



**This survey aims to capture dynamics of institutional change in academic education for theatre directing across Europe. In overview and comparison, common trends as well as national, regional or singular differences will come to the fore.**

**Addressing about 140 organizations of education for theatre directing all over Europe and covering a wide range of issues – from resources and objectives of your organization, to admission and social characteristics of your student body; from teaching practices and curricula up to internationalization, effects of pandemic measures and digitalization – this survey is to our knowledge the most extensive and comprehensive international study in the field of theatre education.**

**Leading representatives of each organization are invited to take part in this survey. As the focus is not on your person, you may delegate participation as well as share it among your team – only one survey should be answered as representative for each organization.**

**All answers and information will be treated as confidential and reproduced only as anonymized data for research purposes – prohibiting any conclusions back to your person or organization. Information on your institutional affiliation is only requested to secure a balanced sample and understand context; it will be known exclusively to members of the research project.**

**For more information on processing personal data and your rights as a respondent, you find our data policy below. You will have to accept its terms in order to proceed.**

**We kindly ask you to fill out and submit the survey until 31 January 2023.**

**Filling out the survey should not take more than 30 minutes of your time.**







usual course duration in years

**A9.**

**Which study programs for theatre are offered?**

Program

degree

established in (year)

number of students per year

usual course duration in years

**A10. Percentage of students who graduate in usual course duration:**

## Section B: Resources

*Now, we would like to ask you for information on personal and material resources.*

**B1. Please assess the quantity of your available resources in the given categories:**

	insuffic ient	just adequate	sufficie nt	conveni ent
personnel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
rooms/locations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
technical equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
unrestricted funds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**B2. Organizational expenses per student and year in €**

**B3. Tuition fee per student and year in €**



## Section C: Student body

Please indicate how the student body comprises different social categories. Where you have no data available please form an estimate.

### C1. Did you hold surveys on social characteristics of the student body?

No, all numbers are estimates

Yes

### C2.

Type of survey

of the year

### C3. Which percentage of students at your institute identify as

male?

female?

non-binary/other?

### C4. Which percentage of students at your institute

speak a first language different from your country's national language?

live with a chronic handicap/disability/illness?

have an academic familiar background (with at least one parent holding a university degree)?

identify as non-white?

### C5. Please indicate how much you agree with the following statements.

strongly disagree      disagree      agree      strongly agree

Shares of marginalised groups (on the basis of gender, race, age, disability, social background) in our student body have strongly increased over the last ten years.

 .....  .....  ..... 

At our institute, we reflect on social exclusion and discrimination with more care than in the past.

 .....  .....  ..... 

Our students themselves demand a higher degree of diversity in admissions.

 .....  .....  ..... 

Identity politics is an important issue in our discussions and aesthetics.

 .....  .....  ..... 

Selecting the "best" for arts education inevitably leads to a reproduction of social inequalities.

 .....  .....  .....



## Section D: Admission

Now we would like to know how admission to programs of theatre directing is decided. (Please answer only with regard to the program(s) teaching skills for theatre directing.)

**D1. Is admission based on a qualifying examination of artistic talent?**

Yes   
No

**D2. Average number of applicants per admission process:**

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**D3. Average percentage of acceptance:**

*Ratio of admissions to number of all applicants*

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**D4. Is admission possible without a prior highschool degree in case of exceptional artistic qualification (portfolio admission)?**

Yes   
No

**D5. Which percentage of all students is usually admitted without highschool degree on the basis of exceptional artistic qualification (portfolio admission)?**

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**D6. Is there an age limit for application?**

No   
Yes

**D7. Applicants have to be (at least/at most/between)**

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**D8. Average age of students at the time of admission**

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**D9. Is a medical certification on mental or physical resilience required?**

Yes   
No



**D10. Which priority in the decision on acceptance have the following principles?**

	no priority	low priority	high priority	highest priority
Artistic excellence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Accessibility	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Equal opportunity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Social heterogeneity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Practical experience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Personal recommendations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Individuality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professionality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Formal criteria	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**D11. Commentary / Other relevant principles:**

