit 16). Performing arts centers often build school partnerships around field trips where students attend performances and may also provide teaching artists. Although field trips would be difficult for a juvenile court school, district community day and county community school students could benefit from them. One CCS educator did mention students attending performances in the community, but, for the most part, this type of group field trip experience was not described as part of CCS arts programs. Additionally, very small alternative schools like CCS may simply not be on large arts institutions' outreach lists.

Exhibit 16. Types of arts partnerships, by school type



While traditional secondary schools report more arts partnerships in every partner category, the gap between traditional secondary and CCS is smaller for cultural or community organizations (48% of traditional schools as compared to 35% of CCS) and individual artists (34% of traditional schools and 25% of CCS). Many community arts agencies explicitly include "underserved youth" in their nonprofit missions, and smaller organizations and individuals may be able to provide flexible (and less expensive) options for small CCS sites, as compared to larger institutions that have established programs for traditional schools.

Where partnerships exist, they play a crucial role in providing arts programming to CCS students.

As described above, 85% of CCS have no certified arts teacher, so where students have access to the arts, it is often via a school partnership with an agency, nonprofit organization, or individual artist. One county administrator explained that only two CCS sites in the county had arts teachers: "The rest of our schools rely on community partnerships, or arts integration, to ensure that there is arts within the schools."

CCS students at any given site typically have very limited arts options; however, viewed collectively, partners bring a creative mix of art forms into CCS sites. Educators described opportunities in varied visual art forms—such as graffiti art, mural-making, origami, and batik-printing—as well as performing arts—such as guitar lessons, beat-making, poetry, improv comedy, music, and video editing and filmmaking. Furthermore, most partners reported raising the funds needed to sponsor the arts programming they provided (as opposed to charging schools for their services).

Partnerships take a range of forms. A few interviewees described robust collaborations with outside agencies sending in multiple artists on a continuing basis. More frequently, interviewees described smaller, individualized contracts or volunteer arrangements. One artist described a project employing a hybrid of paid and unpaid teachers, saying "if somebody wanted to be paid, they were; and a lot of people, such as myself, donated time."

Processes for selecting appropriate partners also vary widely. In one county, educators described extensive support from a dedicated CCS arts coordinator (see promising practice), along with access to an arts nonprofit that acted as a "broker for arts educators," identifying partners experienced in working with CCS students. Staff and artists in this county described building particularly strong partnerships over time, with arts organizations even participating in the Local Control Accountability Plan community engagement process (a required process by which California school districts align their budget with locally established priorities and goals).

But this level of support and coordination was exceptional. Most interviewees reported processes that were more ad hoc than strategic. A few described working with a local arts council that could provide some choice of artists to work with, but others described replying to

an outreach email they happened to receive, or simply accepting offers from artists willing to volunteer. For CCS in sparsely populated areas of the state, options are especially limited as many do not have access to organizations or teaching artists with which to form partnerships, much less a certified arts teacher. A scarcity mindset seemed to drive much decision-making, with many administrators glad to accept free programming.

Promising practice: County administrator plays key role in facilitating community partnerships to support arts programming for county community and juvenile court schools

Principals, arts organizations, and teachers in one county unanimously pointed to a single resource—a CCS-specific county arts coordinator—as critical for creating and sustaining arts partnerships. Although not the only entry point for arts organizations or schools to develop partnerships, this role served as an important node for school staff and arts organizations to connect.

CCS teachers in this county can reach out directly to the CCS county arts coordinator with interest in adding a teaching artist or with an idea for a particular arts project. The CCS county arts coordinator will then work with the school's principal to coordinate and finalize a contract. One principal stated that part of the purpose of the contract and principal involvement is that the administrator needs "to make sure what we are exposing the kids to is a good fit." Multiple members of this arts partner ecosystem mentioned that the coordinator understands their budgets, so they were freed of the burden of allocating or procuring funds. Some schools use additional funding streams that the CCS county arts coordinator does not manage. Partner organizations or teaching artists belong to a pool of organizations that work across the county's CCS sites.

For those interviewees who did describe strong partnerships, lasting relationships stood out as the key to success. "You want to have programs that stay around for a while," said one partner organization, "because when you stick around, you really learn how to communicate the best, you build relationships. The teachers know you, the kids know you, the staff knows you, and that's really important." An arts agency leader described relationships as the central purpose of their program, explaining that they use "art as a platform to be able to earn mentoring relationships … we help them to navigate systems of all sorts. Juvenile justice systems and the educational system. That's the primary mission—that relationship."

