casebook

INTERVIEWS
FROM THE FIELD

snaap

STRATEGIC
NATIONAL
ARTS ALUMNI
PROJECT

*Tracking the
lives & careers of
arts graduates*

O'NEILL
SCHOOL OF PUBLIC AND
ENVIRONMENTAL AFFAIRS
Center for Cultural Affairs

INDIANA UNIVERSITY SCHOOL OF EDUCATION
CENTER FOR POSTSECONDARY RESEARCH

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•Executive Summary

Since 2008, SNAAP, the Strategic National Arts Alumni Project, has collected and analyzed data from over 200,000 arts graduates from across North America. SNAAP data help change the national conversation on the value of an arts degree. Over 300 colleges and universities have participated in the study and SNAAP data have been used for assessment, curriculum reform, recruitment, benchmarking, alumni engagement, advocacy, and more. (See "SNAAP by the Numbers" on page 4.)

SNAAP asked the IU Center for Cultural Affairs (CCA) for help in collecting examples of how colleges and universities have used SNAAP data for positive change. The CCA reached out to SNAAP data users from across a range of schools and programs – large and small, public and private, performing and visual arts, etc. Over the summer of 2021, dozens of administrators and staff sat down with us, virtually, to describe how they use SNAAP data to improve their programs. These lengthy interviews captured a variety of ways that SNAAP data help advance institutional development, including (i) identifying opportunities to improve upon existing programs and curricula, (ii) strengthening student recruitment and retention efforts, (iii) enhancing alumni relations, (iv) supporting grantwriting and fundraising, and (v) advocacy on campus and beyond.
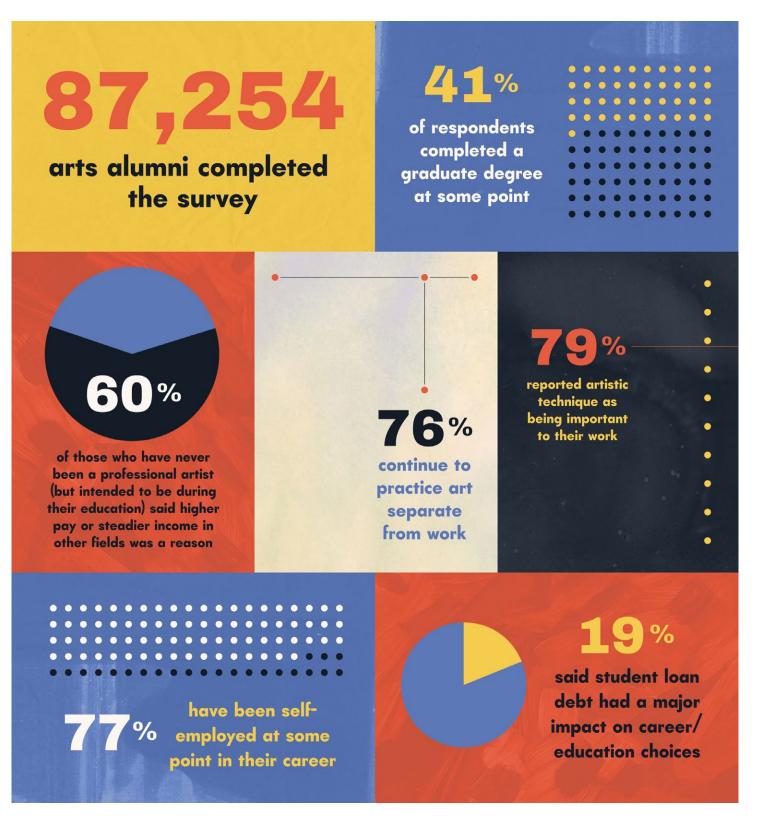
THIS COMPILATION OF DIRECT QUOTES FROM ADMINISTRATORS ILLUSTRATES HOW THEY USE SNAAP DATA AND THE VALUE THEY PROVIDE.

Each of these conversations contributed a case to this collection – a casebook – of examples where administrators, staff, and faculty have used SNAAP data to help their institutions and programs. In some cases, the best value came from using their own institutional SNAAP data. For other cases, using and comparing to aggregate (national) SNAAP data proved pivotal. After interviewing representatives from schools that have utilized the SNAAP data, we have found that the main applications of the data include revamping recruiting efforts, implementing new and relevant curriculum, and formulating proposals that resulted in funding for programs.

You will find in this casebook examples of those main topics as well as descriptions of alumni engagement, use of the data itself in the classroom, and general identifications of patterns from the survey results spurring new and innovative conversations in art schools around the country. The previous cycles of SNAAP at Indiana University featured info on alumni's business and financial skills preparation, and the cases collected here reflect how vital SNAAP data were to informing new entrepreneurship initiatives around the country. The next cycle of SNAAP in 2022 promises to shed even more vital information, especially on topics related to the pandemic, diversity, equity, inclusion, and belonging. If the examples detailed in this casebook are any indication, the future of SNAAP and the information it gathers is very bright.
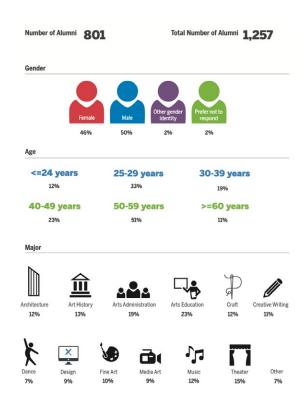
Casebook compiled and created by Douglas Noonan and Ted Field, Indiana University Center for Cultural Affairs, December 2021
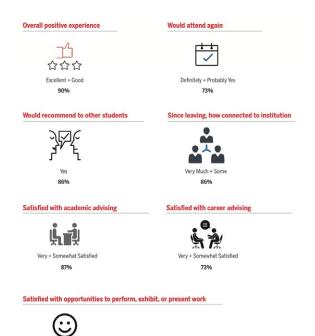
·SNAAP by the Numbers

87,254 arts alumni completed the survey

41% of respondents completed a graduate degree at some point

60% of those who have never been a professional artist (but intended to be during their education) said higher pay or steadier income in other fields was a reason

76% continue to practice art separate from work

79% reported artistic technique as being important to their work

77% have been self-employed at some point in their career

19% said student loan debt had a major impact on career/ education choices

This is an example of a partial data visualization report supplied by SNAAP to participating institutions with their institutional data in 2015, 2016, and 2017. For more information please refer to the full Aggregate Frequency Report.

