



**STRATEGIC
NATIONAL ARTS ALUMNI
PROJECT**

2017 ANNUAL REPORT

**Arts Alumni in
Their Communities**





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2017 SNAAP ANNUAL REPORT

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Table of Contents

SNAAP Fast Facts

3

A Broad Portrait of Alumni

Involvement in the Arts

5

Skills and Abilities Acquisition
and Development

6

Career Services and Resources

8

Social Networks

9

Satisfaction with Arts Education
and Institution

10

Spotlight on Recent Graduates

11

Conclusion

13

References

14

2015 & 2016 Participating Institutions

15

SNAAP Fast Facts

Survey

SNAAP is a comprehensive survey administered online to the arts alumni of participating institutions. Completion time for the survey is generally 20 to 30 minutes. Most institutions also selected at least one of two topical modules added to the core questionnaire: (1) Career Skills and Entrepreneurship or (2) Internships. The results described in this report are based on data collected from the 2015 and 2016 core questionnaire and the Career Skills and Entrepreneurship module.

The Arts

SNAAP defines “the arts,” “art,” and “artist” to include a broad range of creative activity, including performance, design, architecture, creative writing, music composition, choreography, film, illustration, and fine art.

Partners

SNAAP has been based at the Indiana University School of Education’s Center for Postsecondary Research since 2008. The Herberger Institute of Art

and Design at Arizona State University leads SNAAP’s national research. The survey is administered in cooperation with the Indiana University Center for Survey Research. Launched with start-up support from the Surdna Foundation and other funders, including the National Endowment for the Arts, SNAAP has been supported primarily by fees from participating institutions since 2013. The Emily Hall Tremain Foundation supports analysis of the Career Skills and Entrepreneurship module. The Surdna Foundation supports strategic planning for SNAAP’s future.

Participating Institutions

SNAAP collects and analyzes data from arts graduates from a wide variety of institutions including comprehensive colleges and universities, liberal arts colleges, and special-focus arts institutions. Since 2008, over 300 institutions have participated in SNAAP. In 2015 and 2016, a total of 84 postsecondary institutions and 6 arts high schools participated. Table 1 summarizes selected institutional characteristics for all 2015 and 2016 participating institutions.

Table 1: SNAAP 2015 and 2016 Institutional Characteristics

CHARACTERISTICS	% OF INSTITUTIONS
Region	
Canada	6%
U.S. Northeast	18%
U.S. West	21%
U.S. Midwest	24%
U.S. South	31%
Sector	
Private	40%
Public	60%
Classification	
Tribal Colleges	1%
Baccalaureate Colleges	4%
Arts High Schools	7%
Master’s Colleges & Universities	19%
Special Focus Four-Year: Art, Music, & Design Schools	31%
Doctoral Universities	38%

Respondents and Response Rates

In 2015 and 2016, over 65,000 arts alumni participated in the SNAAP survey from 84 postsecondary institutions and 6 high schools in North America. The average institutional response rate was 18%. Table 2 provides respondent characteristics for those arts alumni who responded to the survey, and summarizes selected respondent characteristics for all 2015 and 2016 participating institutions, including a small number that were excluded from the analysis in this report due to nonstandard survey administrations.

Audiences

SNAAP provides valuable, actionable data to educators, researchers, philanthropic organizations, and institutional and public policymakers, as well as arts graduates and current or prospective arts students and their families.

Participation Agreement

Participating institutions agree that SNAAP can use data collected through the survey administration in the aggregate for national reporting purposes. Results pertaining to a particular institution and identified as such will never be made public except by mutual agreement between SNAAP and the participating institution.

Institutional Reports

Each participating institution receives a confidential, customized *Institutional Report* that presents and analyzes the responses of its alumni, as well as comparative data from other participating institutions. Schools can elect to compare their data to other institutions on a granular level, including nearly 100 arts majors. The full list of majors can be found in Appendix B of the SNAAP codebook, which can be accessed at bit.ly/SNAAP_Codebook.

Table 2: 2015 & 2016 Selected Respondent Characteristics

CHARACTERISTICS	% OF RESPONDENTS
Gender	
Man	39%
Woman	61%
Another gender identity	<1%
Cohort	
1986 and before	25%
1987–1996	16%
1997–2001	10%
2002–2006	13%
2007–2011	17%
2012–2016	19%
Recent Graduate^a	
Yes	22%
No	78%
First-Generation Student^b	
Yes	33%
No	67%

^a We define “recent alumni” as those individuals who graduated within five years of the date they completed the SNAAP survey for undergraduate and graduate alumni, and within 10 years for high school alumni.

^b First-generation students are those whose parents or guardians have not completed a four-year degree or higher.