Although such strong partnerships were not frequently reported, those that do exist appear to have lasting impact. "What's working really well is those community partnerships," said one CCS county administrator. "That has been growing into just truly the life blood of the program." This same interviewee described how a dedicated arts partner recently helped students in secure custody access arts during the pandemic by immediately starting a series of "how to" art videos using their camera phone. "I have not had to ask my partners to be creative, because that's what we do … There is not a hurdle or an obstacle that we haven't seen before … There is a group of students that need to be reached, and they are going to be reached."

Strong arts partnerships support youth even beyond their CCS experience. One described bringing in artists from a specific community organization over time "so that when [students] do come out, they already feel comfortable to go [to the community arts site] on their own … they can go seamlessly from classroom time to … after-school time … to their site, outside of school." An interviewee noted this same benefit, explaining that students who had worked with community artists from a certain agency in school, "when they are released, they go to the brick

and mortar downtown." Deep relationships can stem from this work over time, with artists becoming important adult mentors. One teaching artist said, "I developed some of the strongest relationships with these young people that have trusted [us] to actually help them navigate probation successfully."

Community Support

The degree to which school leaders recognize arts education as important to various community groups (e.g., administrators, staff, parent/guardians, and students) influences the effort and resources leveraged to increase arts programming. Twenty-seven percent (27%) of court and community school (CCS) leaders reported that "lack of student interest or demand" is a barrier to increasing arts access—a rate that is nearly twice that reported by school leaders in traditional secondary schools. Similarly, 36% of CCS leaders reported "lack of parent or community support" as a barrier—a rate nearly three times that seen in traditional secondary schools (Exhibit A-16). School staff were even more likely to be described as a barrier, with 42% of CCS leaders indicating that "school staff prioritizing other subjects over the arts" inhibits student participation (Exhibit A-17). In this section, we explore the degree to which school leaders' perceptions match those found in our case studies and look at the unique role the probation office plays in facilitating or inhibiting arts access in juvenile court schools.

42% of CCS leaders indicated that "school staff prioritizing other subjects over the arts" inhibits student participation

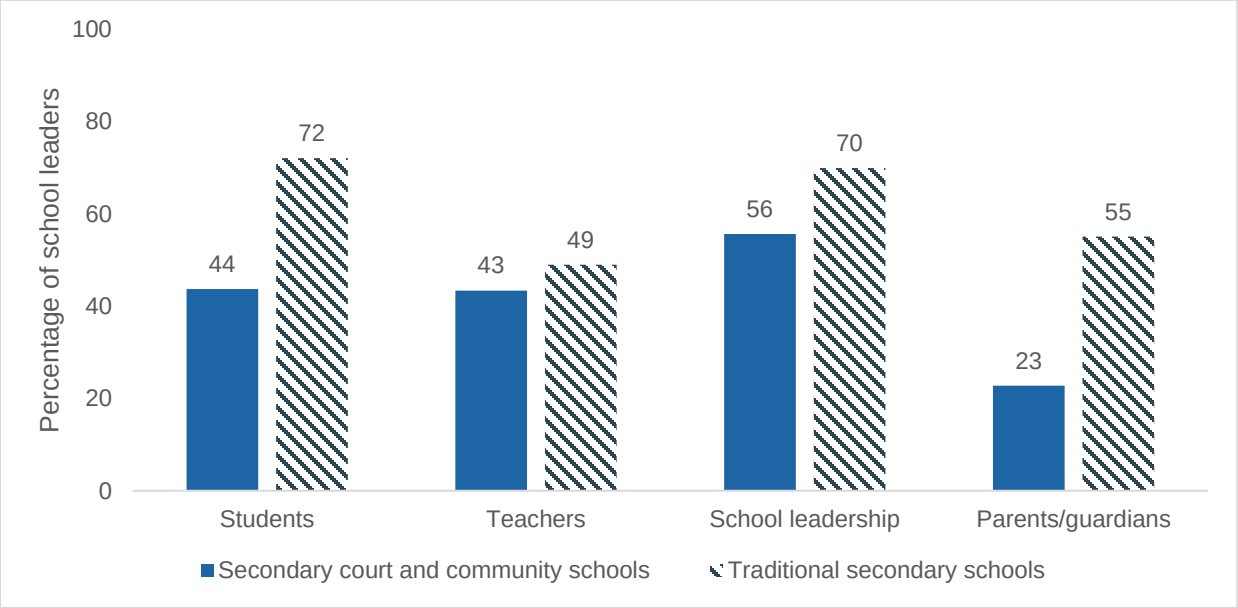
CCS leaders do not perceive arts education as a high priority for teachers, students, and parents/guardians, when compared to traditional school leaders.