**D12. Which priority in the assessment of artistic talent have the following personal characteristics?**

	no priority	low priority	high priority	highest priority
Eagerness/enthusiasm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Competitiveness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Team spirit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rebelliousness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reflectiveness	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creativity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Resilience	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
General education	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Originality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sense of humor	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**D13. Commentary / Other relevant characteristics:**

**D14. The following questions can be answered in free text.**

**Did the admission procedure change over the last ten years? If so, how?**

**D15. How would your program look like if it had no selection procedure?**

## Section E: Teaching practice

*In this segment, we would like to learn about the curricula and teaching in your study program.*

**E1. Please indicate how much you agree with the following statements.**

	strongly disagree	disagre e	agree	strongl y agree
Our students are closely supervised.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our program supports student's self-organisation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our teachers serve as role models to follow for students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
We make an effort to secure a safe space for students from different backgrounds.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our institute values students' participation in decision processes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our students demand more opportunities for collective collaboration.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
We value a feedback culture challenging everyone to optimize their performance.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**E2. Which priority have the following principles in your teaching?**

	no priority	low priority	high priority	highest priority
Comparability of performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Variety of challenges	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Unity of the curriculum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Freedom for independent projects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Confrontation with assignments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional skill training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Networking among students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Early connection to professional markets	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Affirmative action for marginalised groups	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Preparing for the position of a director	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interdisciplinarity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
International exchange	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**E3. Commentary / Other relevant principles:**



**E4. Which priority have the following contents in your curriculum?**

	not practised/not applicable	low priority	high priority	highest priority
Theatre history	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Classic drama / Dramatic theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contemporary theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Performance Art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Developing new formats	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Stage machinery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theory of the theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creative leadership	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Intermediality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Political thinking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Autobiographic forms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Documentary forms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artistic Research	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leading non-professional casts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Independent authorship	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre Pedagogy/Audience development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Participatory theater	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Career counseling	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Project management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Institutional Critique	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cultural Policy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interdisciplinary collaboration	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Globalization	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Curating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sustainability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**E5. Commentary / other relevant contents:**

## Section F: Objectives

**F1. What defines success for your organization?**

	no priority	low priority	high priority	highest priority
Student's personal development	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Artistic progress	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Preserving the art of theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Advancing the art of theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Constant employment of graduates	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Prestigious positions of graduates	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Awards	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Acknowledgement by other organizations of theatre education	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Appreciation by press and critics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**F2. Commentary/other relevant aspects:**



**F3. Please indicate how much you agree with the following statements.**

	strongly disagree	disagre e	agree	strongl y agree
Theatre education must be in line with requirements of professional markets.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre education contributes to shaping the future of theatre.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre education should be open for any interested person.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Only very few personalities are suited for theatre education.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our graduates have to adapt to the demands of professional markets.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our graduates define contemporary theatre.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Section G: Careers

*Now, we would like to find out about professional perspectives for graduates in theatre directing. Where you have no data available please form an estimate.*

**G1. Do you hold surveys on graduates' careers?**

No, all numbers are estimates

Yes

**G2.**

Type of survey

in the year

**G3. Five years after receiving a degree from your program, which percentage of graduates in theatre directing work regularly**

as theatre directors?

in other theatre professions?

in creative industries outside theatre?

in noncreative professions?

other

**G4. Of those employed in theatre professions, which percentage work**

in the national theater industry?

in the international theater industry?

in both national and international theater industries?