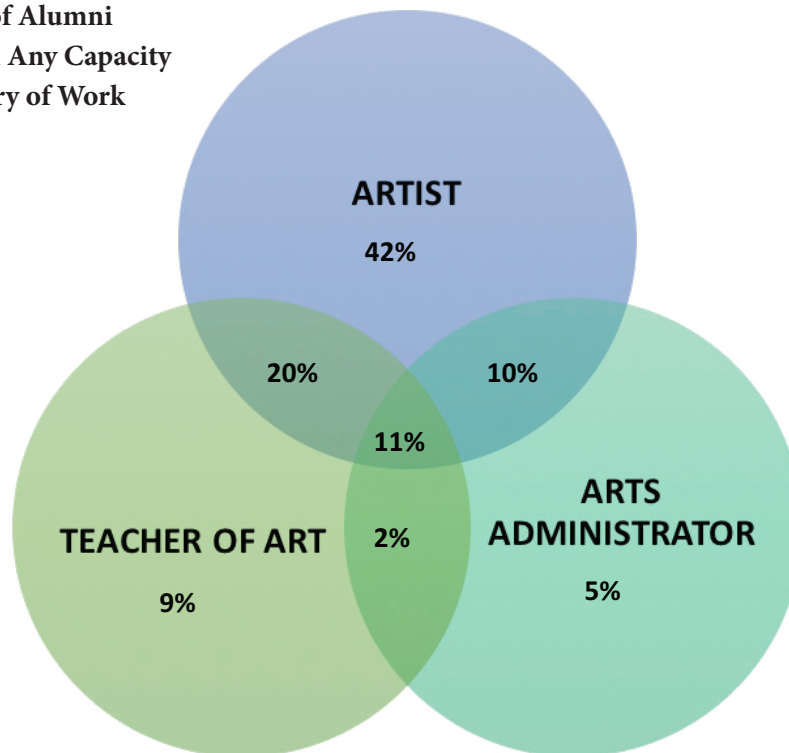
1. A Broad Portrait of Alumni Involvement in the Arts

To be accurate, up-to-date, and reflective of the actual lives of individuals working in the arts, an informed portrait of arts alumni must be broad. Artists work and live in many types of communities, and distinctions between artists and non-artists are more than simply occupational. Past research using SNAAP data shows that while individual artists may have difficulty even discerning whether or not they “count” as artists (Lena & Lindemann, 2014), artists are perceived in their communities as more than just workers—they are also seen as community leaders and representatives of the people (Novak-Leonard & Skaggs, 2017). A growing body of literature points to how individuals build and support arts communities by using entrepreneurial approaches to creating and distributing their art, by teaching and mentoring others in the arts community, and by supporting arts communities through unions and trade organizations (Cornfield, 2015). How, then, may our understanding of arts alumni shift and sharpen with a broader portrait of what it means to be an artist or to be engaged in the local arts community?

Over six in ten (67%) arts alumni surveyed by SNAAP currently work in the arts in some capacity; that is, they are an artist (56%), teach art (28%), and/or administer a business or organization in the arts (19%). Many alumni work in more than one role in the arts. Of the 67% of alumni who work in the arts, 42% are only artists, 9% only teach art, and 5% only manage or administer a business or organization in the arts. The percentage of alumni working in the arts whose work overlaps more than one of these three categories is 43%, higher even than the percentage of alumni who are only artists (42%). Figure 1 displays the overlapping roles of alumni who work in the arts.

In order to broaden our understanding of what counts as engagement in the arts, we consider defining it in more than solely career terms. If we define it to include any who practice or perform art in their own time or who have participated in the arts in another way in the past year, the percentage of alumni engaged in the arts rises from 67% to 98%. By this definition, only 2% of

Figure 1. Percentage of Alumni Currently Working in Any Capacity in the Arts by Category of Work



Note: Percentages may not add up to 100% due to rounding.

Table 1. Alumni Participation in and Support for the Arts in the Past 12 Months

ACTIVITY	PERCENTAGE PARTICIPATING
Volunteered at an arts organization	26%
Served on the board of an arts organization	14%
Volunteered to teach the arts	20%
Donated money to an arts organization or artist	43%
Attended an arts event	84%
Supported the arts in other ways	6%

arts graduates do not work in the arts in some capacity, do not perform or make art in their non-work time, or have not supported the arts in the past 12 months. As noted by Frenette and Tepper (2016), arts alumni contribute both vocationally and avocationally to their arts communities and are strong supporters of arts ecologies in the United States.