Our survey asked school leaders for their impression of the importance of arts education to various community groups on a scale ranging from *not at all important* to *very important*. Although more than half (56%) of CCS leaders indicated arts education was very important to school leadership, less than half described the arts as very important to students and teachers (44% and 43%, respectively), and less than a quarter (23%) described the arts as very important to parents/guardians (Exhibit 17). All four of these statistics are lower than the comparable statistics in traditional secondary schools, suggesting that CCS leaders generally perceive less support for arts education than traditional secondary school leaders do.

Case study data provide a contrast to the survey findings, suggesting that school leaders may not have an accurate perception of how important the arts are to teachers, students, and parents/guardians. For example, when asked if their students would benefit from more arts, nearly every interviewee responded affirmatively, with many adding that the arts were especially important for their students who faced difficult circumstances outside of school or were disengaged from schoolwork. Teachers described the arts as a way to "start that healing process from [students'] trauma," "the only way to keep [students] … engaged and … happy," and something that helps them to "relax and to focus on schoolwork." A teaching artist who works with juvenile court youth explained:

> *Anything that looks like school, they will immediately shut down. With the arts … it looks totally different than what they normally associate with school … they think—they have decided—that they are not smart, that they are [not] good at thinking and problem-solving … So, what art does is that it reframes learning and makes it possible for them to be successful.*

Exhibit 17. School leaders' perception of who considers arts education to be "very important" to various community groups, by school type



Note: The difference in survey responses for "Teachers" is not statistically significant.

When asked what prevented them from incorporating the arts, teachers pointed to a lack of funding or supplies, a need for professional development, and concern that teaching the arts would be looked down upon by administrators. A teacher at a county community school described feeling uncomfortable teaching the arts because of the perception that the state prioritizes tested subjects. In response to a question about what this teacher would need to incorporate more arts, the teacher responded:

> *I think the okay from our state that it's okay to embed expressive arts in our teaching. It's okay if you walk into my classroom and you see chalk paint everywhere. That it's not that my kids are not learning anything, but they are learning just in a more tangible way that they can actually relate to things.*

Case study interviews also indicated that parent/guardian support for the arts was more prevalent than survey responses suggested. Administrators spoke to both the potential of parents/guardians as arts advocates and the potential of arts programs to increase parent/guardian engagement. One county administrator described parents/guardians using the county's Local Control Accountability Plan community engagement process to advocate for more arts for their students (see blue box below). The administrator felt that even though

parents/guardians want to be involved, they frequently feel disenfranchised by the system. A principal of a county community school surfaced a tension with parents/guardians, explaining that many parents/guardians are experiencing their own share of challenges and might have had negative school experiences themselves. This principal has found that arts events are an important way for schools to connect with parents/guardians and for parents/guardians to connect with their students.

Student focus groups revealed a mix of interest and apathy when it came to arts programs. A county community school principal surmised this might be because the programs that were offered were not diverse or robust enough to interest students and went on to say, "Students in our school are hurting, and there may not be a desire to do a lot of things, including art."

But other students expressed interest in more opportunities to engage in the arts and frustration over the lack of options afforded them. An English learner at a district community day school provided insight into the challenges of pursuing the arts:

> *I feel like they should give us the opportunity to be in different classes, because I've always wanted to be in art. My friends say, 'I'm in art, and I'm in this, and I'm in that.' I'm like, 'Oh, that's good. I have an extra English class.' I've always wanted to do art, because I like art, but I can't do anything about it.*

LCAPs provide insight into county- and district-level differences in support for arts

Under the state's Local Control Funding Formula, Local Control Accountability Plans (LCAPs) are submitted annually to county offices of education (for district LCAPs) or the California Department of Education (for county LCAPs) and document how local education agencies (districts and counties) intend to align resources with locally determined goals. A review of all county office of education LCAPs and a sample of 227 district LCAPs reveals a difference in how county and district offices approach funding and planning for arts programs. Nearly three in four (71%) district LCAPs incorporate arts into their budgeted "actions and services," compared to 45% of county LCAPs. Because county offices of education manage both juvenile court and county community schools, this statistic may indicate less support for arts education in CCS.