Sample SNAAP Graphs

Number of Alumni **801**   Total Number of Alumni **1,257**

Gender

Female	Male	Other gender identity	Prefer not to respond
46%	50%	2%	2%

Age

<=24 years	25-29 years	30-39 years
12%	33%	19%

40-49 years	50-59 years	>=60 years
23%	51%	11%

Major

Architecture	Art History	Arts Administration	Arts Education	Craft	Creative Writing
12%	13%	19%	23%	12%	11%

Dance	Design	Fine Art	Media Art	Music	Theater	Other
7%	9%	10%	9%	12%	15%	7%

● EDUCATIONAL EXPERIENCES

Overall positive experience
Excellent + Good
90%

Would attend again
Definitely + Probably Yes
73%

Would recommend to other students
Yes
86%

Since leaving, how connected to institution
Very Much + Some
86%

Satisfied with academic advising
Very + Somewhat Satisfied
87%

Satisfied with career advising
Very + Somewhat Satisfied
73%

Satisfied with opportunities to perform, exhibit, or present work
Very + Somewhat Satisfied
79%

● INCOME AND DEBT

Percentage earning annual individual income $50,000 and over

$50,000 and over	Less than $50,000
73%	73%

Amount of student loan debt to attend institution

no debt	$30,001-$40,000
73%	73%

$10,000 or less	$40,001-$50,000
73%	73%

$20,001-$30,000	More than $50,000
73%	73%

Impact of student debt on career or educational decisions

Major Impact
73%

Some impact
73%

No impact
73%

• Introduction

This Casebook serves as an overview of how SNAAP data have been successfully used by participating arts and design institutions and programs over the last decade. During SNAAP's time at the Indiana University Center for Postsecondary Research in the School of Education (2008 through 2018), over 200,000 arts and design alumni from 300 institutions in the United States and Canada responded to the SNAAP survey.

Alumni data collected via the SNAAP surveys are analyzed and provided back to participating institutions in the form of institutional reports. Institutions have used their SNAAP data for alumni and donor outreach, recruitment, program and curricular change, planning and assessment, advocacy, and more.

The early days of this work were full of discoveries and challenges. No one had ever mounted a national alumni survey on this scale (in the arts or any other field), and we created much from scratch. The methodologies of the National Survey of Student Engagement (NSSE), resident at our center, certainly informed our work. The Surdna Foundation entrusted us with its largest grant to-date to figure it out, and Ellen B. Rudolph, Surdna's founding arts program director, can rightly be credited as SNAAP's founding mother. George D. Kuh, SNAAP's first director, credits John M. Kennedy, then the director of the Center for Survey Research at IU, with persuading him to take on the project. John said, "It sounds interesting!" I arrived in early 2008 as the first full-time employee, hired in part because of my background in the arts. Steven J. Tepper, then at Vanderbilt University and subsequently at Arizona State, served as the research director.
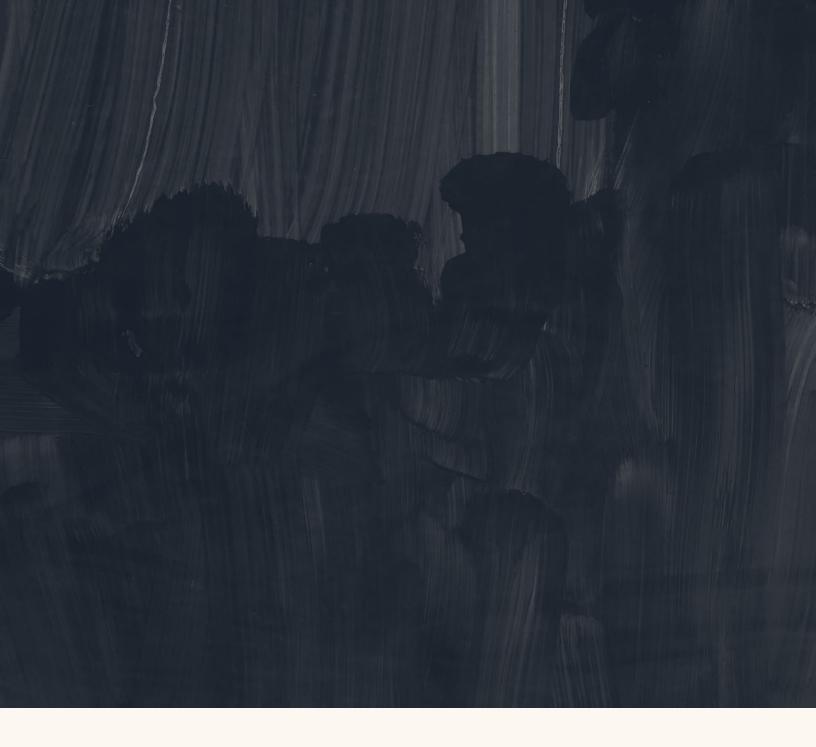
SNAAP's first surveys sampled cohorts of alumni who were 5, 10, 15, and 20 years out of college. In 2010, the most recent 5 years of graduates were added to the sample. In 2011, the survey was opened to all alumni at all institutions, and SNAAP offered a consistent survey from 2011 through 2013. SNAAP took a hiatus for revisions in 2014 and updated the questionnaire with modules on entrepreneurship, career development, and internships before relaunching in 2015 through 2017.

From 2018 – 2021, Indiana University faculty – primarily Angie Miller (SNAAP research analyst since 2009) and myself – helped lead the transition to the new 501(c)(3), Arts + Design Alumni Research, Inc., now based at the University of Texas at Austin and the University of Illinois at Urbana-Champaign. Lee Ann Scotto Adams is the new executive director, Jennifer Novak-Leonard serves as research director, and Douglas Dempster is president of the board of directors.

