FilmEU D2.11 Report Recruitment Pilot

WP 2 Institutional and Staff Capacitation - 27 October 2023

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1. INTRODUCTION

FILMEU – The European University for Film and Media Arts (Project No: 101004047, funded by the EPP-EUR-UNIV-2020 – European Universities, EPLUS2020 Action Grant) represents a partnership between four distinguished European Higher Education Institutions. These are Lusófona University in Lisbon, Portugal; the Baltic Film and Media School at Tallinn University in Tallinn, Estonia; LUCA School of Arts in Brussels, Belgium; and the Dún Laoghaire Institute of Art, Design and Technology in Dublin, Ireland. With a collective purpose, these institutions strive to elevate education, innovation, and research within the expansive field of Film and Media Arts. Through their collaborative initiatives, they aim to reinforce Europe's leading role in the creative industries and emphasise the vital role of cultural and aesthetic values in contributing to societal well-being.

This report bases its critical analysis on the work carried out by the same team for the FilmEU deliverable D2.10 Inclusivity Plan, completed in October 2023.

In the current report, we examine the responses to a questionnaire, which was completed by the second-year cohort of the KINO Eyes international joint master's programme on Monday, 16 October 2023, at 14:00 Lisbon time. The students convened in a Zoom session, overseen by a lecturer who addressed any queries they had concerning the questionnaire. Students were provided with both a link and a QR code to facilitate access to the questionnaire.

The KINO Eyes programme operates through a consortium of four eminent academic institutions: Edinburgh Napier University in Scotland, the Institute of Art, Design and Technology in Ireland, Lusófona University in Portugal, and the Baltic Film School in Estonia, with Lusófona University presiding as the coordinating institution. Edinburgh Napier University is the higher Education Institution outside FilmEU. The KinoEyes European Master's programme is a uniquely designed curriculum that seeks to assimilate emerging filmmakers from various European regions, refining their expertise and fostering a profound comprehension of cinematic disciplines. Conceived as a collaborative endeavour amongst esteemed European academic entities, this master's programme accentuates a pragmatic approach to film studies and practice, advancing inventive creativity, innovative thinking, and intercultural collaboration. By delving into a range of cinematic paradigms and methodologies, KinoEyes not only bestows upon students sophisticated technical expertise but also engenders a comprehensive understanding of international cinema. This equips these students to proffer notable

advancements within the film domain, enhancing the cinematic arena with pioneering perspectives and narrative constructs.

In this analysis, we examine the feedback derived from a diversity and inclusion questionnaire presented to the second-year students of the KinoEyes master's programme. The depth of insights collected holds the potential to be instrumental in refining the course and enhancing the pedagogical experience for future cohorts. Given that these students have engaged with the programme over an extended period, their feedback serves as an invaluable commentary on their firsthand experiences, highlighting both the programme's merits and areas that warrant enhancement. By pinpointing specific elements of the curriculum, pedagogical approaches, or support frameworks that may unintentionally sideline or overlook certain student groups, the programme is poised to institute thoughtful amendments, thus fostering a more inclusive and cohesive academic environment. Within the context of an international master's structure, a survey dedicated to diversity and inclusion is indispensable in championing equitability and inclusiveness throughout the educational journey. Given the intricate interplay inherent in international academic settings, the importance of such an instrument is accentuated. The endeavour of crafting an effective questionnaire on diversity and inclusion for master's students was both complex and sensitive. When delving into nuanced topics like personal narratives or potential instances of discrimination or exclusion, it was imperative that the questions were both exhaustive and tactful. The selected vocabulary was meticulously calibrated to ensure impartiality, circumventing any unintended biases or suggestive phraseology. The importance of preserving the respondents' anonymity and ensuring confidentiality was clear, serving as a catalyst for genuine feedback. This endeavour demanded a delicate equilibrium between eliciting precise, actionable insights and maintaining an attuned sensitivity to respondents' emotions and histories, making the task as much about compassion and profound comprehension as it was about expertise.

In relation to this questionnaire, it was essential to assess four specific dimensions of diversity and inclusion: the recruitment and selection of students; the distribution of teaching and support roles; student mobility; and student support combined with project mentorship. The working group responsible for this report also ensured validation of the efforts made in drafting FilmEU's policies on diversity and inclusion.

In reference to student recruitment and selection, this survey can offer invaluable insights into the fairness and inclusiveness of the admissions procedure. Given that students come from diverse cultural, economic, and educational backgrounds, it is

essential to ascertain that the admissions criteria do not unintentionally benefit specific demographics. By gathering feedback on student sentiments and experiences during the enrolment process, our educational institutions can identify and address any underlying biases or barriers, ensuring opportunities for all qualified candidates regardless of their origins.

With respect to the allocation of teaching and support roles, the survey aims to highlight the distribution of resources within the consortium and determine whether such provisions align with students' mentoring experiences. By assessing this aspect, it ensures that the academic environment is congruent with the international quality standards it claims to uphold.

In the scope of student mobility in this international master's programme, the degree includes a variety of exchange initiatives. The survey seeks to determine if students, regardless of their backgrounds, believe they have fair access to these mobility opportunities and if they identify any obstacles hindering their involvement. Addressing any imbalances in this area ensures that every student can fully benefit from the international exchanges integral to this master's programme.

Given the circumstances of student support and project mentorship, the survey highlights potential gaps or biases within the consortium and the resources made available to students. Particularly in an international setting, where students may struggle with cultural nuances alongside academic hurdles, it is imperative that the existing support framework addresses the varied needs of the student community. By gathering feedback on mentorship, our institutions can ensure every student feels acknowledged, valued, and sufficiently supported throughout their academic journey, promoting overall success and well-being.

In the qualitative data gathered from this questionnaire, underlying patterns and trends that may have previously gone unnoticed are revealed. The programme can then take proactive measures to address these subtleties. By diligently seeking and valuing student feedback, the KinoEyes master's programme demonstrates a relentless commitment to ongoing improvement and excellence. As time progresses, these iterative adjustments, shaped by genuine student experiences, will help forge a more enriched and inclusive academic landscape, enhancing both the programme's reputation and the holistic growth of its students.

2. DESCRIPTION OF THE SURVEY

2.1 Team

The questions were conceptualised by members of FILMEU, The European University for Film and Media Arts (Project: 101004047, EPP-EUR-UNIV-2020 - European Universities, EPLUS2020 Action Grant) bringing together four European Higher Education Institutions:

● Lusófona University, Lisbon,Portugal (UL): Érica Faleiro Rodrigues, Maria de Lourdes Machado-Taylor and Paula Cipriano.

● LUCA School of Arts, Brussels, Belgium (LUCA): Marc Van de Walle.

● Dún Laoghaire Institute of Art Design and Technology, Dublin, Ireland (IADT): Linda Carroll and Claire McGing.

● Baltic Film, Media and Arts School, Tallinn, Estonia (BFM): Monica Klaas-Kütt and Teet Teinemaa.

2.2 Timing

The survey was open for 1 session, it was launched on Monday, 16th October 2023, at 14:00 Lisbon time.

## 2.3 Response

There were 17 answers.

