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1. PREFACE

DADIU is based on an idea born by a group of educators from all of Denmark and developed in close collaboration with the local games industry. At that point I was the founder and creative director of a large game studio and felt first hand the major challenge that the graduates from universities and art schools, although knowledgeable and skilled, lacked the most basic skills of collaboration across professions. Training these collaborative skills has been at the core of DADIU from the start.

Has DADIU fulfilled the initial wishes? The industry says yes. We hear that being a DADIU alumni automatically gets you an interview in the games companies. I am also immensely proud to read that our alumni describe DADIU as a life-changing experience and that almost all would recommend participating in DADIU.

And we should continue to change lives by developing DADIU. Two thirds of our alumni work in the creative industries. Half of these work in the games industry, and the other half in directly related industries. Some of the alumni say that they see no clear boundaries between the industries, and I agree. The media are converging, and we must keep up. With the rapid development of game tech and related digital media such as 360° media and co-creation based media, training the collaborative skills becomes more important than ever.

Copenhagen, October 2017

Simon Jon Andreasen, Head of DADIU
2. INTRODUCTION

The National Academy of Digital, Interactive Entertainment (DADIU) was established in 2005 as a collaboration between 10 educations from seven universities and art schools in Denmark.

From 2005 to the spring of 2011, DADIU consisted of two game productions of one-month duration, which were spread out over a two-year span with the first in May of the first year and in March of the following year.

Since the fall of 2011 DADIU became a full semester program. As part of this development, DADIU evolved from being focused solely on productions to also include dedicated classes in all of the disciplines included in DADIU.

Since the beginning in 2005, the students have been admitted into DADIU in specific competences. The original competences were Game Designer, Game Director, Project Manager, Art Director/Visual Designer, Audio Designer, CG Artist, Animator, and Programmer. Later Level Designer and QA & UR Manager (initially QA and UX Manager) have been introduced.

After 12 years it is time to take stock and get an overview of how the alumni are doing, where they are now, as well as how they evaluate DADIU. The latter information is usually collected during and right after their participation in DADIU, but it may change in the light of time, and we can benefit in our current development of DADIU by understanding their retrospective evaluation.

DADIU is a key part of many educations but it is not possible to find data on how DADIU alumni as a group are doing. Therefore, this dedicated DADIU alumni survey has been carried out. When reading the survey it must be kept in mind that DADIU is just one component of many in the students’ education.

The first part of the survey focuses on where the alumni are now. The last part asks them to evaluate DADIU.
3. OVERVIEW – THE MAIN FINDINGS

DADIU IS A LIFE-CHANGING EXPERIENCE
87% find that DADIU lived up to their expectations, and 91% would recommend participating in DADIU to others. They see DADIU as a life-changing experience and a great networking and career kickstarter. They also state that DADIU is a different way of learning. When asked if there was anything they wished DADIU had prepared them for, most answers focus on entrepreneurship, general business understanding, how to create a company, how to raise funding, and how to get into the games industry.

EMPLOYMENT
85% currently have a job. 12% of them own their own company. In total 13% (or 34) are currently unemployed – 15 of those graduated in 2016.

GETTING THE FIRST JOB
Within six month 75% had secured their first job, and within a year 87%. For 62% the first job was on a permanent contract. 32% had secured a job before graduating.

IN OR OUT OF THE GAMES INDUSTRY
The respondents are roughly working in three equal-sized categories: One third in the games industry, another third in a directly related industry, and one third completely outside. The number is stable from the first job to the current – there is only a small shift from the games industry to the related industry.

ENTREPRENEURS
7% of the respondents currently own a company. The number of employees ranges from none to 32 employees. 40% of the company-owners describe their business as within the games industry.
4. METHOD

The DADIU Alumni survey was sent to the 1,107 former students via email. 406 emails were returned immediately due to the email addresses being inactive. This means that the first generations of DADIU students in particular are underrepresented.

Of the 701 recipients receiving the email, five asked not to be contacted further, leaving 696 recipients able to answer the survey. The recipients were reminded about the survey three times via email, and at the end approx. 44% (or 308 respondents) have answered the survey.