From its inception, SNAAP has been committed to institutional improvement. Participating arts and design schools have used their data for more purposes than we could have ever imagined. I'm grateful to Douglas Noonan at the Indiana University Center for Cultural Affairs for overseeing this publication that demonstrates some of the unique ways SNAAP data have been used by institutions for positive change.

SALLY GASKILL
SNAAP Associate Director (2008-2012)
Director (2012-2018)
Consulting Director (2018-2021)
Indiana University Center for Postsecondary Research

Recruitment

SNAAP data have proven to be a valuable asset when developing recruitment strategies for schools of all sizes.
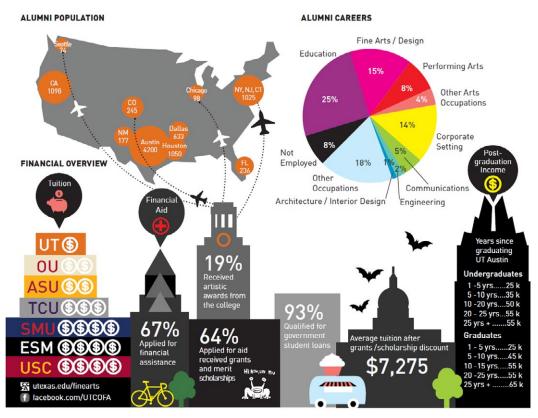
"Prospective students from stable economic backgrounds, especially those who aren't the first in their family to pursue a degree, tend to come with a sense that they have to choose between breadth and job preparation, where a humanities or arts degree might give them a good broad base, but that a STEM degree is the best route to ensuring post-educational employment. SNAAP gives us data to complicate that picture, demonstrating the value across the board, including career preparation, that a broad arts degree can offer."

"SNAAP data, as interpreted by good research, can also help organizations large and small in arguments for resources, support, and standing within the institutions we serve. For many colleges and universities, long-established arguments for supporting arts education are wearing thin in the face of resource scarcity or shifting institutional priorities. Even where successful in securing resources, many of the traditional arguments for subsidizing resource-intensive arts program often delimit what an institution expects from the arts for its students. The stories our alumni tell demonstrate how the arts supported far more than their aesthetic development, but prepared them for situations and challenges they face every day."

KEVIN HAMILTON
Dean, College of Fine & Applied Arts, University of Illinois, Urbana-Champaign

"I think from a recruiting and retention standpoint, the goal of our program has been to be a service to the college by providing a career pathway for students who are more interdisciplinary and less interested in traditional frameworks within the arts. This is where I think SNAAP is a real superstar, because then what we are able to offer is a real, concrete data plan [that is] data driven."

LAUREN CROSS, PHD
Program Coordinator & Assistant Professor, Interdisciplinary Art and Design Studies, College of Visual Arts and Design at the University of North Texas

CO FA — THE UNIVERSITY OF TEXAS AT AUSTIN
COLLEGE OF FINE ARTS

snaap — Strategic National Arts Alumni Project

Tracking the lives and careers of arts graduates. Results based on alumni experiences from 1943–2011 and does not reflect more recent changes in the college.

Students studied abroad in 15 countries

Worked with an artist in the community 32%

EXPERIENCE
How our alumni rated their overall experience in the College of Fine Arts.

Theatre & Dance 91%

Art & Art History 91%

Good or excellent 91%

Music 93%

Participated in extracurricular activities 74%

Participated in Community Service 76%

95% Engaged in meaningful conversations with students who were different from themselves in regards to their ethnicity, religious beliefs, political opinions or personal values

Faculty to Student Ratio 1:7

70 exhibitions
80 symposia
30 productions
500 performances

Performances, Exhibitions, Lectures each year

THE ARTS ADVANTAGE
● Alumni working in arts   ● Alumni working in non-arts fields

Job security
Opportunity to be creative
Balance between work and non-work life
Opportunity to contribute to the greater good
Opportunity for career advancement
How work reflects their values, personality, and interests
Overall job satisfaction

0 %   100 %

WORKING AS AN ARTIST
71% Undergraduates
74% Graduates

ALUMNI POPULATION

Seattle 74
CA 1098
CO 245
NM 177
Austin 4200
Dallas 633
Houston 1050
Chicago 98
NY, NJ, CT 1025
FL 236

ALUMNI CAREERS

Education 25%
Fine Arts / Design 15%
Performing Arts 8%
Other Arts Occupations 4%
Corporate Setting 14%
Communications 5%
Engineering 2%
Architecture / Interior Design 1%
Other Occupations 18%
Not Employed 8%

FINANCIAL OVERVIEW

Tuition

UT $
OU $$
ASU $$
TCU $$$
SMU $$$$
ESM $$$$
USC $$$$

Financial Aid

19% Received artistic awards from the college

67% Applied for financial assistance

64% Applied for aid received grants and merit scholarships

93% Qualified for government student loans

Average tuition after grants /scholarship discount $7,275

Post-graduation Income

Years since graduating UT Austin

Undergraduates
1 –5 yrs......25 k
5 –10 yrs....35 k
10 –20 yrs...50 k
20 – 25 yrs...55 k
25 yrs + ...55 k

Graduates
1 – 5 yrs.....25 k
5 –10 yrs....45 k
10 –15 yrs....55 k
20 –25 yrs....55 k
25 yrs + ...65 k

utexas.edu/finearts
facebook.com/UTCOFA

Data Visualization developed by UT Austin with its SNAAP data

SNAAP data used in student recruitment can be a powerful tool. Just ask John Luther, Career Development Coordinator at Stamps School of Art and Design at the University of Michigan. He uses SNAAP data to educate four key groups: prospective students, parents, current students, and alumni. John uses the data he has gathered from SNAAP to "debunk the myth of the starving artist." He notes that the solid data make for a convincing argument when speaking to students who are looking to get into the arts. This same approach goes for their parents who, admittedly, have more reservations than their children. The SNAAP data used in tandem with the "Uncle Henry is Wrong" video, which was created based on the SNAAP survey results, can be used to persuade hesitant parents and reassure them as their child goes on to pursue an arts degree.