2.4 Processing

We downloaded the Excel spreadsheet with the answers of the participants in order to process the data. The Form was created on Lusófona University's own platform allowing us to better manage data protection issues.

2.5 Platform used - Qualtrics

Qualtrics is GDPR (General Data Protection Regulation) compliant and provides technology that enables users to be GDPR-compliant through the data-privacy management that is available for any survey.

3. PARTICIPANTS' DESCRIPTION

The survey participants are a diverse mix of genders and are all young international students. Of the 17 participants, 65% identified as female. Two participants chose not to disclose their gender, and one individual's current gender differs from their gender at birth.
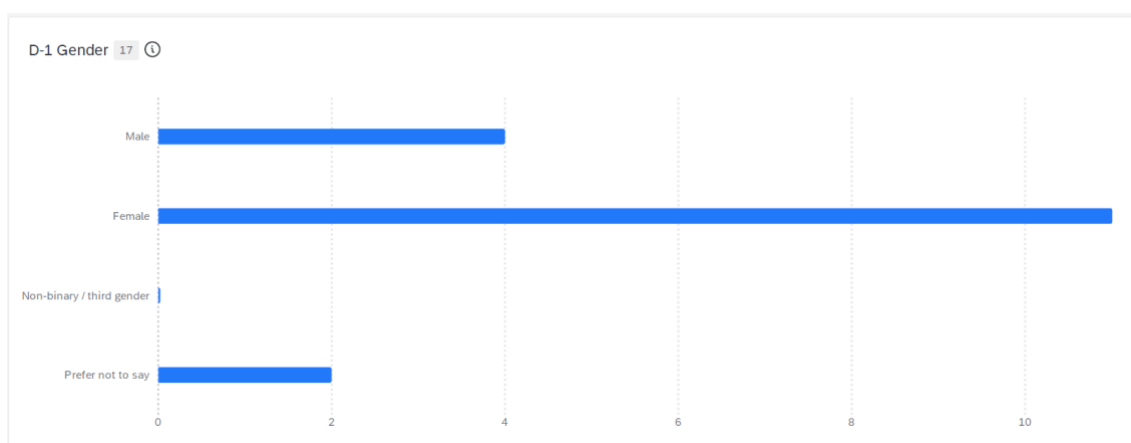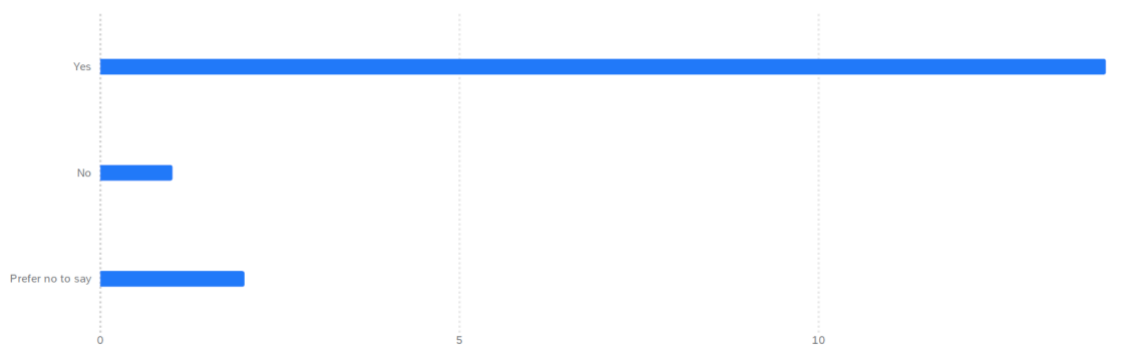

Among the participants, there is a diverse array of ethnicities. 29% of the group identify with a mixed or multiple ethnic background. The next predominant categories are Asian or Asian European and 'other', each accounting for 24%. At present, there are not any black participants, just one white individual, and three participants opted not to reveal their ethnicity.

D-3 What is your ethnicity 17 ⓘ
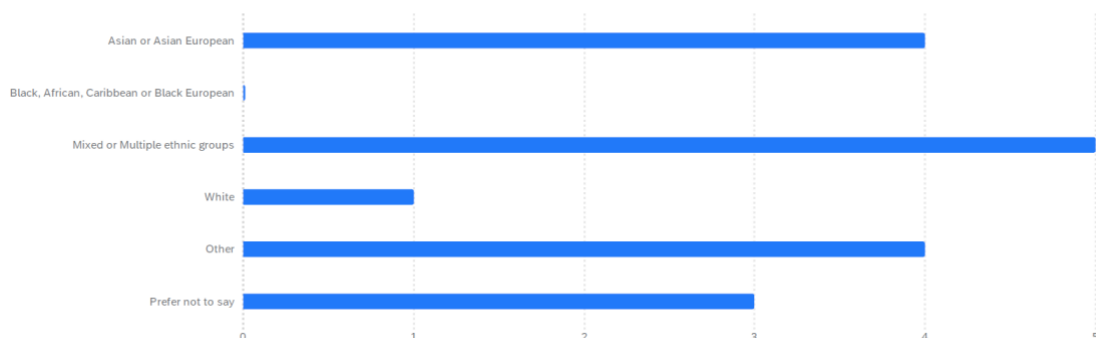
Regarding disabilities and health conditions, four participants, representing 24%, indicated that they have a health condition. However, they did not specify the nature of these conditions. Additionally, two participants chose not to disclose whether they have any health issues.

D-4 Do you consider yourself to have a disability or health condition? 17 ⓘ
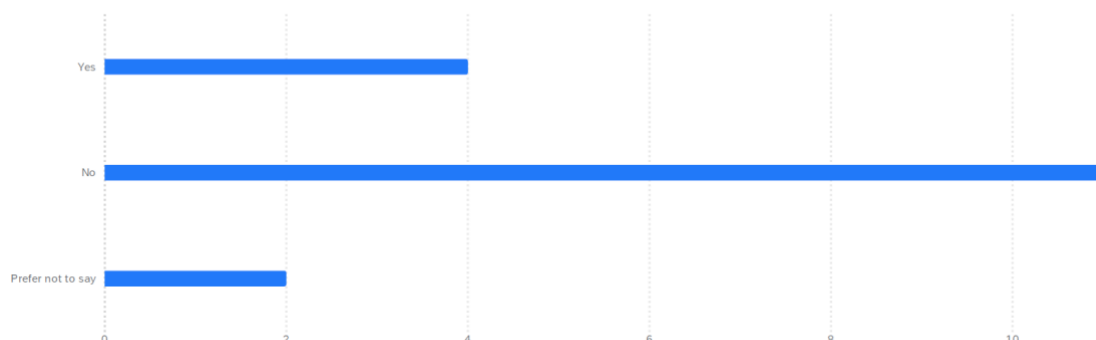
The majority of the group identifies as heterosexual, with none openly identifying as homosexual. Nearly a quarter of the group, or 24%, chose not to disclose their sexual orientation.