We know that artists are more than just workers, so understanding arts community members as more than only those employed in the arts is a more inclusive view that allows for and encourages arts involvement and arts training for broader groups of people. Having arts-trained individuals engaged in the arts across many occupations benefits the arts and society at large. SNAAP data show that of alumni who are in some way involved in the arts, 79% make or perform art in their personal time. Arts participation, measured by whether alumni supported the arts in various ways in the past 12 months, is shown for all alumni in Table 1. A majority of alumni (84%) attended an arts event, including exhibits, concerts, and performances. Arts graduates also donated money to the arts (43%), volunteered at an arts organization (26%), volunteered to teach the arts (20%), and served on the board of various arts organizations (14%). Compared to the general public, arts alumni are much more engaged in their support for the arts. Results from the most recent Survey of Public Participation in the Arts (National Endowment for the Arts, 2013) revealed that among the surveyed adults, 39% had attended a visual arts event or activity in the past year, and 34% had attended a performing arts event or activity. In contrast, a

recent study of volunteering among the general U.S. population indicated that only 4% of people 16 and older volunteered in the “sport, hobby, culture, or arts” sector (Bureau of Statistics, 2015).

2. Skills and Abilities Acquisition and Development

Previous SNAAP Reports and DataBriefs have identified areas where institutions might improve not simply in terms of the percentage of alumni who acquired a skill but, more informatively, in the gap between the percentage of alumni who say certain skills are important to performing their job effectively and the percentage of those who say they acquired or developed that skill at their institution. Using the most recent data available, we found that gaps remain in the skills and abilities that alumni acquired or developed at their institutions and those they needed in their careers. Alumni reported on 16 different categories of skills and abilities, presented in Table 2, in order of the widest to the narrowest gap—i.e., the greatest to the smallest deficit—in skill acquisition or development at their institution in relation to their current job needs.

More than 90% of alumni reported that their institution contributed “Very much” or “Some” to acquiring or developing skills and abilities in broad knowledge and education, improved work based on feedback from others, creative thinking and problem solving, and artistic technique. These same four categories also represent the narrowest skill gaps reported by alumni, along with critical thinking and

Table 2. Skills and Abilities Alumni Acquired or Developed at Their Institution Compared to Those Needed for Their Job

SKILLS AND ABILITIES	Acquired or Developed at Institution ^a	Needed for Job ^b	Percentage of Deficit
Financial and business management skills	23%	81%	-58%
Entrepreneurial skills	28%	71%	-43%
Networking and relationship building	62%	94%	-32%
Technological skills	64%	93%	-29%
Persuasive speaking	64%	91%	27%
Project management skills	68%	94%	-26%
Leadership skills	68%	93%	-25%
Clear writing	72%	90%	-18%
Interpersonal relationships and working collaboratively	79%	97%	-18%
Teaching skills	60%	76%	-16%
Research skills	75%	88%	-13%
Broad knowledge and education	90%	96%	-6%
Critical thinking and analysis of arguments and information	89%	95%	-6%
Creative thinking and problem solving	93%	98%	-5%
Improved work based on feedback from others	92%	95%	-3%
Artistic technique	92%	79%	+13%

^a Percentages represent combined results for response options “Very much” and “Some”; other response options for these items are “Very little” and “Not at all.”

^b Percentages represent combined results for response options “Very important” and “Somewhat important”; other response options for these items include “Only a little important” and “Not at all important.”

analysis of arguments and information—and include a gap with a positive differential in developing artistic technique, suggesting that a higher percentage of alumni develop their artistic technique than those who ultimately need it to be effective in their job. This is further evidence that the value of a broad-based education extends to the workplace and that curriculum should focus on more than just technical proficiency.

The five widest gaps—where a substantially higher percentage of alumni indicated needing a skill or ability than indicated they acquired or developed it at their institution—point to areas where institutions might be able to better serve alumni as well as current students. In line with findings from the SNAAP Special Report on career skills and entrepreneurship (Skaggs, Frenette, Gaskill, & Miller, 2017), the alumni’s two widest gaps, or largest deficits, were in business and financial skills

(-58%) and entrepreneurial skills (-43%), and the third widest gap was in networking and relationship building (-32%). The gap in technological skills (-29%) was somewhat narrower but still represents a potential area of improvement for institutions to consider when developing curriculum standards and allocating resources to other programming.

Men and women, as well as Asian, Black/African American, Hispanic/Latino, and White graduates, all had the same top three skill gap categories: business and financial skills, entrepreneurial skills, and networking and relationship building. The skill gap in technological skills was 7% wider for women (-32%) compared to men (-25%), but in most categories of skills and abilities, the gender differences were much less. Some differences by race/ethnicity appeared in the ranking of skill gaps after the top three categories. Among Asian and Hispanic/Latino alumni, the fourth

widest skill gap was in leadership skills. In contrast, for both Black/African American and White alumni, the fourth widest gap was in technological skills. Differences between groups are not large, but they may indicate areas where administrators and professors can focus their efforts, particularly since the needs for business, entrepreneurial, and networking skills present the widest gaps for all groups.