In theory, the LCAP reflects the priorities of the local community as determined through an annual community engagement process. This process may be more challenging for county offices of education that serve students from historically disenfranchised groups across a larger geographic region and face rapid student turnover. However, one county administrator warned that "a common misconception … about juvenile court and community schools" is "that we don't have involved parents, and that's not the case at all." This county has an administrator who specifically supports the engagement of CCS students' parents and families. As a result, the LCAP community engagement process includes input from a "very involved group of parents" and a slew of nonprofit organizations that collaborate with the county to support CCS students—all of whom consistently advocate for incorporating the arts into the LCAP.

In juvenile court schools, teachers' and teaching artists' access to students, facilities, materials, and equipment depends heavily on support from the probation office.

Administrators, teachers, and teaching artists at juvenile court schools unanimously pointed to good working relationships with the probation office as critical for providing arts programming for incarcerated youth. The probation office, run by a division chief or chief probation officer, is legally responsible for providing for all the needs of incarcerated youth as outlined by the Title 15 Minimum Standards for Juvenile Justice, including educational and recreational services (California Board of State and Community Corrections, 2019). In California, the probation office typically contracts with the local county office of education to provide educational services aligned with the California Education Code. Many probation offices also work with various volunteers and nonprofit organizations to provide the required minimum of 3 hours of recreation each school day and 5 hours of recreation on any non-school day.

Given their status as a required course of study, the arts should be offered as part of the instructional day, but only 65% of juvenile court schools reported offering credited arts programming during the instructional day. Furthermore, programs focused on "arts, creative writing, or self-expression" are listed as one of 18 sample recreational activities that probation offices can offer during recreational time. Seventy percent (70%) of juvenile court schools reported offering non-credited arts programming outside the instructional day.

Because probation offices oversee both instructional and recreational programming, the degree to which teachers and teaching artists can provide arts learning experiences depends on the support of the probation office. A nonprofit director seasoned in working with youth in juvenile institutions shared that building relationships with probation officers was as important as building relationships with students "because we're leaving the youth with the officers." To facilitate a strong connection, this nonprofit had a dedicated staff member whose primary role was "walking the yards and just developing those relationships." A teaching artist working in the same school explained how important it is to make sure "probation staff understand the why behind things," and a teacher recommended looking for ways to incorporate probation officers into the art-making process. Not only does incorporating probation officers create more buy-in for arts programming as they begin to "see the positive benefits," but it also gives "officers … a chance to see young people be transformed." The nonprofit director explained how arts programming can change the way the students are viewed:

> *No longer do they look like the incarcerated, they look like teenagers now. [The probation officer] said that to us: "I'm looking at young people right now, and I'm seeing smiles on their face, and this kid hasn't smiled in a long time. I'm just so happy that this is something that they really want to do."*

Other interviewees with more tenuous relationships with probation officers described the challenges associated with bringing in even the most basic arts materials and equipment. One teacher shared that "our probation partners are very skeptical about letting the kids have their

hands on markers and crayons." On top of managing access to supplies, the probation office can influence access to students. The founder of a nonprofit that provides music programming to students explained, "We find ourselves having to navigate the politics inside in order to work with youth … If you don't have relationships with the officers, they have the authority to say, 'You're not doing this today, there is too much going on.'"

Many interviewees pointed to the role of leadership, specifically the chief probation officer, as critical for determining the culture of a juvenile court school. A teaching artist and nonprofit leader described how providing programming became difficult in a particular juvenile court school after the chief probation officer retired and was replaced by someone less receptive to arts programming:

> *This new chief has … a different perspective, completely does not answer emails, completely does not communicate, completely has changed the nature of the probation department at that facility … and we don't have the same support that we used to have. Probation in those places is so important … When they are on board with you, then all of a sudden, your programming will sing. If you don't have them, then all of a sudden, they take my art supplies away.*

A former chief probation officer provided insight into why probation office staff is judicious about what programming they allow, explaining that juggling "a hundred probation staff" and reporting to "thirteen supervisors" is a "hard job." Bringing in new programs, especially programs that require certain materials or equipment, is essentially "volunteering to take on more." This former officer went on to explain, "The person who is running the facility has to support it and not only has to support it but has to be willing to take risks. The easy answer in institutions is 'no' because 'no' means I don't have to do any work to change anything."