Current students and alumni can help to bolster the SNAAP data and can be the Stamps School's greatest recruiting asset. By encouraging students to get involved across the university, participate in their career boot camp, and provide feedback on their experiences, the programming at Stamps continues to improve and attract new art students. Additionally, by keeping alumni involved, both prospective and current students can network and gain a personalized look at what is waiting for them after obtaining an arts degree from Stamps.

Via SNAAP Symposium 2021 – How AICAD uses SNAAP Data to Advocate for the Value of an Education in Art and Design

Using SNAAP data, schools have developed new curricula to better fit the needs of students entering the workforce today.

"One of the key reasons we did this survey was to inform our curriculum development work, but there is so much more in the SNAAP survey about post-graduate experiences. You know, those were important as well. But for our college, the primary feedback that we focused on was programmatic: where we were lagging in outcomes compared to other schools and where we were ahead."
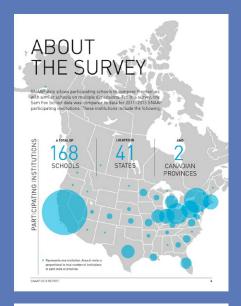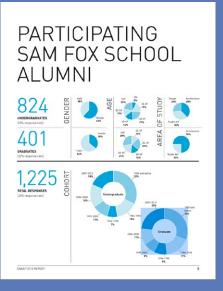
LARRY EPSTEIN
Emeritus Professor, Drexel University
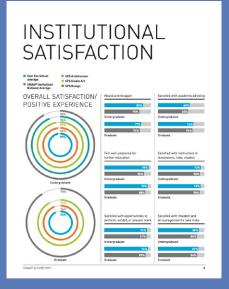
"SNAAP gave us the important opportunity to segment alumni responses from our studio programs across architecture, art, and design and to parse between graduate and undergraduate feedback. This nuance was helpful in understanding the needs of our different populations as we fine-tuned our recruitment materials and, in some cases, adjusted our curricula and student support services."
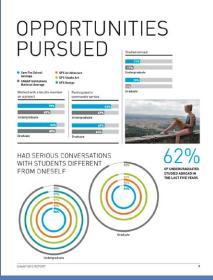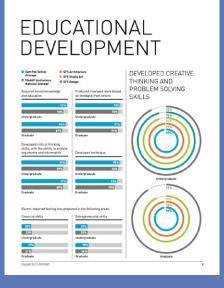
NICOLE ALLEN
Associate Dean, Sam Fox School of Design & Visual Arts

Example of SNAAP data used in recruiting efforts from the Sam Fox School of Design & Visual Arts at Washington University
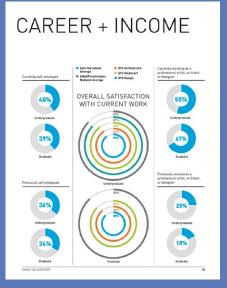
Many programs make use of SNAAP in their recruiting materials.

WHY THE ARTS?

Kent / College Of The Arts / About Us / Why The Arts?

In 2018, the U.S. economy will require 22 million more associates, bachelor's and graduate degrees.

Since most arts jobs typically require high levels of education, Georgetown's Center on Education and the Workforce has found that more than 75% OF JOBS will require postsecondary education. Yet, according to the study, the U.S. will have a shortfall of three million degrees by 2018.

SNAAP, the Strategic National Arts Alumni Project, has created a unique website to form a clearer picture of arts alumni in America. This is just the beginning. Each year more and more survey respondents provide priceless information for the next generation of arts student. In 2009, 2011 and 2013, the Arts College at Kent State University has invited our alumni to participate in this very important national survey of arts professionals.

Below you will find links that may answer the many questions you have, such as:

- How much do arts graduates earn?
- Where do artists reside?
- How satisfied are arts alumni with their education?
- How many arts alumni have graduate degrees?

SNAAPSHOT2013: ART ALUMNI IN AMERICA

SNAAP data referenced on the Kent State University website

Facts and infographics used by Messiah University (formerly Messiah College) with its SNAAP data

Data visualization developed by OCADU with its SNAAP data

SECTION 2

Curriculum

SNAAP data have influenced the curricula of art schools around the country.

These examples are some of the main ways colleges and universities have taken the data, drew lessons from it, and implemented new, relevant course offerings within their programs.

"In the Office of Entrepreneurship and Career Development, we had a good look at the SNAAP data from a number of perspectives, both the qualitative and quantitative approaches to the data, which we enjoyed seeing. And that helped inform what we choose to do and how we approach what we do. The big takeaway from 2015, and I think this was a national phenomenon, is the lack of business entrepreneurship training in arts education. We felt that this was a validation of what we choose to do in the OECD (Office of Entrepreneurship and Career Development) and how we approach our programming. And we were able to take it to the administration and essentially confirm what the Jacobs School of Music had decided to do by setting up this office in the first place. So that was good data to have."

ALAIN BARKER

Director, Music Entrepreneurship and Career Development & Senior Lecturer in Music, Jacobs School of Music, Indiana University

"In our case, we have four schools which are Art, Fashion, Music, and Theatre and Dance. I share [SNAAP data] with the directors of the schools and then they meet with their faculty and share it at their faculty meetings. Oftentimes I'll attend that too. In more global aspects, whenever we've done the survey in the past, I've shared the general trends with all the faculty at our full college retreats that all the faculty attend.

The data is a bit different [in each school], so each of the school directors then meets with their faculty and shares that information, they discuss it, they talk about it, and it informs how we move forward."

"In terms of the business skills, the financial skills, the entrepreneurial skills…It was great to have the data because our faculty thought they were doing that.

They said 'Well, we're doing that in classes,' 'We're doing that in our professional aspect classes,' or whatever it may be. It was great to be able to say, 'Well, I understand that and I'm sure you are doing it, but here's what our students are saying.' Having that [SNAAP] data to be able to present those things to faculty has really, I think, turned them around in terms of realizing, 'Okay, well then maybe I know our perception is very different from what our students are telling us, we need to change some of the things we're doing.'"