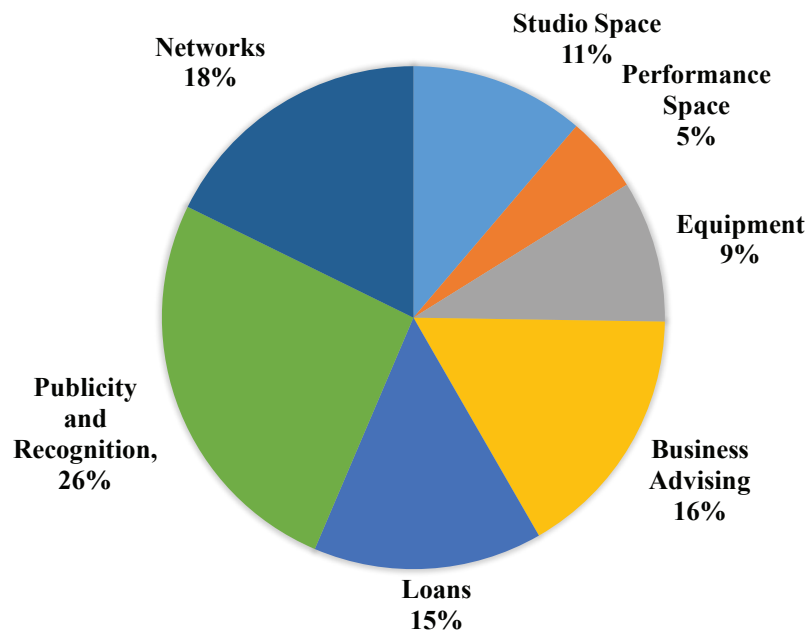
3. Career Services and Resources

The SNAAP survey asks alumni about their interactions and levels of engagement with career services departments or offices at their institutions in a number of ways throughout the questionnaire and in the supplemental Career Skills and Entrepreneurship Module. About half of alumni “Strongly” or “Somewhat” agreed that their institution integrated all aspects of career development (51%), that it exposed them to a broad view of career options both in and outside the arts (50%), and that they took full advantage of career services while at their institution (45%). Likewise, about half of alumni (48%) were “Very” or “Somewhat” satisfied with the experience they had with advising about career or further education at their institution. Only 15% of alumni reported using career services at their institution since graduating.

Career services departments or offices are frequently a source for information on resources that students and alumni need for their professional success. As detailed in Figure 2, current alumni-artists ranked in descending order of importance the resources they needed but lacked for their careers: publicity and recognition of their work (26%), professional networks (18%), business advising (16%), loans or investment capital (15%), studio space (11%), equipment (9%), and performance space (5%). Some of these needs are outside the scope of what an institution might reasonably be able to provide for its graduates. However, one area in particular—building and maintaining professional networks—provides a natural avenue for career services and other institutional offices like alumni relations departments to assist graduates while also strengthening alumni connections to the institution.

We know that arts graduates’ personal demographic characteristics are frequently linked to their outcomes, experiences, and needs. When it comes to the resources that alumni need for career advancement, Asian, Hispanic/Latino, and White artists all ranked their needs in the same order, with publicity and recognition as their most common need. However, Black/African

Figure 2. Current Alumni-Artist Rankings of the Importance of Resources for Career Advancement Needed but Lacking



American artists said that access to loans was the most needed resource lacking in their careers. Graduates of all racial/ethnic groups ranked professional networks as their second most needed resource. Men and women's rankings were almost identical; they both ranked (1) publicity and (2) networks in the same order, but men ranked loans as their third most needed resource, while women placed business advising in the number three slot.

Many colleges and universities are located in rich cultural contexts, often in towns, cities, or regions with strong arts organizations. The results of this SNAAP research has inherent value to arts organizations looking to engage arts alumni after graduation and can give insights into how arts organizations might meet the needs of arts alumni as they transition into their careers. Publicity, networks, business advising, and studio space show themselves as four potential areas where arts organizations may be able to provide resources or direct artists toward these resources. What is more, these results indicate areas where arts organizations might partner with local colleges and universities to provide students and/or arts alumni with information about how they might access these kinds of resources as young professionals. Together, this would serve the missions of both arts organizations and educational institutions as they seek to cultivate strong arts communities.