Fig. 1: Distribution of the respondents’ roles and participation year. Note that the role of Level Designer was introduced in 2010, and the QA & UX Manager/QA & UR Manager in 2013.

| Role                      | 16 | 15 | 14 | 13 | 12 | 11 | 10 | 09 | 08 | 07 | 06 | 05 | Total |
|---------------------------|----|----|----|----|----|----|----|----|----|----|----|----|       |
| Animator                  | 3  | 1  | 2  | 3  | 1  | 0  | 0  | 0  | 0  | 0  | 0  | 1  | 3.6%  |
| Art Director              | 4  | 4  | 2  | 2  | 1  | 3  | 2  | 0  | 0  | 0  | 0  | 0  | 6.5%  |
| Audio Designer            | 2  | 3  | 3  | 5  | 3  | 1  | 4  | 1  | 2  | 2  | 1  | 0  | 8.8%  |
| CG Artist                 | 3  | 3  | 5  | 3  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 7.1%  |
| Game Designer             | 6  | 2  | 3  | 3  | 4  | 6  | 2  | 3  | 2  | 1  | 1  | 1  | 11.0% |
| Game Director             | 0  | 3  | 1  | 2  | 1  | 2  | 1  | 1  | 0  | 0  | 0  | 0  | 3.6%  |
| Game Artist               | 0  | 0  | 0  | 2  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 1  | 1.0%  |
| Game Programmer           | 22 | 11 | 12 | 6  | 11 | 12 | 2  | 3  | 4  | 1  | 0  | 1  | 27.6% |
| Lead Programmer           | 4  | 3  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 1  | 1  | 8.1%  |
| Level Designer            | 1  | 3  | 3  | 4  | 3  | 4  | 1  | -  | -  | -  | -  | -  | 6.2%  |
| Project Manager           | 3  | 4  | 3  | 5  | 4  | 4  | 1  | 2  | 4  | 3  | 0  | 0  | 10.7% |
| QA & UX/UR                | 4  | 5  | 2  | 2  | -  | -  | -  | -  | -  | -  | -  | -  | 4.2%  |
| Visual Designer           | 1  | 0  | 0  | 0  | 0  | 0  | 1  | 0  | 0  | 0  | 0  | 0  | 0.6%  |
| Other                     | 0  | 2  | 0  | 0  | 1  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 1.0%  |
| Total                     | 53 | 44 | 36 | 41 | 36 | 36 | 16 | 16 | 15 | 14 | 9  | 3  | 5    | 308 |

DADIU ALUMNI SURVEY 2017 - Page 6
Fig. 2: Which educations do the respondents come from:

<table>
<thead>
<tr>
<th>Education</th>
<th>Respondents</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aalborg University (combined)</td>
<td>92</td>
<td>29.9%</td>
</tr>
<tr>
<td>Aarhus University (combined)</td>
<td>44</td>
<td>14.3%</td>
</tr>
<tr>
<td>University of Southern Denmark</td>
<td>1</td>
<td>0.3%</td>
</tr>
<tr>
<td>University of Copenhagen (combined)</td>
<td>22</td>
<td>7.1%</td>
</tr>
<tr>
<td>IT-University of Copenhagen</td>
<td>41</td>
<td>13.3%</td>
</tr>
<tr>
<td>Technical University of Denmark</td>
<td>33</td>
<td>10.7%</td>
</tr>
<tr>
<td>The National Film School of Denmark</td>
<td>11</td>
<td>3.6%</td>
</tr>
<tr>
<td>Danmarks Designskole/The Royal Danish Academy of Fine Arts</td>
<td>21</td>
<td>6.8%</td>
</tr>
<tr>
<td>Design School Kolding</td>
<td>3</td>
<td>1.0%</td>
</tr>
<tr>
<td>The Animation Workshop</td>
<td>7</td>
<td>2.4%</td>
</tr>
<tr>
<td>Truemax Academy</td>
<td>26</td>
<td>8.4%</td>
</tr>
<tr>
<td>Sonic College</td>
<td>2</td>
<td>0.6%</td>
</tr>
<tr>
<td>Other</td>
<td>5</td>
<td>1.6%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>308</strong></td>
<td><strong>100.0%</strong></td>
</tr>
</tbody>
</table>

**USE OF PERCENTAGES**

When using percentage in this report it refers to the percentage of the 308 respondents unless otherwise stated.

**COMMENTS**

In chapter 9 and 10, the respondents’ comments are edited for typos but otherwise left unedited.
5. DEMOGRAPHICS

GENDER AND AGE
Of the 308 respondents, 84% are male, 15% are female, and 1% do not wish to inform.

The average age is 30 years old. Almost half of the respondents (44%) are in the age category 26-30 years old. Other well-represented age categories are 31-35 years old (27%) and 18-25 years old (16%). The youngest participant is 20 years old, and the oldest 43.