D-5 What is your sexual orientation? 17 ⓘ
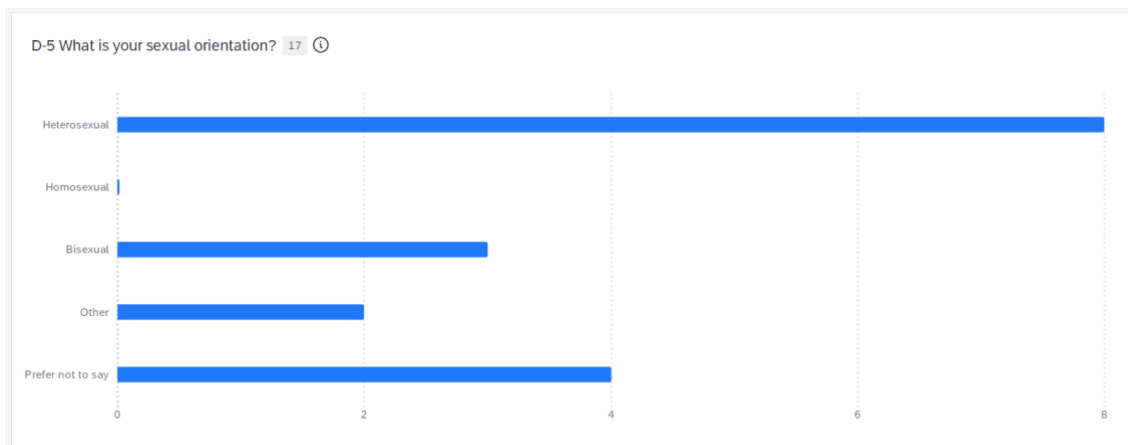
65% of participants felt that the current programme reflects true student gender and ethnic background diversity.

D-8 - Do you believe KEM 8 reflects true student gender and ethnic background diversity? 17 ⓘ
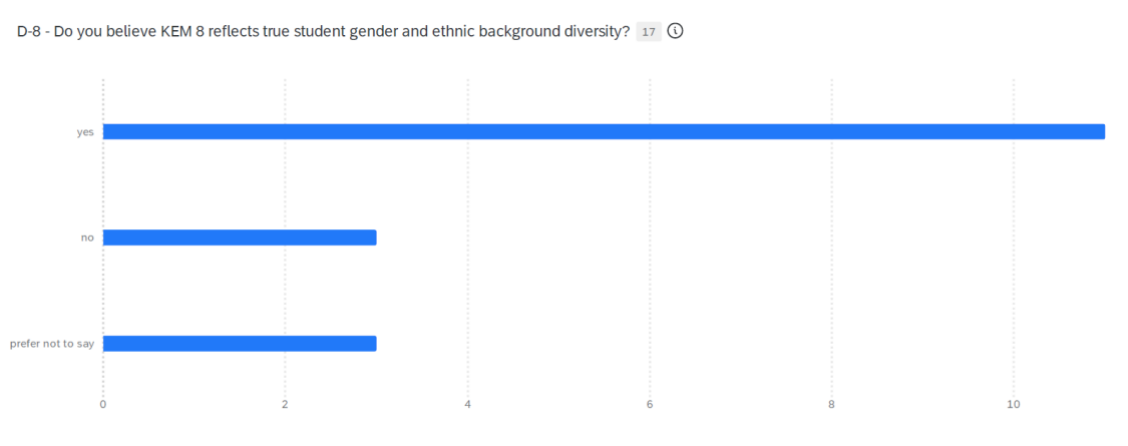
Many students did not disclose their true age, possibly out of fear of being identified by this data.

4. VISUALISATION OF THE RESULTS

A-1- From your first year experience, how do you evaluate the allocation of teachers in your area of specialisation?

Q-1- From your first year experience, how do you evaluate the allocation of teachers in your area of specialisation?
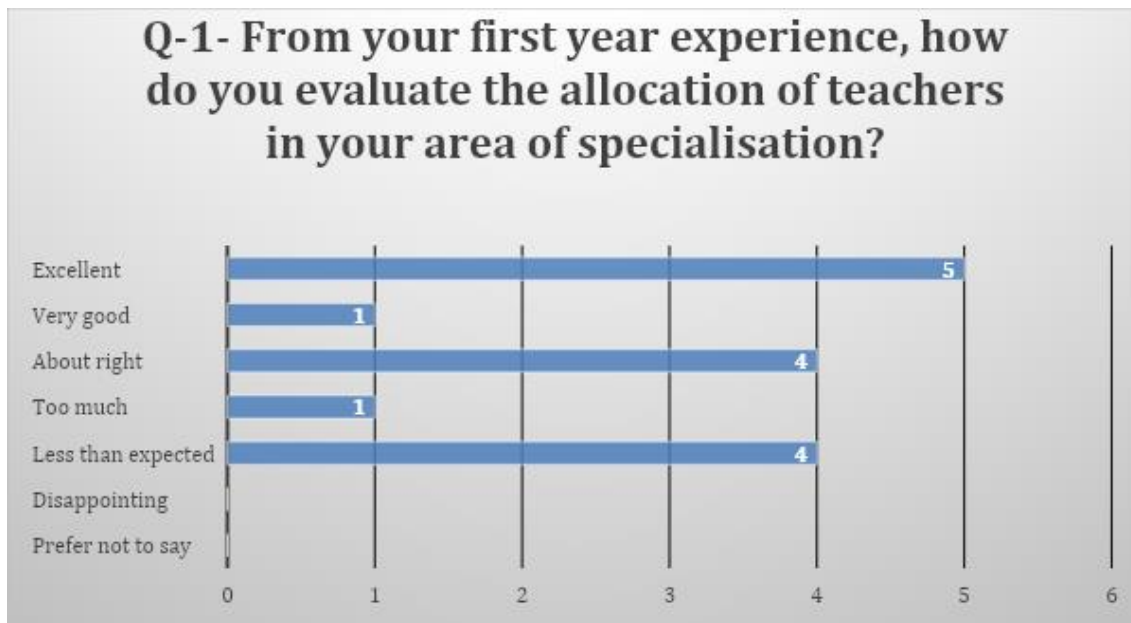
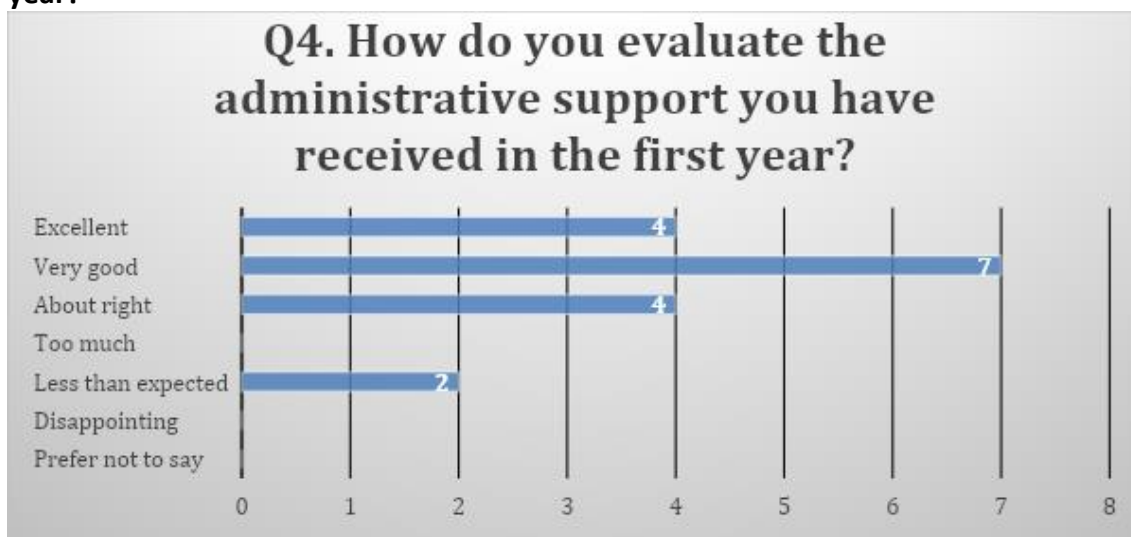**Please tell us what you really liked (you can provide more than one example)**