4. Social Networks

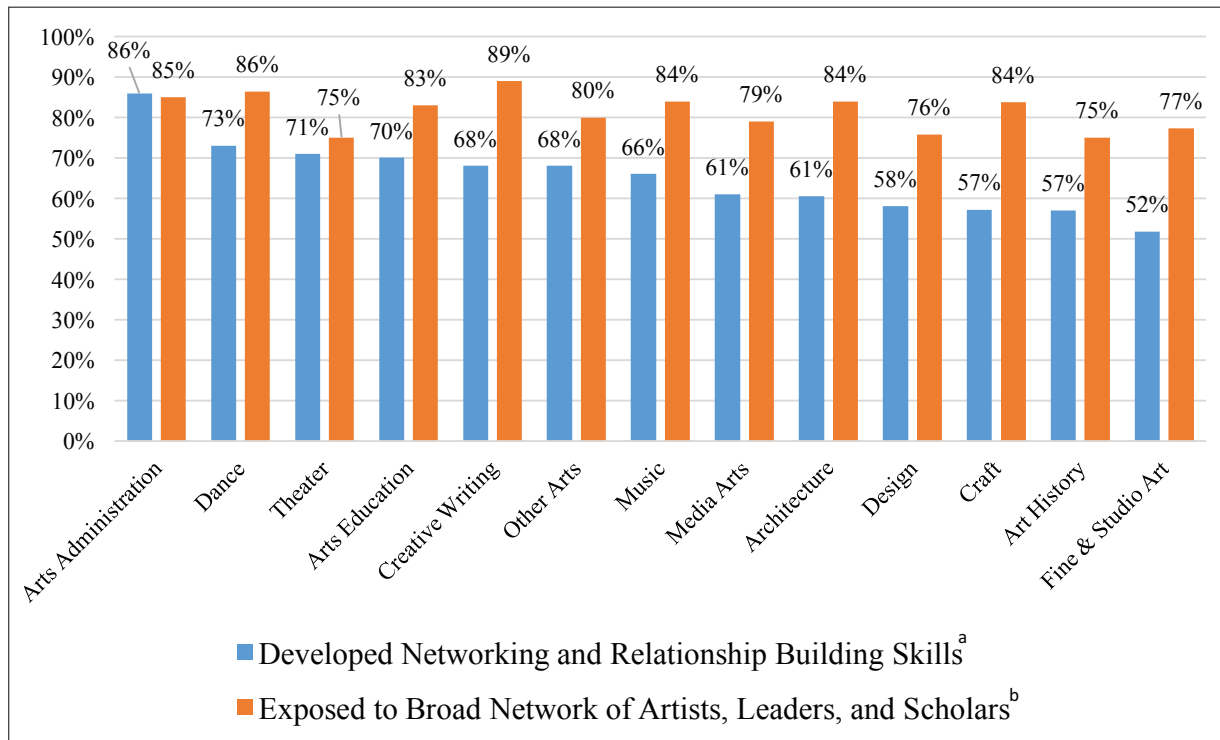
As identified above, professional social networks are an important career resource for artists, but all alumni stressed the importance of networking and social networks to their careers. Whereas 94% of alumni said that networking and relationship building was “Very” or “Somewhat” important to performing their job effectively, only 62% acquired or developed this skill at their institution. Social networking and the value of strong social ties for individuals' careers is well established and is especially important for arts alumni. Social networks are critical for artists' professional upward mobility (Menger, 1999), even to the point that workers in cultural industries might rely primarily on social networks for work opportunities (Hesmondhalgh & Baker, 2010).

Forthcoming research using SNAAP data indicates that the career skills and social networks alumni acquire while in school are stronger predictors than academic skills when it comes to finding employment quickly after graduation (Martin & Frenette, in press). It is important for institutions to help students acquire networking skills and to provide opportunities for students, alumni, and the broader arts community to build relationships. Yet, disappointingly, only 51% of alumni were “Very” or “Somewhat” satisfied with the opportunity to network with alumni and others on campus.

One way institutions can encourage networking and relationship building skills is through curricular and co-curricular programming that exposes students to artists, leaders, and scholars who help them see new opportunities. When asked, 77% of alumni from traditional colleges and universities and 83% of alumni from institutions with a special focus on arts, music, or design “Strongly” or “Somewhat” agreed that they were exposed to a broad network of individuals through guest lectures, workshops, or special events. Figure 3 shows the degree to which alumni developed networking skills and the percentage of alumni who agreed they were exposed to experts through curricular or co-curricular programming. Arts administration majors were the most likely to have developed networking and relationship building skills (86%), followed by dance majors (73%) and theater majors (71%). Creative writing (89%), dance (86%), and arts administration (85%) majors were those most likely to have been exposed to a broad network of experts in their area, with music, architecture, and craft majors all at 84%, the next most likely to have experienced guest lectures, workshops, or special events with a broad network of experts in their areas.