The young average age reflects the underrepresentation of the first generations especially from 2005 up to 2010, who only makes up 20% of all responses of this survey, while the 2016 generation alone makes up 17% of all responses.

CURRENT RESIDENCE
Most of the respondents currently reside in the Capital Region of Denmark (52%), The North Denmark Region (16%), and the Central Denmark Region (14%). It is also worth mentioning that 11% currently live abroad.

INCOME
The income of DADIU alumni, who are still studying, is not included in the following data.

Of the income categories in the survey, most (31%) had an income between DKK 200,000-399,999 before taxes including eventual employer-paid pension plan in 2016. 21% had an income between DKK 400,000-599,000, while 16% had an income less than DKK 100,000.

It is also noteworthy that 6% had an income between DKK 600,000-799,000 in 2016.

Programmers are the highest paid according to this survey.
Fig. 3: Personal income before taxes but including eventual employer paid pension.

<table>
<thead>
<tr>
<th>Role</th>
<th>0%</th>
<th>25%</th>
<th>50%</th>
<th>75%</th>
<th>100%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animator</td>
<td>11</td>
<td>22</td>
<td>22</td>
<td>22</td>
<td>9</td>
</tr>
<tr>
<td>Art Director</td>
<td>40</td>
<td>20</td>
<td>27</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>Audio Designer</td>
<td>24</td>
<td>6</td>
<td>12</td>
<td>4</td>
<td>25</td>
</tr>
<tr>
<td>CG Artist</td>
<td>21</td>
<td>21</td>
<td>22</td>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td>Game Designer</td>
<td>7</td>
<td>11</td>
<td>41</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>Game Director</td>
<td>33</td>
<td>22</td>
<td>11</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>Game Artist</td>
<td>67</td>
<td></td>
<td></td>
<td>33</td>
<td>3</td>
</tr>
<tr>
<td>Game Programmer</td>
<td>11</td>
<td>10</td>
<td>22</td>
<td>33</td>
<td>63</td>
</tr>
<tr>
<td>Lead Programmer</td>
<td>5</td>
<td>5</td>
<td>57</td>
<td>5</td>
<td>21</td>
</tr>
<tr>
<td>Level Designer</td>
<td>6</td>
<td>28</td>
<td>50</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>Project Manager</td>
<td>10</td>
<td>16</td>
<td>42</td>
<td>13</td>
<td>31</td>
</tr>
<tr>
<td>QA &amp; UX Manager/QR &amp; UI Manager</td>
<td>50</td>
<td></td>
<td>10</td>
<td>20</td>
<td>19</td>
</tr>
<tr>
<td>Visual Designer</td>
<td>100</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Other:</td>
<td>33</td>
<td></td>
<td>33</td>
<td>33</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td>13</td>
<td>31</td>
<td>21</td>
<td>6</td>
</tr>
</tbody>
</table>

Less than 100.000 DKK  | 100.000 - 199.999 DKK  | 200.000 - 399.999 DKK  | 400.000 - 599.999 DKK  | 600.000 - 799.999 DKK  | 800.000 - 999.999 DKK  |
| 1,000.000 DKK or more  | Do not know            | Do not wish to inform  |
6. CURRENT JOB

In this section and the next all percentages refer to 254 respondents leaving out the respondents who are still studying (a total of 54) and thus have not entered the workforce yet.

85% (or 216) currently have a job. 12% (or 25) of them own their own company.

Of the 216 respondents who are employed, 44% (or 96) still work at the same workplace as their first job, either with the same title/job description (68%) or a different one (32%).

UNEMPLOYMENT
In total 13% (or 34) are currently unemployed. 22 respondents (9% of the 254 respondents) have not had a job since completing their education of which 15 respondents finished their education in 2016. 12 respondents (5% of the 254 respondents) are currently unemployed, but have had a job since completing their education. 4 respondents are currently on leave.

IN, RELATED TO, OR OUTSIDE THE GAMES INDUSTRY
In relation to their current job, the respondents were asked to determine which industry they work in: Within the games industry, in an industry related to the games industry (where the survey gave examples such as teaching games, development of e-learning, apps or other software, film or advertising industries) or an industry unrelated to the games industry.

![Fig. 4: Which industry best describes your current job](image-url)
7. FIRST JOB

As mentioned in the previous chapter, the percentages in this section refer to the 254 respondents, leaving out the respondents who are still studying and thus have not entered the workforce yet.

GETTING THE FIRST JOB

Within six months 75% had secured their first job. Within a year 87% were working. 32% got their first job before completing their latest education.