Classes
Everything
Working on a short film in the first semester
Practical knowledge that we gain through the exercises in the first semester
XXX are both excellent teachers that make sure to help their students to become better sound designers
The teachers are very open.
Feedback is good and invited lecturers
To be honest, in terms on educational experience is been mediocre, I haven't feel changed or motivated.
I liked the depth of the 2nd semester and I think it was excellent. I learned A LOT thanks to my specialization teacher.
I liked that they brought in some professionals from outside the program to talk about their work.
Being practical was the best thing
The specialty classes were very useful. I believe that the semesters in Lisbon and Tallinn helped me a lot in my professional development.

Please tell us what could be improved (you can provide more than one example):(

We didn't have any classes on our specialisation in the second term
Involvement of the professors in the practical part of the studies
In the first semester of Lisbon, more focus should be put over the area of expertise; so the second semester could also be more productive on that side.
Feedback is welcome only to a certain extent. sadly, our cinematographer had to drop out but the board refused to bare the charges to employ another cinematographer. Which puts our production in a difficult situation.

9

Some professors were not there because of different reasons and the program/universities did nothing to replace those positions, so we were left without classes
There have been moments where I feels like there is no academic plan or design l, so it would be important that the program really take a look on the pertinence of some of the classes and some tutors the tutor.
I think the 1st semester should have a stronger curriculum altogether. The specialization class wasn't very insightful and could be improved.
In the second semester, we didn't have a teacher in our specialization. We had masterclasses with different professionals, which was interesting, but it's noticeable that it's not a didactic-pedagogical project. Just like in the first semester when we had a teacher, but it also didn't seem to have a didactic project.
many things :)
I don't know if this is possible, but I would like to have even more classes in my specialization.

A-2 How do you evaluate the administrative support you have received in the first year?

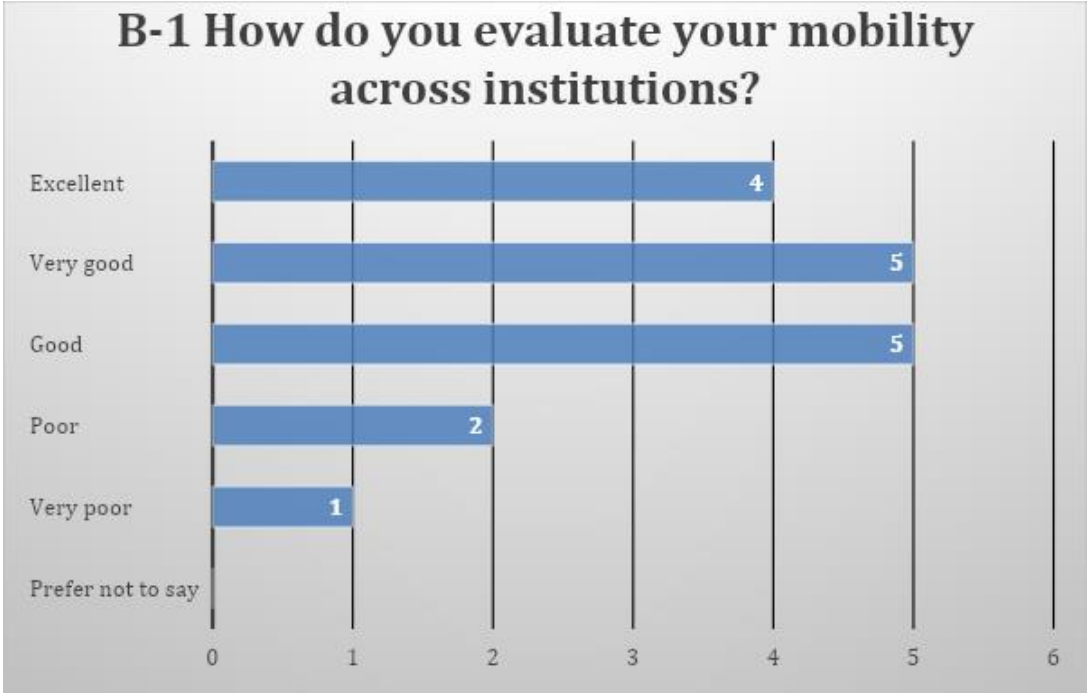**Please tell us what you really liked (you can provide more than one example)**

Teaching
They helped me for my residency appointment and also helped me with all the information required before apply for visa and even after I started the course
That all of my questions were solved
Responsiveness of the stuff. Their engagement in our problems and willingness to help.
The Kinoeyes staff at Lusofona was always very helpful.
Friendly faces

Please tell us what could be improved (you can provide more than one example):(

Personalised information
More technical resources
I had problems with health insurance, and it took a lot of time for stuff to figure it out. But the main problem with staff started recently. One of the stuff members clearly supported

XXX and (…) in social media. I feel very insecure to ask for help from staff starting from this point. I don't know whether there will be some bias against me because of my ethnical origin
Sometimes can can have more understanding and patience. But it's normal, we are all humans.
Classes are not well thought out. Our screenwriting classes in XXX hardly had any work involved. It was only a discussion about well-known screenplays than enhancing our writing.
Sometimes it feels like there's a great distance between us as students and administrative staff. And they can improve the way they approach us or treat us, sometimes it feels like they are rude.

**B-1 How do you evaluate your mobility across institutions?**

Please tell us what you really liked (you can provide more than one example)

| |
|---|
| Sharing knowledge |
| Friendships |
| I got to know the British film industry and there I learned so many things about the funding opportunities |
| Different approach in every university |
| Getting insights of how universities in different countries work. |
| working with professors from different schools. |
| On paper it's wonderful. A rare opportunity to travel around and study film. |
| The experience of attending different institutions, the traveling, the cultural exchange |
| The chance to learn more cultures, meet more people, learn more about the industry. |
| The first year was truly a life-changing experience. |

Please tell us what could be improved (you can provide more than one example):(

More information
More budget
It's hard to find accommodation. Scholarship is not enough for the country where I ended up because of cost of living
Having better support when it comes to the adapting to the new society. More practical information and awareness that adapting is a hard process sometimes.
Documentation and Visa issues are always annoying and in some cases very expensive. The third semester is hard to adjust when it's in an institution you haven't been to before and there often is not enough time to go through everything and you have to prepare and shoot within two months.
Most of us are not-so-strong passport holders and getting from one place to another has been hard. We have to deal with visa related issues on top of the academic work
Visa processes and how expensive moving is. There's not real support from the program on this complex situations. No support with housing or accommodation.
Mental health help + guidance. Moving around a lot is mentally and physically draining. Help with visas (information) would be appreciated.
Well... many things... First institutions should be a little bit responsible for visas. We are film student and don't know much about immigration stuff. Second, is better to talk to students and not talk about them with others
I think it's too early to choose a country for the second year of study in the first semester. It seems to me that it would be better to do this in the second semester.