**G5. Of those employed in theatre professions, which percentage work simultaneously in noncreative part-time jobs (multiple job-holding)?**

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**G6. Please indicate how much you agree with the following statements in regard to your courses in theater directing.**

	strongly disagree	disagre e	agree	strongl y agree
Career perspectives for our graduates have deteriorated significantly over the last 15 years.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Skills learned in our program can also be useful in non-artistic professions.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Graduates of theatre education are often good entrepreneurs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Many students have a plan B in case of not making a career as theatre directors.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Changing to a non-artistic profession is often experienced as a failure by graduates..	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
With their creativity and leadership our graduates can succeed in many professional fields.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our education conforms to demands of creative economies.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Section H: Stakeholders

*Organizations usually have different stakeholders whose sometimes competing interests they have to take into account. We want to understand who these stakeholders in theatre education are and how their conflicts are negotiated.*

**H1. Which impact on your work have demands from**

	no impact	low impact	high impact	highest impact
students?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
applicants?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
academic administration?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
education politics?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
cultural politics?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other national organizations of theatre education?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other international organizations of theatre education?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
professional associations?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
press and critics?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
professional markets?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



**H2. Commentary / other relevant stakeholders:**

**H3. Please indicate how much you agree with the following statements in relation to your organization.**

	strongly disagree	disagre e	agree	strongl y agree
As an organization, we strive for common political goals with other organizations working in the performing arts.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
We have learned a lot from other organizations of theatre education and keep on learning.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall, too many students receive a training in theatre directing.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
We can perfectly do our job without constantly informing ourselves about what is happening in the field.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
As an organization, we have to process a huge load of information relevant to our work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Section I: Internationalization**

*One motor for institutional change in theatre education could be increasing internationalization. Which relations of international exchange are supported by your institute?*

**I1. Do you practise international exchange among teaching staff?**

*If you like to elaborate please use the commentary section beside.*

Yes

No

**I2. Are parts of the curriculum offered in English (as international lingua franca)?**

*If you like to elaborate please use the commentary section beside.*

Yes

No



**I3. Is enrolment possible without speaking your national language?**

*If you like to elaborate please use the commentary section beside.*

Yes

No

**I4. International experience: Please indicate how much you agree with the following statements.**

strongly disagree    disagree    agree    strongly agree

Our department has intensified international exchange over the last fifteen years.  .....  .....  .....

International exchange has substantially changed our theatre education.  .....  .....  .....

Looking into other countries makes us appreciate more our opportunities of theatre production.  .....  .....  .....

International exchange strongly resonates aesthetically in our students' productions and graduation pieces.  .....  .....  .....

Before the pandemic, our organization was more involved in international activities than today.  .....  .....  .....

After their disruption through the pandemic, our international activities have gone back to normal.  .....  .....  .....



**I5. Self-positioning: Please indicate how much you agree with the following statements.**

	strongly disagree	disagree	agree	strongly agree
Our students are prepared for an international job market.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
International experience is indispensable for a comprehensive theatre education.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
European integration is most influential in contemporary theatre aesthetics.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National theatre cultures in Europe are hard to reconcile.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
National discrepancies in theatre education are hardly compatible.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Globalization is still behind in contemporary theatre.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Local theatre scenes and international influx often compete against each other.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Section J: COVID effects

*Ramifications of the COVID-19 pandemic were an exogenous institutional shock for all programs of theatre education.*

**J1. Please indicate how much you agree with the following statements.**

	strongly disagree	disagree	agree	strongly agree
Pandemic measures have been disruptive for our teaching activities.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre education changed radically and will never be the same as before the pandemic.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Our students learned less in the pandemic years.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pandemic measures made some of our students drop out of the program.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
For graduates in pandemic years, entering the professional market is even harder than before.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Before the pandemic, our organization was more dedicated to innovation.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Developing new theatre forms and ways of production is more important to us than before the pandemic.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



## Section K: Digitalization

*A major consequence of the pandemic was a digital leap in academic teaching.*

**K1. Please indicate how much you agree with the following statements.**

	strongly disagree	disagre e	agree	strongl y agree
The sudden adaptation to digital learning was an excessive demand for our organization.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In pandemic years, our organization invested heavily in digital infrastructure.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
In pandemic years, digital formats and contents became the center of our curriculum.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The switch to digital formats left its mark on the aesthetics of our student productions until today.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The digitalization in theatre aesthetics opens up new professional perspectives for our graduates.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Digital learning and aesthetics will continue to play a key role in our program.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Thank you very much for your participation!**

**We will keep all participants up to date on our evaluation of collected data and provide you with key results of our analysis.**