JOHN CRAWFORD-SPINELLI, EDD

Dean, College of the Arts, Kent State University

"We built this new major I'm confident in saying it was the first of its kind, meaning that we imagined business through the lens of Emerson. You're probably saying to yourself, 'what the heck does that mean?' We started thinking about what we have already and how business fits into that. After a lot of really deep and interesting conversations with the faculty, we came up with this curriculum, which, fast forward, is called the Business of Creative Enterprises (BCE) major. It was launched in 2016 and the curriculum is not like, I have an MBA so I got a business master's degree at Suffolk. But I also have a TV and video production background, as you know, and many of my colleagues and performing arts had their background in theater. We have visual media arts backgrounds and film people in [communications] with backgrounds and marketing and in communication so it was through our lens that we came up with [this new major].

It's basically built around how businesses operate in the creative economy, which is huge. It's gotten bigger ever since we launched the major itself."

LU ANN REEB
Senior Executive-in-Residence,
Assistant Dean and Director of
Business and Entrepreneurial
Studies, Emerson College

"We got the survey data back and the survey data confirmed a lot of what we knew or thought already: that we had many students who came here for hands-on artistic training or design-oriented and applied training, and then they went out into the world and worked in the industries and ended up either managing or running businesses. What [the former students] said over and over again is, 'Yeah, I learned how to make films at Emerson but nobody taught me about how to run a film production company,' and 'You know, I learned acting at Emerson, but nobody taught me how to run a theater troupe.' They then looked at the qualitative data, recognized those themes, and worked on improving their curriculum to plug some of these holes."

"We didn't go out and do market surveys. We didn't go hire some kind of firm to say, 'Do we think there are students who would be interested in this?' What we did is use the data that we had from our own population that was telling us 'we wished we'd had this while we were at Emerson.' That was, I think, very persuasive to the board of trustees. Now, I was also able to add more national data that SNAAP provided as well around entrepreneurship in the arts and business in the arts as it related to art graduates overall. It also gave me an opportunity to work with Mike [Duggan] (our director of institutional research) and others to come up with a kind of conceivable population of students who might be interested in a major like this major. Having this data, both our own unique data and having the national data was just absolutely critical for getting the endorsement of the board for this new major."
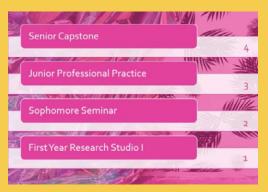
ROB SABAL
Dean, School of the Arts,
Emerson College

STORIES FROM THE FIELD

At the School of the Art Institute of Chicago (SAIC), Felice Dublon (vice president & dean of student affairs) and her team needed the SNAAP data. They needed to either confirm or dispute their beliefs when it came to the programming they were offering their students. SAIC was one of the first schools to participate in the SNAAP survey and they quickly got their answer. Though SAIC alumni were satisfied overall with the faculty and the interdisciplinary approach the school took, they were not satisfied with how they were prepared for life after art school.

Felice also realized that this incoming generation of students is going to be different than the generations that came before. Students today are part of the first generation to grow up with smartphones and social media. They are incredibly diverse, attentive to inclusion, and are used to finding answers instantly. She knew that SAIC had to serve this new brand of students differently. To do this, SAIC began to integrate career education into the curriculum that could be tailored to each type of student.

Additionally, SAIC focused its attention on creating real-life connections. This was critical because SAIC alumni reported only one statistically significant predictor of satisfaction post-graduation: engagement. If students are engaged in the curriculum, they will be better prepared and, therefore, more satisfied with their experience.

SAIC's "Academic Spine"

SNAAP also showed Felice and the rest of SAIC that there is a relationship between a sense of belonging, wellness, and integrated career education. The intersection of these points creates well-rounded students that have the skills necessary to thrive after art school. By leveraging the SNAAP data, SAIC was able to support that intersection by offering an "academic spine" of four core classes, one each year. This change along with new efforts to facilitate networking opportunities for current students as well as alumni, demonstrates just how critical SNAAP data were to supporting student and alumni success.
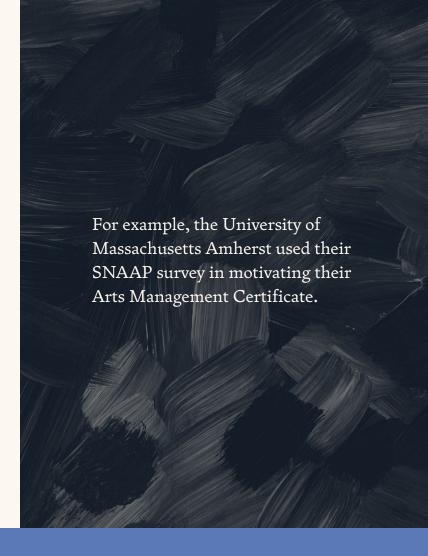
FELICE DUBLON, PHD
Vice President and Dean of Student Affairs, School of the Art Institute of Chicago

Via SNAAP Symposium 2021 – [How AICAD uses SNAAP Data to Advocate for the Value of an Education in Art and Design](#)

SNAAP data regularly get used to identify and justify program changes, new degrees and certificates, and other new programs.