C-1 In case of conflict with a fellow student or teacher/member of staff do you know who to contact for guidance/support?
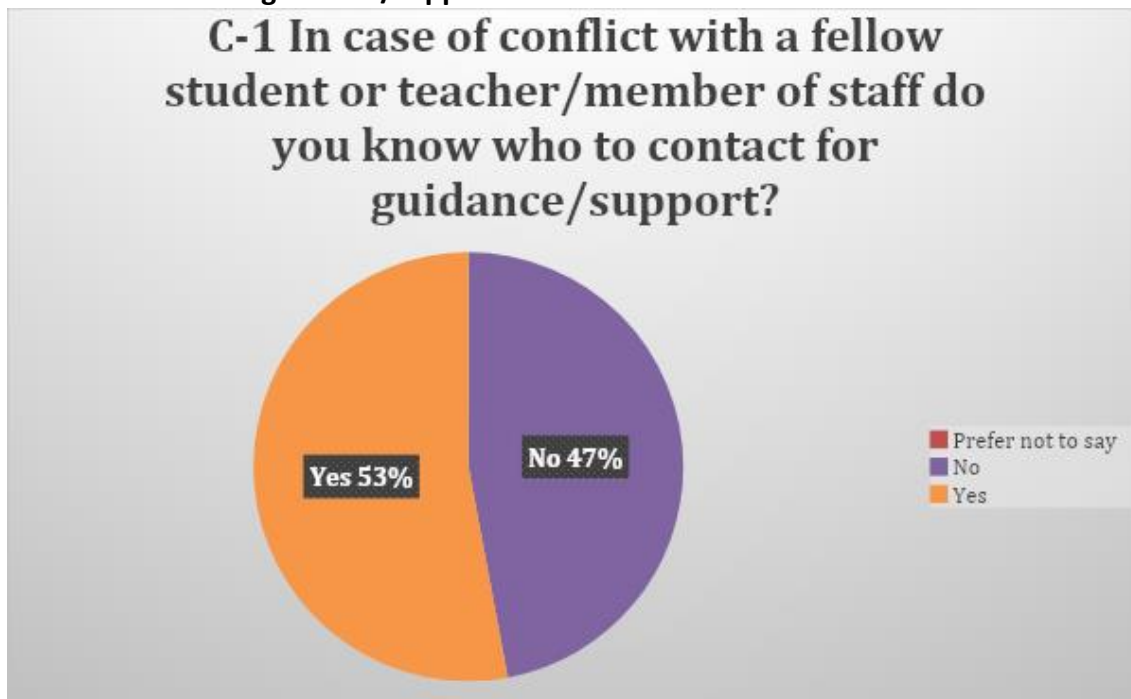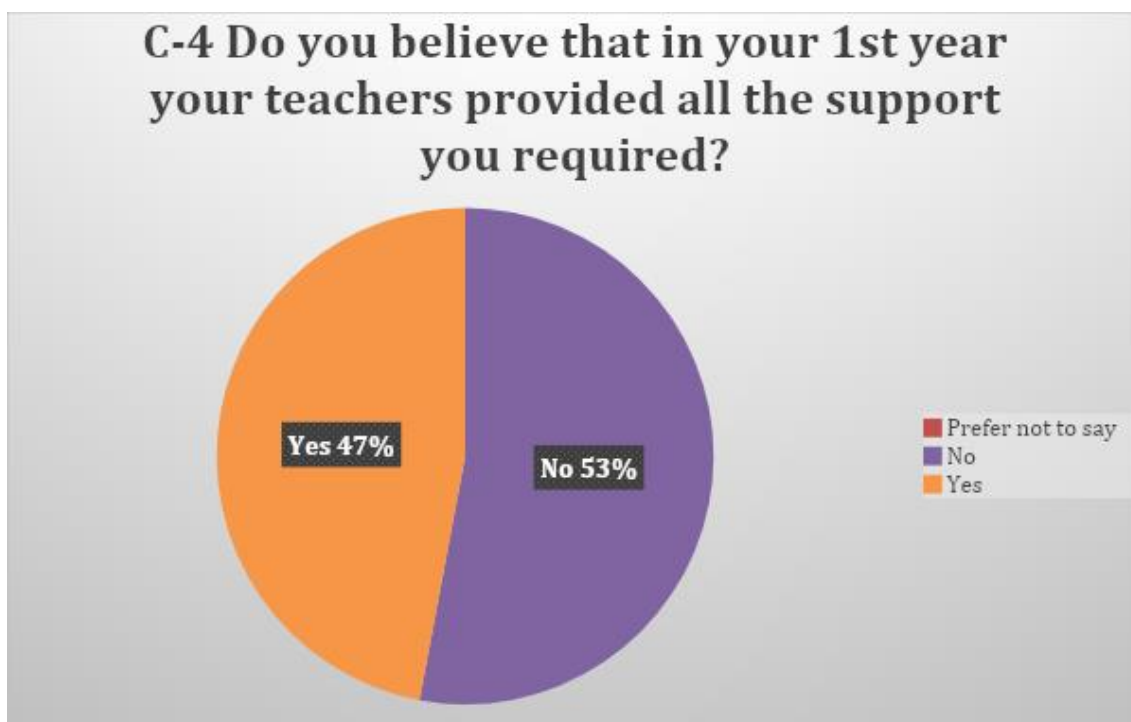