Next Steps

By all measures, access to arts education in court and community schools (CCS) is falling short. This is true when course offerings are examined relative to the California Education Code requirements and when course offerings are compared to traditional public schools. Most importantly, despite the state's promotion of social and emotional learning and efforts to implement trauma-informed and culturally responsive practices in juvenile court schools—and the connection each of these frameworks has to the arts—arts programming is not being used to systematically improve academic and social outcomes for the students with the greatest need.

To build on the state's ongoing efforts to improve services for our most marginalized youth, we suggest the following next steps:

At the state level

- **Revisit state policies that unintentionally limit access to arts resources in CCS.** CCS administrators pointed to the ways in which policies designed for traditional school settings create barriers for CCS staff who want to bring more arts opportunities to their students. For example, one county administrator said that the requirement that nonprofits or volunteers have $1 million in personal liability insurance to teach prevented many smaller nonprofits and volunteers from being able to provide arts services. Another interviewee suggested that the accountability requirements needed to receive and maintain career-technical education (CTE) grants essentially excluded CCS from applying since they would not have the infrastructure to meet the requirements.
- **Expand resources to promote more CBO–CCS partnerships.** The CCS with the most robust arts programs rely heavily on community-based organizations (CBOs) to supplement their limited staff capacity. In turn, many CBOs reported relying on state grants, such as the JUMP StArts grant intended for justice-involved youth, to support their work. However, one county administrator reported that in the last grant cycle, many of their CBO partners that had typically received funding did not, leaving this administrator and CBOs scrambling to fill in a budget deficit. They also added that the JUMP StArts grant program had been successful at increasing arts opportunities in juvenile court schools, but that community schools had not seen the same benefit.

Instructional and probation staff at juvenile court schools

- **Create a cohesive arts education program by promoting collaboration between probation and juvenile court school staff.** The Title 15 Minimum Standards for Juvenile Justice (California Board of State and Community Corrections, 2019)

requirements are well aligned with extracurricular arts programs, but these programs should not come at the expense of standards-based arts learning opportunities during the school day. Ideally, arts instruction during the school day and arts recreation outside of the school day would be aligned to promote the social and academic development of incarcerated youth. This could be accomplished by working with a CBO to provide both arts instruction and recreation, or by collaboration between teachers, probation officers, and CBO partners.

System and school administrators

- **Recognize arts as core academic content.** Not only is offering courses of study in four arts disciplines required by Ed Code, but arts programming has been shown to reengage students who have not succeeded in other academic settings. COE, district, and CCS administrators can demonstrate a commitment to improving arts access for CCS students by allocating general funds to arts programs and including arts-related goals in their Local Control Accountability Plans.
- **Leverage the experience and expertise of community members and CBOs.** It is not surprising that so few CCS are able to offer sequential, standards-based courses of study in all four required arts disciplines, given the small staff and high student turnover at most CCS. CCS can supplement their internal capacity by leaning on CBOs or individual community members to bring in arts programming. In addition to decreasing the burden on CCS staff, this strategy also connects youth to a support network outside the school and harnesses the powerful cultural experiences of the community, which may be more aligned with those of the youth enrolled in CCS than the experiences of CCS staff.
- **Support multiple-subject and non-arts teachers to participate in arts professional learning and integrate arts into their teaching.** CCS administrators reported a lack of staff capacity for implementing arts instruction and a "credit recovery" mindset. In addition to relying on partnerships with external arts organizations, CCS administrators can prioritize building the capacity of teachers to integrate arts into their curriculum across subjects. This strategy might be especially fruitful at reengaging students in CCS settings, considering many of the students have not been engaged by traditional approaches to academic learning in their past.

Community members

- **Advocate for the inclusion of the arts in and out of scheduled instructional time.** Students, parents/guardians, and advocates should voice their expectation that CCS meet the California Education Code requirements for arts instruction and push for increased arts opportunities outside of instructional time as well. Both instructional and recreational arts programs can promote prosocial behaviors, connect youth to a cultural

identity, and provide a lifeline back to the community that supports reintegration. Community members can leverage the Local Control Accountability Plan (LCAP) community engagement process and resources, such as those provided by Create CA, to advocate for increased funding for arts programs aligned with LCAP goals.