For example, the University of Massachusetts Amherst used their SNAAP survey in motivating their Arts Management Certificate.
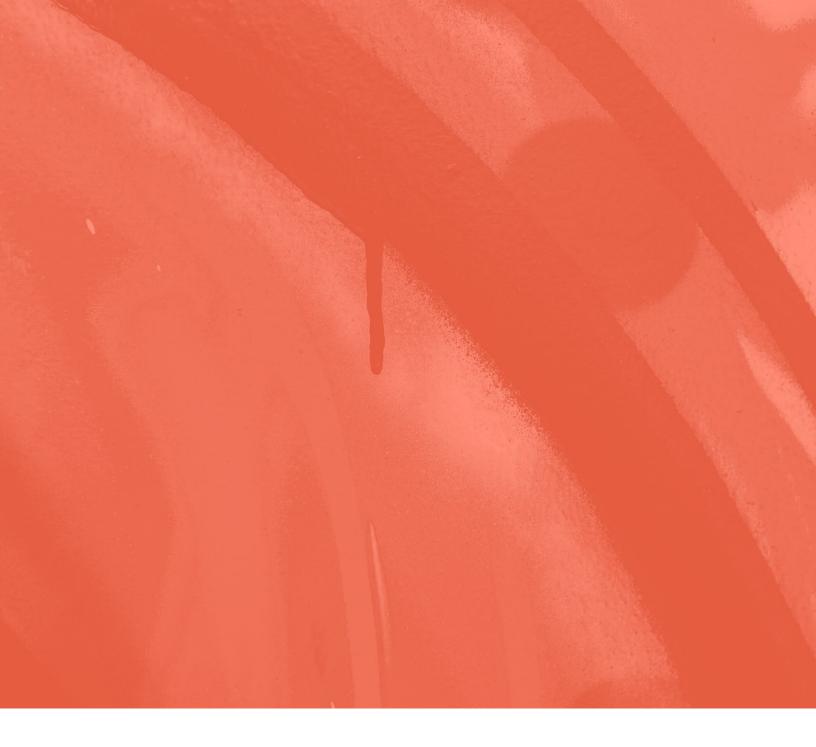
Professors can also use SNAAP data in the classroom to teach data evaluation methods.

"[I use SNAAP data in my] Ph.D. methods class. The class is based on teaching research skills to M.A. and PhD level arts admin students. After going through the first half of the semester, which is very skills-based. we set the groundwork on how to ask a good research question and how to use data. I open with a series of classes that are based on how data sets are used for a scholarly versus a policy audience and SNAAP is always our first case...For this class, it is useful for the students to read peer-reviewed articles that use SNAAP data and also a series of either SNAAP reports, data briefs, or other arts field-focused uses of the data to compare how the same data source can be used to speak to different audiences. This has been really successful because there is so much written with SNAAP data, and students are obviously interested in relation to their own careers. So it's been a really good case to use for looking at policy versus scholarly applications. SNAAP is the only [dataset] that I can use that is the same data source that is used extensively for both of those audiences."

RACHEL SKAGGS, PHD
Lawrence and Isabel Barnett Assistant Professor of Arts Management, The Ohio State University

Programs

SNAAP data help programs chart their futures and innovate.

"[SNAAP data] provided us with an incredible view of the value of an MSU Music degree and helped us strategize pathways for future success…. It was a great way that alumni could voice their opinions about their careers in and outside the arts…. The data provided by alumni gave us valuable insights into future directions for our College to help us ensure the success of our students."

CHRISTINE BEAMER
Special Assistant to the Dean for Strategic Initiatives, College of Music at Michigan State University

Career & Professional Development

- Strategic programming
  - Shifted emphasis on holistic career approaches and added business acumen and entrepreneurship programs
- Meditation Incubator
  - Holistic approach to thriving and flourishing bridged to nuts and bolts steps
- Ignition Lab
  - Start up education teaching an experiential lean Launchpad program
- Advising tracks
  - Comments were most helpful on the SNAAP survey which allowed a pivot in areas of curated conversations, Fulbright advising, Grants, Life coaching

Pratt

"I presented the [SNAAP] data and my analysis to the senior team and the chairs/deans. We collaboratively identified a variety of pathways. And we continued using program-level data points to illustrate the shifts we were trying to accomplish."

RHONDA SCHALLER
Assistant Vice President for Student Affairs, Visiting Associate Professor, Lecturer VP for Student Affairs, Fine Arts, Continuing and Professional Studies, Pratt Institute

"We started a program called ArtsForce. It's outside of the curriculum, which I think makes us unique. What we basically do is hire College of Fine Art students, and those students learn about professionalization and the transition out of college for our students and particularly look at the information that SNAAP has provided... We're focusing on the key things alumni report back to SNAAP that were missing in their education. ArtsForce was started as a program to assist students with how to be more effective at networking. We have them practice networking and we encourage them with best practices in networking. We have done programs on what financial skills artists need and we bring in people to speak to our current students outside of the curriculum.

We have a focus on entrepreneurship, which is now getting into the curriculum... Our School of Music has actually developed a certificate in music entrepreneurship, which is connected to what artists need. We started outside of the curriculum and using students as really the grassroots efforts to argue that this is what they need. Now we're seeing it shift into the curriculum in some interesting ways. It shifted into our graduate-level curriculum first, but now we're seeing it come into the undergrad curriculum, which is really fun."

LIZ LECKIE, PHD
Associate Dean for Undergraduate Student Affairs,
CFA OEO/Title IX Liaison, University of Utah

About ArtsForce

ArtsForce events and workshops help you, current College of Fine Arts undergraduate students, transition from college into a successful and rewarding career in any field you choose.Each year, a team of your peers intern to create events and workshops. These are opportunities to receive mentoring, network with established artists, businesses, and organizations, and develop skills needed for professional growth after college. ArtsForce wants you to succeed!

Description from the ArtsForce website

SNAAP helps identify new needs, opportunities for building innovative programs.

"A program that we've developed is called Expert Exchange. It's called Expert Exchange because alumni and other professionals are as interested in what our students are doing and the great new talent and ideas that are coming out of SAIC as our students are interested in learning about their experiences and gaining industry insights. But most importantly [Expert Exchange's mission] is to support the students in connecting with alumni and with professionals for career advice and mentorship. This is a program that we have going every semester. On Fridays we host visiting professionals, most of whom are alums, who meet with our students. It's been an incredibly popular program. Alumni also take advantage of Expert Exchange for what are akin to informational interviews and making connections with our visiting experts."

KATHARINE SCHUTTA
Director of Career and Professional Experience,
School of the Art Institute of Chicago

Many institutions leverage SNAAP data for internal program reviews. SNAAP has helped provide the evidence that programs need for their reviews and to inform recommendations.