C-2 In case you need mental support or pastoral care, do you know who to contact for guidance/support?
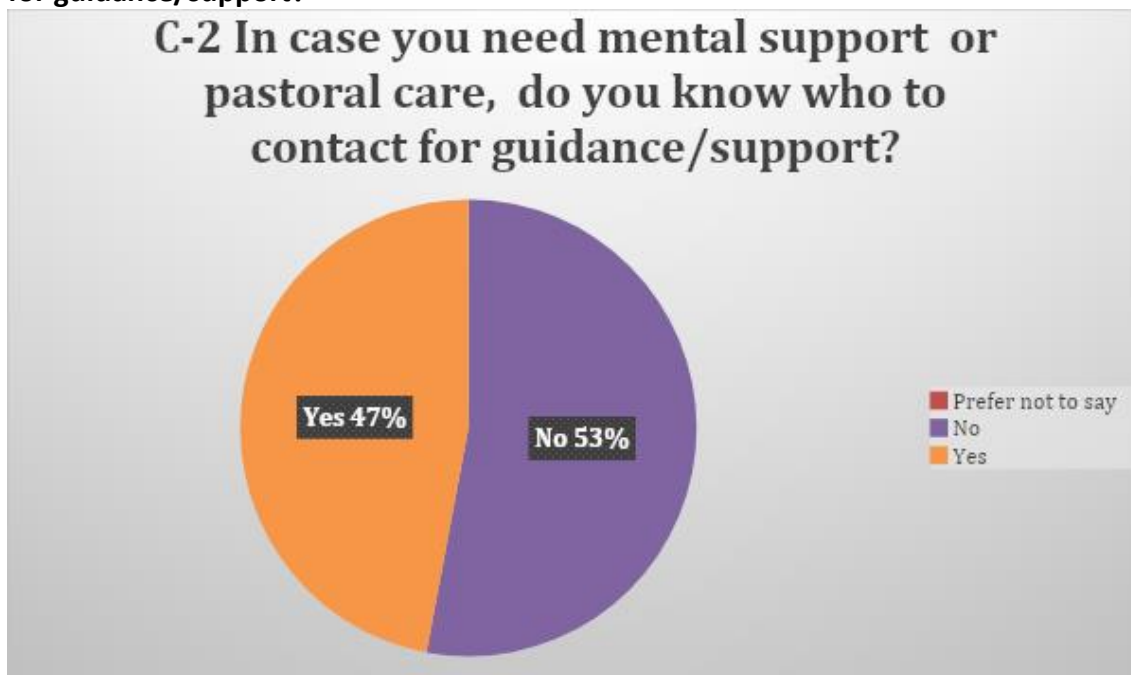
C-3 -What student resources could be improved in Kino Eyes year 1?

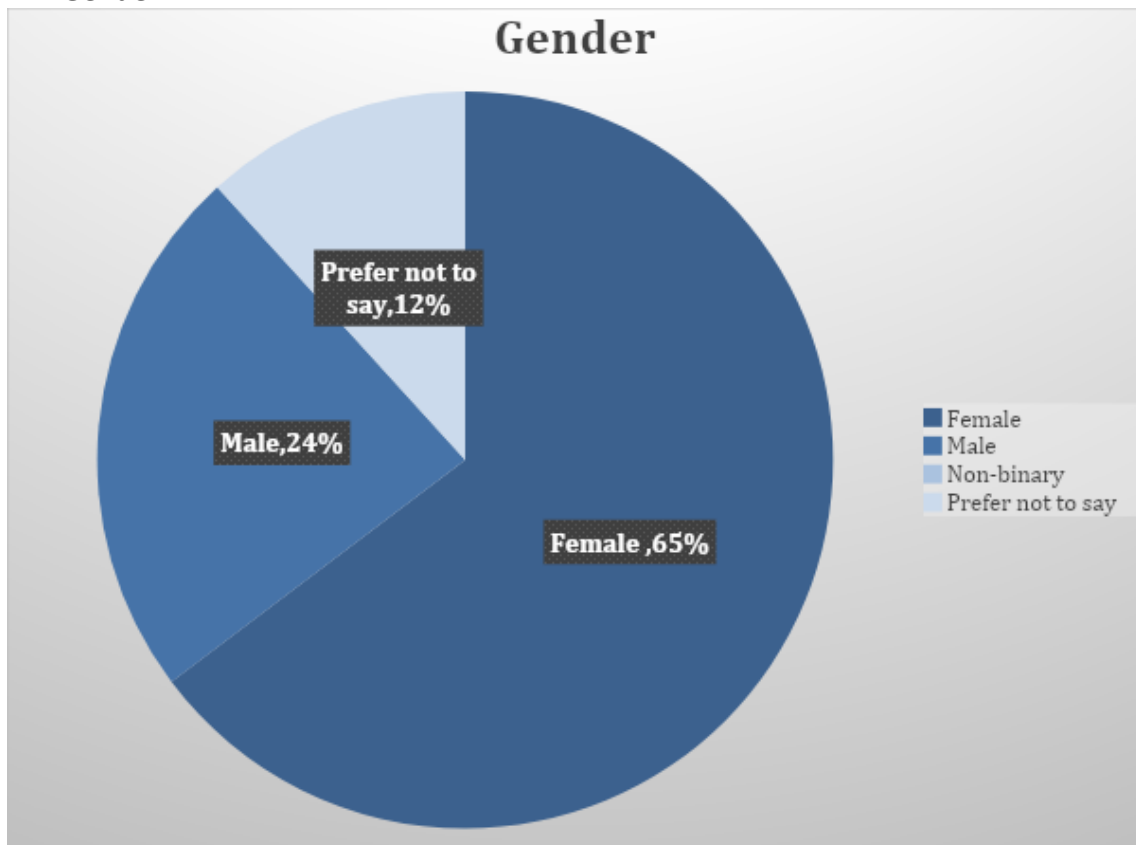| |
|---|
| Connection with industry people |
| Professors, having somebody who is younger and has more energy and vision to work with students. |
| I am more or less fine with the first year. But I think we could have more info about who to go to in case we feel we need help with mental wellbeing. |
| Visa related help should be enhanced. A proper curriculum and classes would be nice. |
| The directing speciality lacks real mentoring and tutors. I think also more time should be spent in preproduction of projects instead of other activities. |
| More leaflets, info on administrative processes, frequently answered questions or insight from previous KEM students so that certain visa or SEF incidents can be avoided in the future. |
| Connection with industry people |

C-4 Do you believe that in your 1st year your teachers provided all the support you required?