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Appendix A. Statistical Support for Survey and Extant Data

The following tables provide supplementary information for the exhibits and report text that are based on survey and extant data. The tables are organized, by section, as the data appear in the text of the report. All survey tables are based on data from secondary schools only. Within the tables based on survey data, the notation SE is used to denote standard error, N_w denotes weighted sample size and N_{uw} denotes unweighted sample size, x^2 denotes a statistic from a chi-square test, t denotes a statistic from a t-test of the difference in means, and df denotes degrees of freedom.

Overview of California's court and community schools

Exhibit A-1. Average number of students attending on a given day/year, by CCS type

		All CCS	District community day	CCS type County community	Juvenile court
Average number of students attending on a given day	#	45	22	87	53
	SE	4.20	2.97	21.92	9.8
	N_w	269	148	69	48
	N_{uw}	158	81	43	32
Average number of students attending in a given year	#	101	34	175	198
	SE	9.52	4.57	38.03	51.11
	N_w	264	146	67	47
	N_{uw}	155	80	42	31

Source: 2020 SRI School Survey.

Note: Youth Authority Facilities are excluded from the statistics by CCS Type but included in All CCS.

Exhibit A-2. Average length of enrollment in secondary schools, by CCS type

		District community day	CCS type County community	Juvenile court
Average length of student enrollment (in months)	Months	21	22	13
	SE	0.72	1.11	1.82
	N_w	122	64	42
	N_{uw}	67	38	27

Source: 2020 SRI School Survey.

Exhibit A-3. Student enrollment in CCS, 2013/14 to 2020/21

Academic year	CCS type		
	District community day	County community	Juvenile court
2013/14	4,770	20,452	7,431
2014/15	4,225	18,292	6,298
2015/16	3,669	17,203	5,659
2016/17	3,577	16,355	4,892
2017/18	3,425	15,356	4,568
2018/19	3,270	14,682	3,967
2019/20	3,300	14,886	3,621
2020/21	2,736	13,894	2,261

Source: California Department of Education (n.d.).

Exhibit A-4. Percentage of CCS partnering with other agencies to educate and support students

		CCS
Probation offices	%	89
	SE	1.83
Social welfare agencies	%	82
	SE	2.30
Juvenile justice system	%	76
	SE	2.50
N_w		226
N_{uw}		134

Source: 2020 SRI School Survey.

Exhibit A-5. Average percentage of students enrolled, among student groups overrepresented in CCS, by school type in 2019/20

		Secondary schools	
		CCS	Traditional
Indigenous	% of student population	4	1
	N (schools)	266	2,618
Black	% of student population	11	5
	N (schools)	266	2,618
Male	% of student population	72	51
	N (schools)	266	2,618
FRPM-eligible*	% of student population	72	59
	N (schools)	216	2,618
Foster youth*	% of student population	7	1
	N (schools)	266	2,618
English learner*	% of student population	17	14
	N (schools)	266	2,618

Note: FRPM = free or reduced-price meals. According to CDE data, 72% of county community and district community day school students are eligible for FRPM. We excluded juvenile court schools from this statistic as families of juvenile court school students do not need to apply for FRPM, making this variable a poor proxy for family income. Furthermore, evidence suggests that the rate at which families apply for FRPM decreases once students enter secondary grades. This effect may be exacerbated in CCS, meaning the statistic reported here likely underestimates the actual percentage of CCS students facing socioeconomic barriers.
Source: Data marked with asterisks (*) was retrieved from CDE 2019/20 census day enrollment records (California Department of Education, n.d.). All other data was retrieved from the California Longitudinal Pupil Achievement Data unduplicated pupil count source file. (California Department of Education, 2020e).

Access

Exhibit A-6. Schools that provided a standards-based, sequential course of study in zero to four of the four required arts disciplines, by school type

		Secondary schools				
		CCS	Traditional	*t*	df	*p*-value
Zero disciplines	%	68	15	10.6	468	<0.01
	SE	2.68	2.01			
One discipline	%	23	18			
	SE	2.42	2.14			
Two disciplines	%	9	23			
	SE	1.58	2.38			
Three disciplines	%	1	29			
	SE	0.51	2.63			
Four disciplines	%	0	15			
	SE	0	2.14			
N_w		224	2,731			
N_{uw}		133	529			

Source: 2020 SRI School Survey.