15 of the 22 respondents who had not had a job since completing their education graduated in 2016.

62% characterize their first job as permanent employment.

Fig. 5: How soon after graduating did you secure your first job?

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before completing my latest education</td>
<td>82</td>
</tr>
<tr>
<td>After 0-1 month</td>
<td>40</td>
</tr>
<tr>
<td>After 2-6 months</td>
<td>63</td>
</tr>
<tr>
<td>After 7-12 months</td>
<td>31</td>
</tr>
<tr>
<td>After more than 12 months</td>
<td>14</td>
</tr>
<tr>
<td>I have not had a job since</td>
<td>22</td>
</tr>
<tr>
<td>I have been on maternity, paternity or sick leave</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>254</td>
</tr>
</tbody>
</table>

Fig. 6: Overview of how the respondents got their first job.
Fig. 7: What kind of employment best describes your first job?¹

![Bar chart showing the distribution of employment types among first jobs.]

Fig. 8: Which industry best describes your first job?

![Pie chart showing the distribution of industries among first jobs.]

¹ The explanation of how the number goes from 254 to 212 is as follows: 'I have not had a job since' and 'I have been on maternity, paternity or sick leave' respondents are withdrawn: 254 - 22 = 230. Of the 230 respondents 18 started a company as their first job leaving: 230 - 18 = 212.
8. ENTREPRENEURS

7% (or 25 respondents) currently own a company. 18 respondents created a company as their first job. 12 still own and manage the same company today. Three have created a new company. 10 started a company after having been an employee for a while.

The number of employees ranges from none to 32 employees.

40% of the company-owners describe their business as within the games industry. That is a bit higher than the employees, where 35% are in the games industry.

When asked about why they started a company, the respondents predominately answer: 1. A wish for more freedom (64%), 2. A more flexible life and work planning (61%), and 3. To utilize my knowledge in the best possible way (57%).

![Fig. 9: What is the main reason you became self-employed? (maximum of 3 marks)](image)

<table>
<thead>
<tr>
<th>Respondents</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A wish for more freedom</td>
<td>18</td>
</tr>
<tr>
<td>More flexible life and work planning</td>
<td>17</td>
</tr>
<tr>
<td>To utilize my knowledge in the best possible way</td>
<td>16</td>
</tr>
<tr>
<td>For the income</td>
<td>1</td>
</tr>
<tr>
<td>I had a good idea</td>
<td>8</td>
</tr>
<tr>
<td>I was not able to get a job elsewhere</td>
<td>7</td>
</tr>
<tr>
<td>I bought a share in a company</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>28</td>
</tr>
</tbody>
</table>

Note: 25 respondents currently own a company. Three started a company but no longer run it. The 28 respondents in Fig. 9 are those, who currently own a company, and those that did but no longer do.
Fig. 10: Which industry

What industry does your company best fit into

- Within the games industry (40%)
- In and industry related to the games industry (36%)
- None of the above (24%)
9. IN OR OUT OF THE GAMES INDUSTRY

Even though DADIU’s title is The National Academy for Digital, Interactive Entertainment, the focus has always been predominantly on digital games.

The respondents were asked to answer in what area they work. The choices were ‘In the games industry’, ‘In a directly related industry (where the survey gave examples such as teaching games, development of e-learning, apps or other software, film or advertising industries) or in an entirely different area. See fig. 4, fig. 8 and fig. 10 in earlier chapters.

The respondents are working in three roughly equal-sized categories: Around one third in the games industry, another third in a directly related industry\(^1\), and around one third completely outside. The number is somewhat stable from the first job to the current – there is only a small movement from the games industry to the the related industry. For the entrepreneurs the games industry is slightly higher represented (40%).

Fig. 11: Overview of industry split into competencies in DADIU.
It is noteworthy that Level Designers is the group with the largest percentage of first jobs in the games industry (62%). If you include related industries, the number is 77%.
For Game Designers, 48% have their first job in the industry. If you include related industries, the number is 78.
For Art Directors the number is 46% but goes up to 84% if you include related industries.

ELABORATION FROM RESPONDENTS EMPLOYED IN AN INDUSTRY RELATED TO THE GAMES INDUSTRY
The respondents were asked to elaborate on their choice to work outside of the games industry in an unrelated industry. A number of the respondents working in a related industry state that there to them are no clear boundaries. Others say that they ended up in a related industry purely by chance. Several state that breaking into the games industry, as a junior is tough. Below are the comments in their own words.