Art & Design
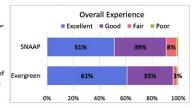Program Review Self-Study Report

Based on
Version 1.1
10/21/2015

The Evergreen State College | Strategic National Arts Alumni Project 2015 Survey
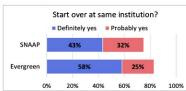
SNAAP Report

The Strategic National Arts Alumni Project (SNAAP) is an online survey that provides national data on how artists develop and helps identify factors that better connect arts training to artistic careers. Evergreen joined 55 other higher education institutions during the 2015 administration of the SNAAP survey (see Appendix I). There were 436 respondents from Evergreen (a response rate of 20% - higher than the overall SNAAP response rate of 16%). Evergreen arts alumni graduated between 1990 & 2014.

Overall Rating

When asked "Overall, how you would rate your experience at this institution?" 61% of Evergreen respondents rated their overall experience excellent – higher than the comparison group of SNAAP survey respondents from all other institutions (SNAAP) (51%). 35% of Evergreen arts alumni responded good, 3% fair, 1% poor. 39% of SNAAP responded good, 8% fair, and 1% poor.
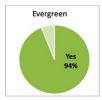

Overall Experience
■ Excellent ■ Good ■ Fair ■ Poor
SNAAP: 51% | 39% | 8%
Evergreen: 61% | 35% | 3%

Return to Evergreen

Start over at same institution?
■ Definitely yes ■ Probably yes
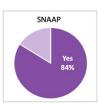SNAAP: 43% | 32%
Evergreen: 58% | 25%

A larger percentage of Evergreen arts alumni than SNAAP alumni said they would start over again at Evergreen if given the chance. 58% of Evergreen respondents said definitely yes, 25% probably yes, 11% were uncertain, and 7% said no. 43% of SNAAP respondents said definitely yes, 32% said probably yes, 14% were uncertain, and 11% said no.

Recommendation to a student like you

The survey asks "Would you recommend your institution to a student like you?" A larger percentage of Evergreen arts alumni responded positively than SNAAP alumni. 94% of Evergreen respondents said yes they would recommend Evergreen to a student like them, while 84% of SNAAP alumni responded affirmatively.

Evergreen
Yes 94%

SNAAP
Yes 84%

What additional changes are you recommending based on your review of the stakeholder assessment data?

Recommendations: Skills that are essential for Art alumni in the workplace are identified in the Snaap Report and Burning Glass. In order to align our Student learning Outcomes more precisely with these, we are making recommendations to modify some of our PLO's. (See Section F-2 Findings from Assessment.)

Recommendations: We are recommending that the Visual Art Program become a more robust professional preparation program by increasing the number of required units and offering additional courses. (This is discussed at length in Section F-1 Trend and Financial Analysis and Section F-3 Curriculum Analysis)

Funding

SNAAP can help users earn internal funding, whether it is for new programs, curriculum development, or other initiatives.

SNAAP data—quantitative as well as the written-in comments by alumni—can help build compelling narratives for fundraising.

"Using the information from the SNAAP survey, we were able to obtain significant information that supported the need for an arts entrepreneurship initiative. Some of the quotes in the SNAAP comments section were critical in making the case, and I am certain played a role in acquiring funding from our vice-chancellor."

DEE BOYLE-CLAPP
Director of the Arts Extension Service, University of Massachusetts Amherst

"I wrote the special report on career skills and entrepreneurship. Based on that report in SNAAP, I know what students need when it comes to entrepreneurial education. So I applied for a grant through Ohio State, a curriculum development grant that's meant to develop equity-focused curriculum. We have a minor called "Arts Entrepreneurship," but we did not have a class that is called "Arts Entrepreneurship," which I saw as problematic. I applied for this curriculum development grant and was successfully funded to essentially take what we know from that SNAAP report, what are the big needs of students when it comes to entrepreneurial education, and develop a course around those things. Most of the expected learning outcomes from the syllabus are directly taken from [the SNAAP] report."

RACHEL SKAGGS, PHD
Lawrence and Isabel Barnett Assistant Professor of Arts Management, The Ohio State University

SNAAP data
can also be a
persuasive asset
when applying for
grants. With the
SNAAP data,
you have a variety
of results to pull
from to help
demonstrate the
effectiveness of
your proposal for
additional funding.

"[From the SNAAP data] we found that over half of our alumni were going on to start their own businesses. With the SNAAP entrepreneurship module added in 2015, we were able to really see the skills that were needed. We started with business-like boot camps and workshops through Career Development, bringing in people to talk about starting businesses and business entities. We opened it up to all of our alumni as well, because we knew that they were the ones who were really struggling. We did four years of that boot camp, and it was really successful, and we got the majority of our local alumni plugged into that... From there, we started an entrepreneurship program. We were able to pitch to a major funder and now that has turned into a five million-dollar gift. We have been able to build the Ratcliffe Center for Entrepreneurship at MICA, and we now have a minor and four dedicated team members... I would say, entrepreneurship at MICA has grown tremendously as a result of SNAAP data."

MEGAN MILLER
Associate Dean for Student Integrated Learning, Maryland Institute College of Art

"[I've received some internal funding] and ArtsForce has won an award. [Internally], I can get funding for certain kinds of things and the SNAAP data help us with that. We don't even have the program without being really clear that this isn't a unique problem for Utah. It's how we prepare artists nationally. I think large institutions are interested in their people graduating into national opportunities, not just local."

LIZ LECKIE, PHD

Associate Dean for Undergraduate Student Affairs, CFA OEO/Title IX Liaison, University of Utah

Institutional uses of SNAAP data include using survey results for internal and external fundraising. SNAAP users have successfully earned major foundation funding by relying, in part, on SNAAP data.