Please tell us what could be improved (you can provide more than one example):(
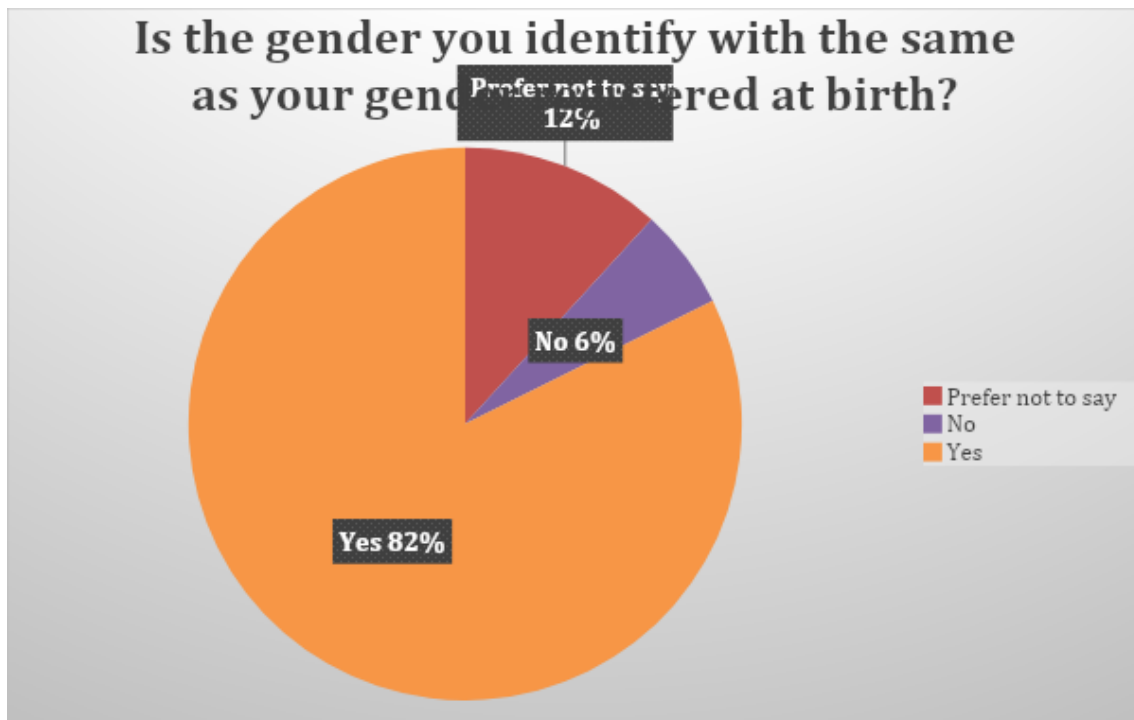
The curriculum
They did absolutely their best but because the first semester give the introduction to everything as not everyone are on the same level but the focus should be even more on the area of specialization
Teachers could teach us more.
Some professors were not there for important parts of development. Overall all professors are great, but I expected more for masters level and experienced students.
The teachers don't really make a follow up in the process
Teachers need to learn more about creating a comfortable environment for learning. To do this, it's necessary for them to have a better understanding of how to establish settings that prevent bullying and various forms of harassment, including moral harassment. It's evident that teachers struggle to handle situations where students experience harassment from their peers. They often attempt to silence or downplay the significance of these issues. I have even had to endure sarcasm and jokes regarding harassment situations. This is a very serious matter. Perhaps it's because the majority of teachers are men, and there is a certain camaraderie to protect other men, or it's a complete insensitivity, stemming from their privileges, to recognize instances of discrimination, bullying, and moral harassment.
Better to focus on specialisation and more classes on focus of what we want to do

D-1 Gender

Is the gender you identify with the same as your gender registered at birth?

Is the gender you identify with the same as your gender assigned at birth?

Prefer not to say 12%

No 6%

Yes 82%

Legend:
- Prefer not to say
- No
- Yes

Age

Age

>50,8%

20-30,33%

40-50,33%

30-40,25%

Legend:
- 20-30
- 30-40
- 40-50
- >50
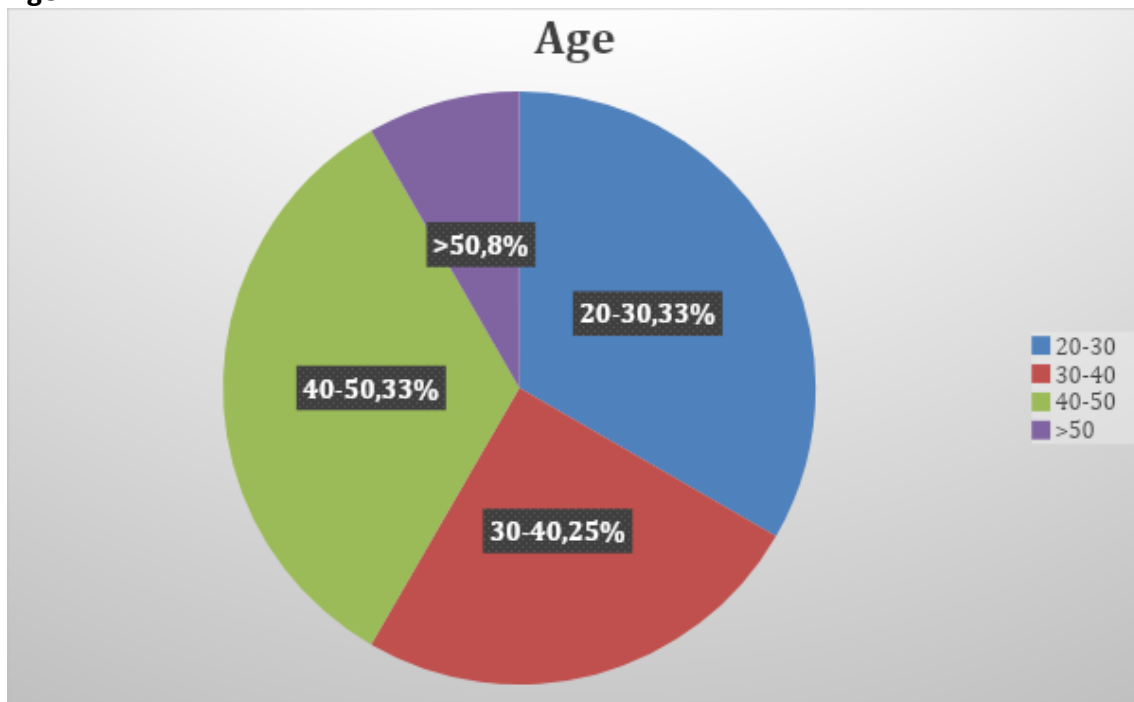
Numerous pupils did not reveal their actual age, perhaps due to concerns about being recognised through this information

D-3 What is your ethnicity

16

D-4 Do you consider yourself to have a disability or health condition?

D-5 What is your sexual orientation?

D-5 What is your sexual orientation?