No clear boundaries between the industries
- I don’t believe in such clear distinctions between industries.
- Because my background education is more related to software engineering in general than to games development. However, the kind of software I develop in my current company is strongly related to Computer Graphics and Computer Physics Simulation, AR/VR, and CAD applications with Game-like UI/UX, something I was able to practice and reinforce during the DADIU program.
- Even if I am not creating games myself, I still use my knowledge I have acquired at DADIU and the University to create applications in Unity game engine. Although, games is what I ultimately like to do, going only for games specifically narrows my pool of job opportunities.
- I got to work with game making as a framework for students to learn 21st century skills, combining my interest for education with game design, communication and project management.

Wanted to work in a specific field or company
- I’ve always wanted to work in Movies and Series. DADIU helped me realise video games animation is quite boring. There are very few true games companies in Scandinavia (compared to UK and North America and Japan). If I go work for some studio that makes sprite based football games for 2 year olds, I won’t learn how to become John Carmack. On the other side, Playdead only hires uber-seniors and/or close friends.
- Unity Technologies is the leading game engine on the market enabling millions of game developers around the world to create games and earn a living every day. While I love making games (and I made quite a few, all of them in Unity), I love Unity, the company even more, so for me it was a no brainer to go and work there. If I ever change jobs in the future I will probably go back to game development.
Breaking into the games industry as a junior is hard

- There's no Californian mindset of "if you're not open and hire the juniors you don't deserve the seniors". There's this scarcity mindset and this huge strained awkward dance in each interview, where they don't know what to tell you that they want, they don't ask you to show them.

- Job postings are hugely intimidating (just read IO's). They essentially want you to be a senior but to pay you as much as a junior. So either you are an insane genius or you are a charismatic pathological liar if you can get in.

ELABORATION FROM RESPONDENTS EMPLOYED IN ENTIRELY DIFFERENT INDUSTRY

A number of respondents working in an entirely different industry state that an expectance of poor working conditions in the games industry kept them away. Some received a better offer and others never wanted to work in the games industry. A few also describe how even when working outside the games industry they still utilize their game competences. Comments in their own words below.

Working conditions are better outside

- The salary is too low and the crunch hours too long

- Game industry in DK not mature

- Salary levels, work hours, child leave benefits, pension and other factors vary between games and non games sectors.

- The job security and training possibilities are much better in the financial industry compared to the games industry.

- The stigma surrounding work/life balance, level of payment, job security and pension options has made me afraid to be a part of the industry.

- Job stability, work-life balance and paygrade.

Received a better offer

- I was offered a permanent position before graduating, to continue the work at the hospital I've started during my master thesis.

- I was offered a job before my education was finished, which was a nice opportunity. If a games company had offered a similar position, I would have taken that instead. However, it seems that most game companies have a lot of applicants, which means they probably do not need (or maybe they do not have the same means) to head-hunt newly educated students as other IT companies do.

- I'm doing really well in my current career track. In general I have the conception that the gaming industry is not paying as well nor have the same opportunities.

Still related

- My day job as a software developer is related only marginally, in that is what I did during DADIU as well. The code may have been geared towards gaming, but the code itself was really not much different from writing GUI code presentation of and interaction with (game) data kept in a model, through a user interface designed by others. All in all, while the topic of the work is different, the method of work is much the same.

Did not pursue the games industry

- I did not like the games industry in
Copenhagen and the people from that industry. It was based a lot on nepotism and it favoured the ones who knew the people in the right spots.

- I learned during the DADIU course, that gaming development was not for me.

- I started out wanting to make games, but during my education I found out that I really like regular IT development in general, so I just ended up getting a job outside the game industry.

- DADIU was an excellent opportunity to try game development in a realistic setting, after which I decided it was not actually something I wanted - although I thought it was exactly what I wanted before that. Very valuable.
10. EVALUATION OF DADIU

The respondents were asked to evaluate DADIU – both how the program was and if they utilize the knowledge in their current career.

DADIU LIVES UP TO EXPECTATIONS
87% (or 268) answer that DADIU lived up to their expectations (Yes, greatly or Yes, somewhat).

ALMOST ALL ALUMNI WOULD RECOMMEND PARTICIPATING IN DADIU
91% (or 280) would recommend participating in DADIU to others. (Yes, greatly or Yes, somewhat).

