### Carnegie Mellon School of Drama Alumni Survey

**Instructions:** Please respond to the following questions as honestly and completely as possible. We also encourage you to include any additional comments or information at the end of the survey or in the margins. We have supplied a posted return envelope for your convenience.

- 1. Your age? \_\_\_\_\_ yrs.
- 2. In what year did you last attend Carnegie Mellon as an undergraduate? \_\_\_\_\_
- 3. Gender:
  - □ Female
  - □ Male

### 4. To which option/emphasis did you belong at Carnegie Mellon?

- □ Design/Production
- □ Design only (after 1998)
- □ Production only (after 1998)
- $\Box$  MT
- $\Box$  Acting
- □ Directing
- □ Other, please specify \_\_\_\_\_

**5.** Did you pursue professional training after Carnegie Mellon?

□ Yes —	In what area?
	Where?
	Why?
6. Are you curren	tly employed in or involved with the theatre or entertainment
profession?	
🗆 No	
□ Yes	• a. Which of the following best describes your current involvement in the
	theatre or entertainment profession?
	□ Involved, but not for pay

- □ Employed in the profession part-time
- □ Employed in the profession full-time
- b. Please describe your involvement in the profession:

#### 7. Do you think of yourself as a member of the theatre or entertainment community?

- □ No
- $\Box$  Yes

#### 8. Are you currently employed outside of the theatre or entertainment profession?

- □ No
- □ Yes, part-time □ Yes, full-time }↓

a. Please describe your job(s): \_\_\_\_\_

- 9. The table below lists several dimensions that may be important aspects of an education in drama. Please think about each of the dimensions and indicate how IMPORTANT you feel it is to:
  - 1) SUCCESS in the career for which you were trained at Carnegie Mellon
  - 2) SUCCESS in life in general

	1) Importance to success					2) Importance to success						
		in <u>your field</u>					in life					
	Not Important	Mildly Important	Moderately Important	Very Important		Not Important	Mildly Important	Moderately Important	Very Important			
a. Training at a school that requires professional behavior from students	0	0	0	0		0	0	0	0			
b. Training at a school that maintains the atmosphere of a professional theatre company	0	0	0	0		0	0	0	0			
c. Training at a school that requires its students to demonstrate artistic collaboration	0	0	0	0		0	0	0	0			
d. An understanding of the growing role of technology in the theatre	0	0	0	0		0	0	0	0			
e. Comfort with artistic experimentation	0	0	0	0		0	0	0	0			
f. Comfort with failure	0	0	0	0		0	0	0	0			
g. Openness to new ideas and new processes	0	0	0	0		0	0	0	0			
h. Eagerness to explore new artistic direction	0	0	0	0		0	0	0	0			
i. An appetite for artistic entrepreneurship	0	0	0	0		0	0	0	0			
j. Mastery of effective written communication skills	0	0	0	0		0	0	0	0			
k. Mastery of effective verbal communication skills	0	0	0	0		0	0	0	0			
<ol> <li>Mastery of effective visual communication skills</li> </ol>	0	0	0	0		0	0	0	0			
m. Mastery of effective physical communication skills	0	0	0	0		0	0	0	0			
n. Educational exposure to a wide breadth of scholarly theatre content (drama lit, history of drama, etc.)	0	0	0	0		0	0	0	0			
o. Mandatory training in all areas of drama to ensure a working knowledge of each area of professional theatre practice	0	0	0	0		0	0	0	0			

9. Continued	1) Imj	portanc	e to su	ccess		2) Importance to success					
		in <u>your field</u>					in life				
	Not Important	Mildly Important	Moderately Important	Very Important		Not Important	Mildly Important	Moderately Important	Very Important		
p. The skills necessary for continued professional development	0	0	0	0		0	0	0	0		
q. Education in areas outside of drama	0	0	0	0		0	0	0	0		
r. Exposure to non-western theatre traditions and practices	0	0	0	0		0	0	0	0		
s. Training in the essential skills of your discipline	0	0	0	0		0	0	0	0		

## 10. Now think about these same dimensions, but this time indicate:

- 1) How much the dimension was emphasized in your training at Carnegie Mellon
- 2) In which educational environment(s) the dimension was emphasized

Note: If the dimension was not emphasized in your training at Carnegie Mellon, select "No Emphasis."

	1) How much					2) From what environment?								
	emphasis at CMU?					(Se	elect a	ct all that apply)						
	No Emphasis	Minor Emphasis	Moderate Emphasis	A lot of Emphasis		No Emphasis	Drama Classes	Crew	Production	outside of Drama	Other			
a. Professional behavior from students	0	0	0	0										
b. An atmosphere of a professional theatre company	0	0	0	0										
c. Projects requiring artistic collaboration	0	0	0	0										
<ul> <li>An understanding of the growing role of technology in the theatre</li> </ul>	0	0	0	0										
e. Comfort with artistic experimentation	0	0	0	0										
f. Comfort with failure	0	0	0	0										
g. Openness to new ideas and new processes	0	0	0	0										
h. Eagerness to explore new artistic direction	0	0	0	0										
i. An appetite for artistic entrepreneurship	0	0	0	0										
j. Mastery of effective written communication skills	0	0	0	0										
k. Mastery of effective verbal communication skills	0	0	0	0										
<ol> <li>Mastery of effective visual communication skills</li> </ol>	0	0	0	0										
m. Mastery of effective physical communication skills	0	0	0	0										
n. Educational exposure to a wide breadth of scholarly theatre content (drama lit, history, etc.)	0	0	0	0										
o. Training in all areas of drama to ensure a working knowledge of each area of professional theatre	0	0	0	0										
<ul> <li>p. The skills necessary for continued professional development</li> </ul>	0	0	0	0										
q. Education in areas outside of drama	0	0	0	0										
r. Exposure to non-western theatre traditions and practices	0	0	0	0										
s. Training in the essential skills of your discipline	0	0	0	0										

- 11. When you left Carnegie Mellon as an undergraduate, how prepared were you to enter the field in which you were trained?
  - □ Very unprepared
  - □ Somewhat unprepared
  - $\Box$  Somewhat prepared
  - $\Box$  Very prepared
- **12.** What area(s) of your education or training at Carnegie Mellon did you find most valuable in your pursuit of a career in the theatre or entertainment profession?

**13.** Did you receive education or training at Carnegie Mellon in an area that proved to be of little value to you in your pursuit of a career in the theatre or entertainment profession?

14. Are there areas of education or training that are necessary for success in your field of training that were underemphasized or neglected at Carnegie Mellon?

- **15.** Can you currently afford to work or pursue work in the theatre or entertainment profession?
  - □ No
  - $\Box$  Yes

16. What is your zip code? \_\_\_\_ \_\_\_ \_\_\_ \_\_\_

# 17. Optional: Which category represents your current individual yearly income?

- □ \$ 0 \$9,999
- □ \$10,000 \$19,999
- □ \$20,000 \$39,999
- □ \$40,000 \$59,999
- $\Box$  \$60,000 \$79,999
- $\Box$  \$80,000 \$99,999
- $\Box$  \$100,000 \$149,000
- □ over \$150,000

# 18. Please provide any additional comments you have about your training at Carnegie Mellon.

Thank you very much for your time and effort!