Since many alumni have already identified that their institution exposed them to a broad network of arts community leaders, potential opportunities exist for institutions to be more intentional and explicit about network building as a career skill. Enhancing programming while these guest leaders and speakers are on campus could help students more clearly see the process of and value in meeting and talking with others in their field. Furthermore, with evidence in SNAAP data of some differences for gender and race/ethnicity regarding

Figure 3. Differences by Major in Development of Networking Skills and Exposure to a Broad Network of Artists, Leaders, and Scholars



^a Percentages represent combined results for response options “Very much” and “Some”; other response options for these items are “Very little” and “Not at all.”

^b Percentages represent combined results for response options “Strongly agree” and “Somewhat agree”; other response options for these items are “Somewhat disagree” and “Strongly disagree.”

the role of career skills in finding employment (Martin & Frenette, in press), it is important to focus on access to these types of programs and services for *all* students.

5. Satisfaction with Arts Education and Institution

Consistent with findings from past SNAAP reports, arts alumni are, on the whole, quite satisfied when thinking back on their experience at their institution. In fact, 91% of alumni rate their experience as “Excellent” or “Good,” and 86% would recommend their institution to someone like themselves. However, while alumni think of their experience positively and would recommend it to potential new students, only 61% of alumni feel “Very much” or “Some” of a connection to their institution.

There were some gaps in satisfaction between groups of alumni on the basis of personal characteristics. Women

and men are equally satisfied with their experience at their institution (92%), but satisfaction with one’s experience varied somewhat by race/ethnicity (93% for White, 87% for Black/African American, 88% for Hispanic/Latino, and 90% for Asian alumni).

Alumni who have higher incomes are more satisfied with their experience at their institution than those with lower incomes. On the low end, 88% of alumni who make \$20,000 or less rated the experience at their institution as “Excellent” or “Good,” while 94% of those who make over \$60,000 felt their experience was “Excellent” or “Good.” There was only slight variation in satisfaction by school type, as 92% of traditional doctoral, master’s, and baccalaureate institution alumni and 89% of alumni from schools with a special focus on music, art, or design had an experience at their institution that they rated “Excellent” or “Good.”

Table 3. Rating of Overall Institutional Experience and Feelings of Connection to Institution by Student Loan Impact

IMPACT OF STUDENT LOANS	Had “Excellent” or “Good” Experience	Feels “Very Much” or “Some” Connected
Did not take student loans	94%	65%
Student loans had no impact on career or educational decisions	94%	63%
Student loans had some impact on career or educational decisions	92%	63%
Student loans had a major impact on career or educational decisions	83%	51%

Two other financial measures—whether alumni took out student loans to fund their education and to what degree student debt impacted their career and educational choices—were substantially linked to both satisfaction and feelings of connection with one’s institution. As shown in Table 3, alumni whose student loans had only some or no impact on their career or educational decisions had similar levels of positive institutional experiences and feelings of connection to their institution, while alumni whose student debt had a major impact on their decisions rated their overall institutional experience lower and felt less connected to their institution.

6. Spotlight on Recent Graduates

In what ways have the experiences and outcomes of an arts education changed for recent graduates in comparison with alumni who graduated longer ago? We define recent graduates as postsecondary alumni who graduated in the last five years, and arts high school alumni who graduated in the last ten years.

As represented in Table 4, compared to older alumni who responded to the survey, recent graduates are less likely to be White or male. This finding mirrors trends in higher education more broadly, as more women than men attend and graduate from college and as racial/ethnic minorities make gains in proportional representation on college and university campuses (Fry, 2017). Compared with 15% of non-recent graduates, more than one third of recent alumni said the student debt they acquired while at their institution had a major impact on their career and educational choices. This considerable increase in the proportion of alumni whose career choices have been substantially impacted by student debt is concerning and may negatively impact arts alumni and their ability to participate in their arts communities, both through working in the arts and in having the time and financial ability to participate in the arts. We also see similar rates of involvement in the arts either through paid work, in a personal artistic practice, or through participating in or supporting the arts. While these findings show increasing participation in arts education by women and racial/ethnic minorities, recent graduates may face challenges from student debt.

Table 4. Characteristics of Recent and Non-Recent Alumni

CHARACTERISTICS	Non-Recent Alumni	Recent Alumni
Male	41%	31%
White	85%	72%
Student debt had major impact on career choices	15%	34%
Involved in the arts community	97%	98%

Creativity-building aspects of coursework are one area where recent graduates show large differences from past cohorts of arts alumni. More recent alumni (92%) than older alumni (86%) report coursework having “Very much” or “Some” emphasis on generating new ideas or brainstorming, evaluating multiple approaches to a problem (89% vs. 84%), and inventing new methods to arrive at unconventional solutions (83% vs. 76%).