Exhibit A-7. Schools that provided a standards-based, sequential course of study the arts, by discipline and school type

		Secondary schools				
		CCS	Traditional	t	df	*p*-value
Dance	%	0	23	8.99	571	<0.01
	SE	0	2.61			
	N_w	223	2,475			
	N_{uw}	132	485			
Media Arts	%	15	56	11.84	585	<0.01
	SE	2.00	2.87			
	N_w	224	2,548			
	N_{uw}	133	498			
Music	%	7	77	25.25	589	<0.01
	SE	1.42	2.38			
	N_w	223	2,583			
	N_{uw}	132	503			
Theatre	%	5	51	14.74	583	<0.01
	SE	1.30	2.79			
	N_w	224	2,517			
	N_{uw}	133	496			
Visual Arts	%	31	75	12.21	588	<0.01
	SE	2.64	2.44			
	N_w	224	2,553			
	N_{uw}	133	501			

Source: 2020 SRI School Survey.

Exhibit A-8. CCS offering A–G courses

		CCS
History/social science	%	62
	SE	2.78
English	%	63
	SE	2.76
Math	%	64
	SE	2.75
Laboratory science	%	31
	SE	2.63
Language other than English	%	24
	SE	2.4
Visual and performing arts	%	34
	SE	2.69
College preparatory elective	%	31
	SE	2.64
N_w		226
N_{uw}		134

Source: 2020 SRI School Survey.

Exhibit A-9. CCS offering credited and non-credited arts programming, by CCS type

		CCS type						
		All CCS	District community day	County community	Juvenile court	x^2	df	*p*-value
Offers credited arts programming	%	62	45	81	74	17.63	2	<0.01
	SE	3.10	4.72	4.57	5.59			
	N_w	230	111	62	54			
	N_{uw}	115	50	34	29			
Offers non-credited arts programming	%	51	34	57	81	21.67	2	<0.01
	SE	3.20	4.50	5.80	4.96			
	N_w	230	116	62	50			
	N_{uw}	111	51	32	27			

Source: 2020 SRI School Survey.

Note: Youth Authority Facilities are excluded from the statistics by CCS Type but included in All CCS.

Teachers

Exhibit A-10. Types of arts instructors, by school type

		Secondary schools				
		CCS	Traditional	t	df	*p*-value
Full time or part time certified arts teachers	%	20	84	17.25	511	<0.01
	SE	2.77	2.45			
	N_w	194	2,701			
	N_{uw}	96	463			
Other professionals	%	42	19	5.62	511	<0.01
	SE	3.39	2.59			
	N_w	194	2,701			
	N_{uw}	96	463			
Volunteers	%	18	9	2.96	511	<0.01
	SE	2.59	1.85			
	N_w	194	2,701			
	N_{uw}	96	463			
Regular classroom teachers	%	65	49	3.49	511	<0.01
	SE	3.31	3.09			
	N_w	194	2,701			
	N_{uw}	96	463			

Source: 2020 SRI School Survey.

Note: Percentages are based on schools providing arts instruction.

Exhibit A-11. Arts teachers' participation in professional development, by school type

		Secondary schools				
		CCS	Traditional	t	df	*p*-value
2019 California Arts Standards	%	8	39	8.83	537	<0.01
	SE	1.59	3.09			
	N_w	254	2,684			
	N_{uw}	123	460			
Culturally responsive teaching (with arts focus)	%	12	23	3.38	534	<0.01
	SE	1.91	2.76			
	N_w	252	2,668			
	N_{uw}	122	458			
Culturally responsive teaching (w/o arts focus)	%	27	38	2.63	533	<0.01
	SE	2.68	3.07			
	N_w	252	2,666			
	N_{uw}	122	457			
Arts integration	%	18	29	2.93	533	<0.01
	SE	2.26	3.02			
	N_w	258	2,673			
	N_{uw}	124	454			
STEAM (Science, Technology, Engineering, Arts & Mathematics)	%	27	45	4.27	540	<0.01
	SE	2.64	3.17			
	N_w	256	2,699			
	N_{uw}	124	462			

Source: 2020 SRI School Survey.

Instruction

Exhibit A-12. Instructional delivery methods for media arts and visual arts instruction

		Instructional delivery methods	
		Integrated	Stand-alone
Visual Arts	% of schools	60	43
	SE	3.75	3.78
	N_w	157	
	N_{uw}	77	
Media Arts	% of schools	65	32
	SE	5.03	4.96
	N_w	82	
	N_{uw}	40	

Source: 2020 SRI School Survey.
Note: Percentages are based on schools providing arts instruction.