"We have used it to apply for grants from foundations, for example, for new programs, for new endeavors, things that we find when we have gaps in the curriculum or in the program of study. So we have used it as data points when we apply for foundation grants."
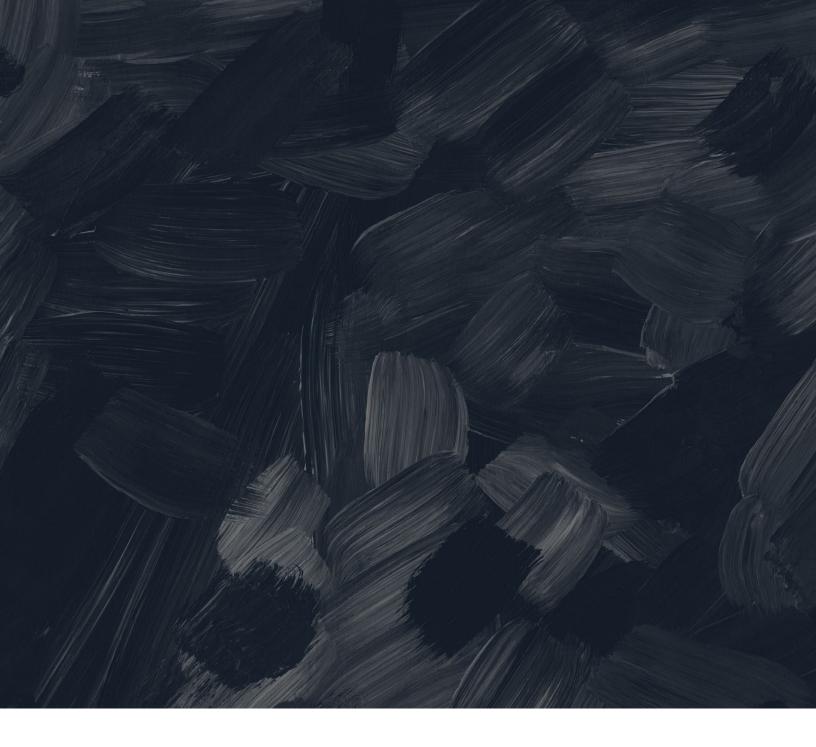
JOHN CRAWFORD-SPINELLI, EDD

Dean, College of the Arts, Kent State University

"We have local stakeholders that we need to engage with and let them know that what we're doing works. It is about the students' education quality. But it's also about letting stakeholders, trustees, local funders, and other grant-makers – when we write a grant application – know [that] 60% of our students will be directly impacted."

"Another part of this is risk assessment. Did I get information or an objective third-party tool about the weaknesses of my institution? And as an institutional leader, have I taken responsibility for those weaknesses, or have I come to some understanding about those weaknesses? I think that kind of data is data that other schools have had forever and that we just really haven't had until the SNAAP [survey]. I think that makes the SNAAP [survey] kind of revolutionary. We all need to use it to get comparative statistics."

SARAH CUNNINGHAM, PHD
Vice Provost, Strategic Partnerships,
Rhode Island School of Design

Advocacy

SNAAP data inform and support advocacy work both on and off campus. A strong evidence base is critical to effecting change and supporting the education of creative workers.

"There's clear evidence that many art schools are performing well both on a straight-up ROI analysis, but also in terms of career advancement and satisfaction among their alumni.

We just as surely need to be thinking hard about how to improve financial aid and future earnings for these artists, performers, and designers, the very creative class without whom we would surely be a much-diminished nation and culture."

DOUGLAS DEMPSTER
Dean Emeritus, College of Fine Arts,
The University of Texas at Austin

ROB SABAL
Dean, School of the Arts,
Emerson College

Regional and national organizations (e.g., Americans for the Arts, the Kennedy Center, The Association of Independent Colleges of Art & Design (AICAD), National Art Education Association (NAEA), National Association for Music Education (NAME)) use SNAAP for their publications and advocacy.

The Kennedy Center

National Symphony Orchestra Washington National Opera

What's On   Visit   Digital Stage   Support   Education   Our Story   Memorial   Shop   Donate

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LIFE SKILLS   JOBS IN THE ARTS   YOUNG ARTISTS

The Myth of the Starving Artist
A primer for parents—learn the truth about the lives and careers from arts alumni

Advocacy & Policy
NAEA Position Statement on the Impact of Visual Arts Workforce Development
[Adopted March 2018; Reviewed and Revised February 2021]

Resource

AUGUST 24, 2021

NAEA believes, given the research on employment trends and, anticipating that a variety of new career opportunities will emerge over time, that visual arts education is essential to every learner's educational foundation and training for future employment in an increasingly complex and interconnected world. When surveyed, CEOs identified creativity as the

A SNAAP-Shot of the Career Landscape for Music Educators

🕓 October 20, 2016

From College to Career:

A SNAAP-Shot of the Career Landscape for Music Educators

By NAfME member Peter Miksza, with Lauren Hime

A career in music is personally and professionally rewarding, and it is well known that musicians contribute much to the artistic, cultural, and economic well-being of their communities[i]. Undoubtedly, a love of music, the potential for making a positive impact on the lives of others, and the promise of these aforementioned rewards are what drives us to pursue a career in music education and sustains us in the long run. However, there are

"I'm also keen to see how we can better connect the next round of survey data with other conversations about the role of the arts in economic and regional planning across the country. How does a region include the arts as part of its strategy for social transformation and for economic development, for addressing the challenges posed by racial inequities, for example, or climate change? Research tells us that the arts have a role in these matters, and I have to think that SNAAP data can help us in this. I'm also grateful to see a new SNAAP survey in this moment given the rise of arguments for public education based on workforce creation. Though I'm glad to see new interest in higher education from policy and government leaders, we need to broaden many of the discussions of workforce development to include the sort of educational and vocation pathways we see in the arts. I think the SNAAP data are going to help us in that. The next pitch a municipality makes to attracting a significant employer needs to include recognition of not only what the arts bring the region, but what the arts education institutions in the region bring to the workforce."

KEVIN HAMILTON
Dean, College of Fine & Applied Arts,
University of Illinois, Urbana-Champaign

"Personally, I'm really looking forward to the future of SNAAP. I think everything you all have learned from what we went through is suggesting real improvements going forward."

FELICE DUBLON
Vice President and Dean of Student Affairs,
School of the Art Institute of Chicago

O'NEILL

SCHOOL OF PUBLIC AND ENVIRONMENTAL AFFAIRS
Center for Cultural Affairs

Created and compiled by

**DOUGLAS NOONAN
& TED FIELD**

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