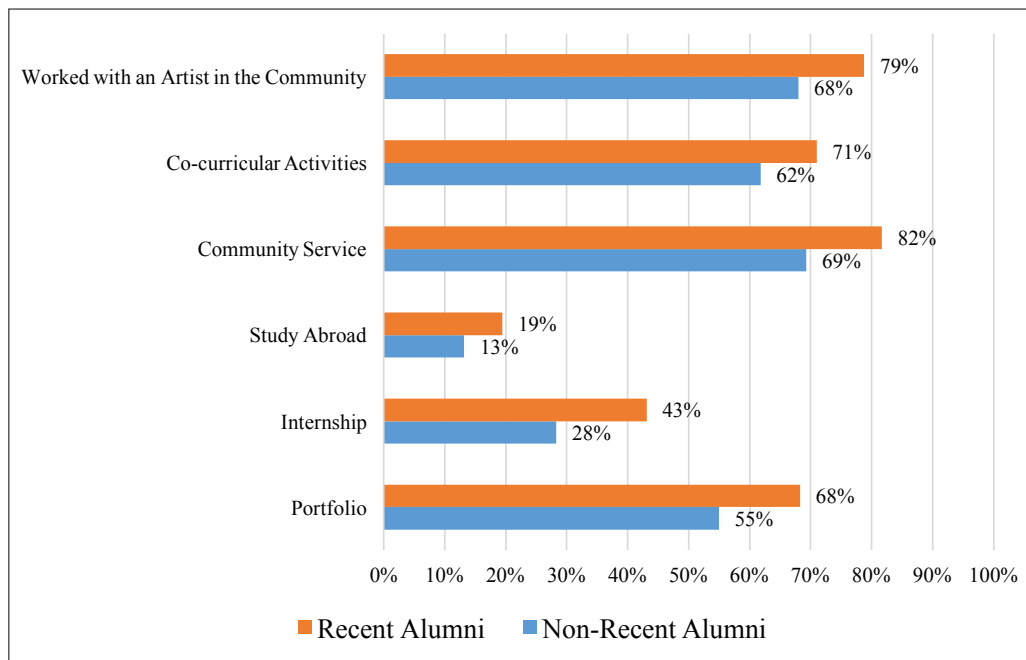
Recent alumni (83%) are also more likely than older alumni (79%) to “Strongly” or “Somewhat” agree that their institutions exposed them to a broad network of artists, leaders, and scholars through special programming; that it integrated all aspects of career development into their education (53% vs. 50%); that it exposed them to a broad view of career options both in and outside the arts (54% vs. 48%); and that they took full advantage of career services (55% vs. 43%).

Despite these improvements in recent alumni perceptions of educational experiences, both recent graduates and older alumni are similar in confidence levels regarding their abilities to be resilient, to adapt,

to recognize opportunities to advance their ideas and career, and to financially manage their career. In only one area—confidence in the ability to recognize opportunities—do recent graduates (86%) feel more confident than non-recent graduates (82%).

Recent alumni report more career programming and entrepreneurially focused coursework, compared to alumni from past cohorts. Recent graduates are also more likely to acquire or develop many skills while at their institution, as highlighted in previous SNAAP research (Frenette & Tepper, 2016; Skaggs et al., 2017). In only one skill area—artistic technique—do older alumni (92%) report higher rates of skill acquisition than do recent alumni (89%). Recent alumni report higher levels of skill acquisition in all other surveyed areas, with their greatest levels above older graduates in project management skills (79% vs. 66%), entrepreneurial skills (36% vs. 26%), and leadership skills (75% vs. 66%). These trends among recent alumni present an even larger distance between levels of skill acquisition and development compared to past SNAAP findings (e.g., Lena, Gaskill, Houghton, Lambert, Miller, & Tepper, 2014), providing additional evidence

Figure 4. Alumni Participation^a in Co-curricular Programming and High-Impact Practices



^aFor the items “Worked with an Artist in the Community,” “Co-curricular Activities,” and “Community Service,” combined results are for response options “Often” and “Sometimes”; other response options for these items are “Rarely” and “Never.” For the items “Study Abroad,” “Internship,” and “Portfolio,” results are for response option “Yes”; other response option for these items is “No.”

that alumni of more recent cohorts are increasingly acquiring and developing these key career skills.