DADIU PREPARES YOU FOR THE GAMES INDUSTRY
85% (or 262) think DADIU prepared them for working in the games industry (Yes, greatly or Yes, somewhat).
68% (or 209) think DADIU prepared them for the job market in the games industry (Yes, greatly or Yes, somewhat).
However, only 58% (or 178) thinks DADIU prepared them for working in other industries (Yes, greatly or Yes somewhat).

DADIU EVOLVES YOUR SPECIFIC COMPETENCES
75% (or 231) think DADIU evolved their abilities in their specific competence (as Game Designer, Animator, Programmer, etc.)

DADIU IMPROVES YOUR TEAM-SKILLS
90% (or 277) think DADIU evolved their abilities to work in a team. (Yes, greatly or Yes, somewhat).

DADIU EVOLVES YOUR COMMUNICATION SKILLS
72% (or 222) think that DADIU evolved their communication skills (Yes, greatly or Yes, somewhat).

DADIU AND THE CURRENT JOB
63% use the abilities they aquired or enhanced at DADIU in their current job (Yes, greatly or Yes, somewhat).
64% use their specific competence from DADIU (as Game Designer, QA or other) in their current job (Yes, greatly or Yes, somewhat).

Fig. 12
Fig. 13: Do you think DADIU has evolved your abilities in …

![Bar chart showing responses to different abilities evolved by DADIU]

Fig. 14 ⁴

Do you think DADIU has prepared you for working with development of computer games?

![Bar chart showing responses to preparation for computer games]

Do you think that DADIU has prepared you for the job market in the games industry?

![Bar chart showing responses to preparation for the games industry]

Do you think that DADIU has prepared you for working in other industries than the games industry?

![Bar chart showing responses to preparation for other industries]

Do you think that DADIU has evolved your abilities in: - Your area of competence

![Bar chart showing responses to evolving abilities in your area of competence]

Do you use your specific competences as X in your current job?

![Bar chart showing responses to using specific competences]

Do you use your abilities acquired or enhanced at DADIU in your current job?

![Bar chart showing responses to using enhanced abilities]

IN THE RESPONDENTS’ OWN WORDS

Note: for the two last questions the number of respondents is only 216. This is because it was possible to skip the question.
164 chose to elaborate on whether they would recommend DADIU. Of these, 157 are very or predominantly positive. Seven are negative. There are three main topics: DADIU as a life-changing experience, as a career kickstarter, and as a different learning experience. Below is a selection.

**DADIU is a life-changing experience**
- DADIU was an experience I will cherish for the rest of my time. It was very professional and taught me so much that a teacher in a classroom never could.

- DADIU was the best educational experience I’ve had by far. Excellent program, great execution, wonderful environment.

- The academy enrollment was a turning point for me, in terms of finding my interest and passion. Since then, I’ve been determined to pursue a career as a sound designer within the gaming industry.

- It’s hard to overstate how large a positive impact DADIU had on my professional and personal life - it literally changed it completely, setting me on the course I’m still following.

**Great Networking and career kickstarter**
- Foundation for my future career in terms of network, education and experience. Hands down.

- Lot’s of learnings. Lot’s of network. Definitely a kickstarter for my career.

- DADIU provided me with two important things that my studies did not: Working experience and a network in the Danish game industry. It helped kickstart my career.

- DADIU is everything opposite to the university. You get a great experience in how a real-world game project might be and you get an opportunity to explore your skills and find out if you are in the right place/role and if not where you want to be. The network you can gain is also valuable.

- DADIU was a great experience both from a social and professional experience, and I would recommend anyone with the possibility to apply for DADIU. Furthermore, I would recommend any educational games programs to be structured like DADIU.

- I live in the Netherlands now. I still talk to people about my awesome DADIU experience, I hope that game education institutions will join forces into a similar program like DADIU some day in the future.
The respondents were asked to state if there is anything they wished DADIU had prepared them for in relation to their current career. 73 of the 308 responded. The answer ‘no’ appears five times. Most answers focus on entrepreneurship, general business understanding, how to create a company, how to raise funding, and how to get into the games industry. Below is a selection.

**The Business Side**
- I would have liked to get some more insight into what it would take to start a game company and get a product on the market.
- If I have to mention one thing, it would be learning more in depth about starting a company. I expect that the leads did get some insights into this, but having gone through the process recently, I believe that a basic understanding could have helped.

**The jobmarket**
- Mostly actually getting on the job market in the games industry, which is a HUGE challenge, when you have 'soft skills' such as producer/project manager.
- Difficult to say - maybe the different ways you can get a job in the games industry, how to write a good application for a games' company (that would be great to have speakers from the industry tell students about!) and what they focus on when hiring.