Resources

Exhibit A-13. School reports of "Top" or "Significant" sources of school funding for arts education, by school type

		Secondary schools		t	df	*p*-value
		CCS	Traditional			
General funds	%	45	79	8.61	527	<0.01
	SE	3.01	2.54			
	N_w	252	2,641			
	N_{uw}	121	453			
Parcel tax or municipal bond measures	%	2	13	4.86	496	<0.01
	SE	0.84	2.05			
	N_w	233	2,538			
	N_{uw}	110	433			
Parent group funds	%	2	21	7.14	512	<0.01
	SE	0.94	2.47			
	N_w	238	2,603			
	N_{uw}	113	446			

Source: 2020 SRI School Survey.

Exhibit A-14. Facilities for the arts, by school type

		Secondary schools		t	df	*p*-value
		CCS	Traditional			
Regular classrooms	%	74	32	10.03	510	<0.01
	SE	3.04	2.93			
Dedicated rooms with special equipment	%	20	92	22.85	510	<0.01
	SE	2.72	1.59			
N_w		192	2,701			
N_{uw}		95	463			

Source: 2020 SRI School Survey.

Note: Percentages are based on schools providing arts instruction.

Partnerships

Exhibit A-15. Types of arts partnerships, by school type

		Secondary schools		t	df	*p*-value
		CCS	Traditional			
Individual artists	%	25	34	2.5	537	0.01
	SE	2.58	2.85			
Cultural or community organizations	%	35	48	3.23	537	<0.01
	SE	2.86	3.13			
Museums/galleries	%	14	25	3.37	537	<0.01
	SE	2.04	2.76			
Colleges/universities	%	4	30	8.37	537	<0.01
	SE	1.05	3.01			
Performing arts centers	%	3	20	6.39	537	<0.01
	SE	0.94	2.62			
N_w		254	2,714			
N_{uw}		123	462			

Source: 2020 SRI School Survey.

Community support

Exhibit A-16. School leaders' perceptions of barriers to increasing access to the arts, by school type

		Secondary schools				
		CCS	Traditional	t	df	*p*-value
Lack of teacher professional develop in the arts	%	55	21	8.55	531	<0.01
	SE	3.06	2.42			
	N_w	244	2,680			
	N_{uw}	119	460			
Lack of certified arts specialists	%	66	26	10.09	533	<0.01
	SE	2.96	2.55			
	N_w	243	2,710			
	N_{uw}	35	463			
Lack of arts expertise among regular classroom teachers	%	71	33	9.59	534	<0.01
	SE	2.8	2.82			
	N_w	244	2,690			
	N_{uw}	119	463			
Lack of student interest or demand	%	27	15	3.41	535	<0.01
	SE	2.75	2.28			
	N_w	246	2,690			
	N_{uw}	120	463			
Lack of parent or community support	%	36	13	6.6	533	<0.01
	SE	2.95	2.03			
	N_w	246	2,690			
	N_{uw}	120	461			

Source: 2020 SRI School Survey.

Exhibit A-17. School leaders' perceptions of barriers to increasing participation in the arts, by school type

		Secondary schools				
		CCS	Traditional	t	df	*p*-value
School staff prioritize other subjects over the arts	%	42	32	2.52	536	0.01
	SE	2.99	2.95			
	N_w	249	2,710			
	N_{uw}	122	463			

Source: 2020 SRI School Survey.

Exhibit A- 18. School leaders' perception of who considers arts education to be "very important" to various community groups, by school type

		Secondary schools		t	df	*p*-value
		CCS	Traditional			
Students	%	44	72	6.8	531	<0.01
	SE	3.10	2.78			
	N_w	234	2,711			
	N_{uw}	116	462			
Parents/guardians	%	23	55	7.79	522	<0.01
	SE	2.75	3.11			
	N_w	219	2,710			
	N_{uw}	108	461			
Teachers	%	43	49	1.25	529	0.21
	SE	3.09	3.19			
	N_w	234	2,707			
	N_{uw}	116	460			
School leadership	%	56	70	3.43	530	<0.01
	SE	3.05	2.85			
	N_w	239	2,691			
	N_{uw}	118	459			

Source: 2020 SRI School Survey.