Co-curricular activities and high-impact practices can be an important piece of education, training, and professionalization for college and university students (Kuh, 2008), and recent graduates participated at higher rates than non-recent graduates in all types of these activities, as detailed in Figure 4. In line with increasing expectations and opportunities for college and university students to participate in an internship before graduating, 15% more recent graduates had an internship and 11% more worked on a project with an artist in their community. Thirteen percent (13%) more recent graduates completed a portfolio as a record of their work. Recent graduates were also more likely to study abroad (a +6% increase over non-recent graduates), participate in co-curricular activities (+9%), and work on a project serving the community (+12%). Taken together, these figures suggest that arts institutions are increasingly providing opportunities and encouraging students to participate in high-impact practices and other programming and experiences outside of the classroom.

7. Conclusion

The combined results from SNAAP 2015 and 2016 continue to provide evidence of the breadth of value that comes with an arts education. Alumni report positive overall institutional experiences, and they are generally confident in their abilities in their careers. Yet, while arts institutions have helped their alumni acquire and develop many broad-based competencies for success in their work, deficits remain in some categories of skills and abilities. Institutions should strengthen efforts to close the widest of these gaps, namely, in financial and business skills, entrepreneurial skills, and networking and relationship building.

Almost all arts graduates are engaged in the arts, our surveys have shown. Even alumni not currently employed as artists make or perform art, give money to the arts, volunteer to teach the arts, and support their arts community in other ways. Involvement in high-impact practices is increasingly the norm in higher

education, and an increasing percentage of recent alumni participated while in school in co-curricular programming and activities, including working with artists in their community. Programming that invites students to enter communities beyond their institution allows them to collaborate with local artists, serve community needs, intern with local businesses or organizations, and build connections—each of which encourages students to apply the skills they are developing in the classroom to real-world experiences.

Alumni indicate there are resources they need for their careers that they cannot access. Institutions might consider ways to address these needs for current students as well as for alumni, especially when it comes to building and maintaining professional social networks.

Student loans are another area of concern for some alumni. Alumni who graduated in the past five years, compared to older alumni, reported twice the rate of major impact from student debt load on their career or educational decisions, and these alumni reported lower satisfaction with their experience in school and less connection to their institution. Student loans should be a tool for accessing and enhancing education—without limiting career and educational options.

Arts institutions play a vital role in promoting arts engagement both in and outside the classroom and can promote the value of arts engagement even for students who may not go on to be professional artists. This report indicates that recent alumni, despite new as well as ongoing challenges, are just as involved in their arts communities as are arts graduates from less recent cohorts. Arts organizations should meet arts alumni where they are—that is, they should match graduates' reported needs and interests with the information, social networks, and resources arts organizations already have. This report can help highlight natural areas of alignment between alumni needs and arts organizations' services and resources. For example, social networks of local artists, resources for business advice, and publicity through local networks already exist in many communities. Community arts organizations together with colleges and universities

should not only create connections between artists and current students, but also help arts alumni transition from students into engaged supporters of the arts in their communities.

Continued assessment and reflection on these indicators is necessary for institutions and the scholars, administrators, and artists who support student and alumni development. Policymakers and community

arts leaders should also take note of these findings, as their collaboration with arts institutions and support for arts alumni can help forge new connections that will be beneficial both to arts training institutions and to communities. Institutions that thoughtfully address the areas of concern identified by alumni will be well poised to contribute to the development and training of future artists and others engaged in the arts in their communities.

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2015 & 2016 Participating Institutions



STRATEGIC
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United States

Alabama

University of Montevallo*

Arizona

Arizona State University, Tempe

California

Art Center College of Design, Pasadena

California College of the Arts, Oakland

California Institute of the Arts, Valencia

San Diego State University

San Francisco Art Institute

UCLA School of Theater, Film and Television,
Los Angeles

Colorado

Colorado State University

Metropolitan State University of Denver*

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Ringling College of Art and Design, Sarasota*

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University of Iowa, Iowa City

Louisiana

Louisiana State University, Baton Rouge

Maine

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New Mexico

Institute of American Indian Arts, Santa Fe

University of New Mexico, Albuquerque

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Performing Arts

Western Carolina University, Cullowhee

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Columbus College of Art & Design
Kent State University
University of Toledo

Oregon

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Pacific Northwest College of Art, Portland

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University of Wisconsin-Stevens Point

Canada

Alberta

Alberta College of Art and Design, Calgary^{*}

British Columbia

Emily Carr University of Art and Design, Vancouver
University of Victoria

Nova Scotia

Nova Scotia College of Art and Design, Halifax

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** Undergraduate respondents only*

† Arts high school

‡ Has arts high school and postsecondary programs

§ Institution excluded from analysis (including comparison groups) due to non-standard survey administration

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Mission

The Strategic National Arts Alumni Project (SNAAP) investigates the educational experiences and career paths of arts graduates nationally.

SNAAP provides the findings to educators, policymakers, and philanthropic organizations to improve arts training, inform cultural policy, and support artists.





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