Prefer not to say, 12%
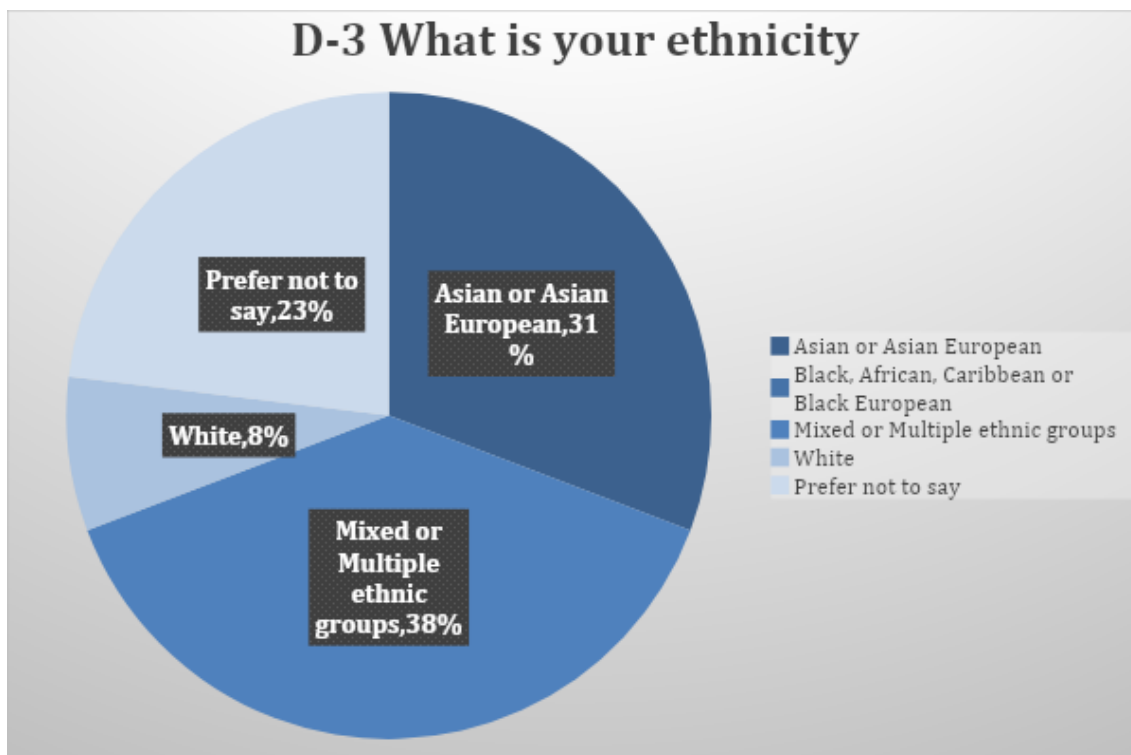
Male, 24%

Female, 65%

Legend: Female / Male / Non-binary / Prefer not to say
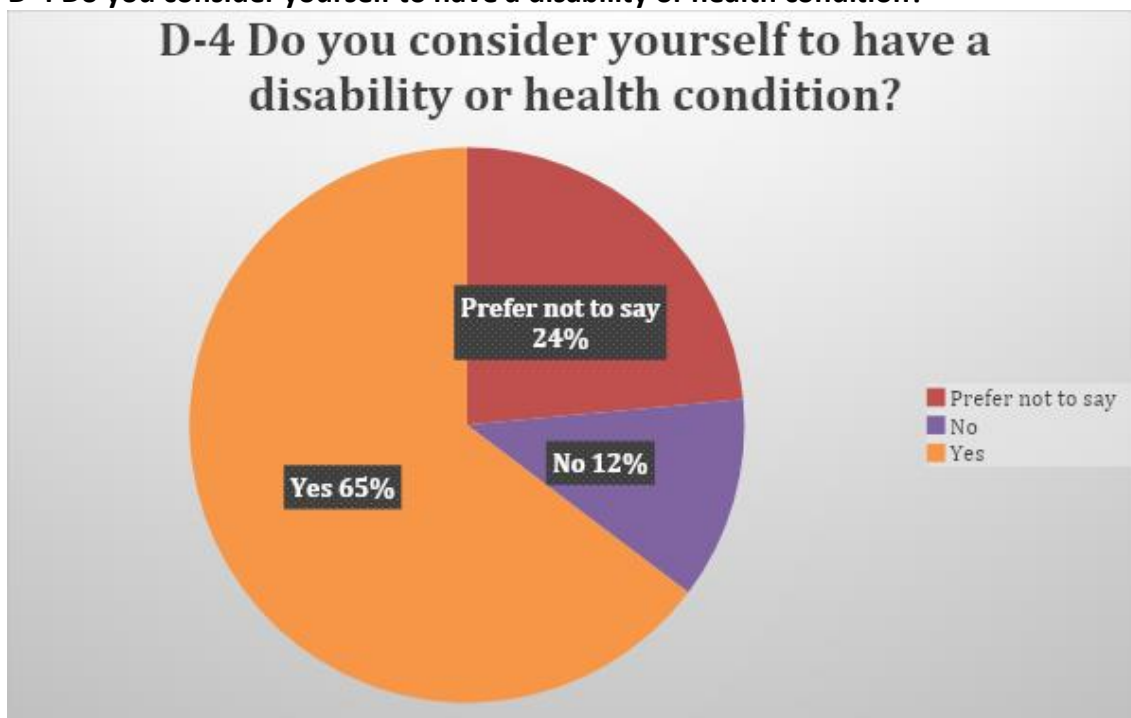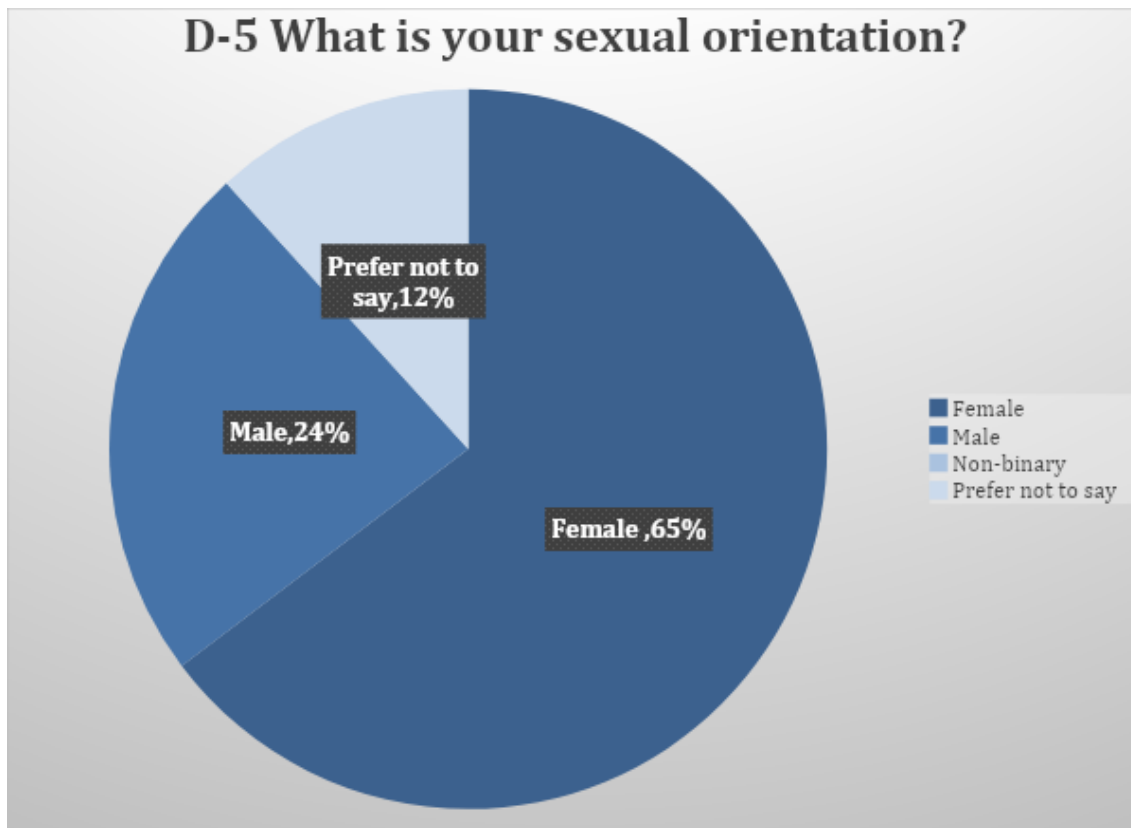
What is your religion or belief? (leave it blank if no religion or if you prefer not to say)

Hindu
Agnostic
Not religious, have christian cultural background
Atheist
Agnóstic

D-6 Do you believe the selection process for KEM 8 students was clear and fair?
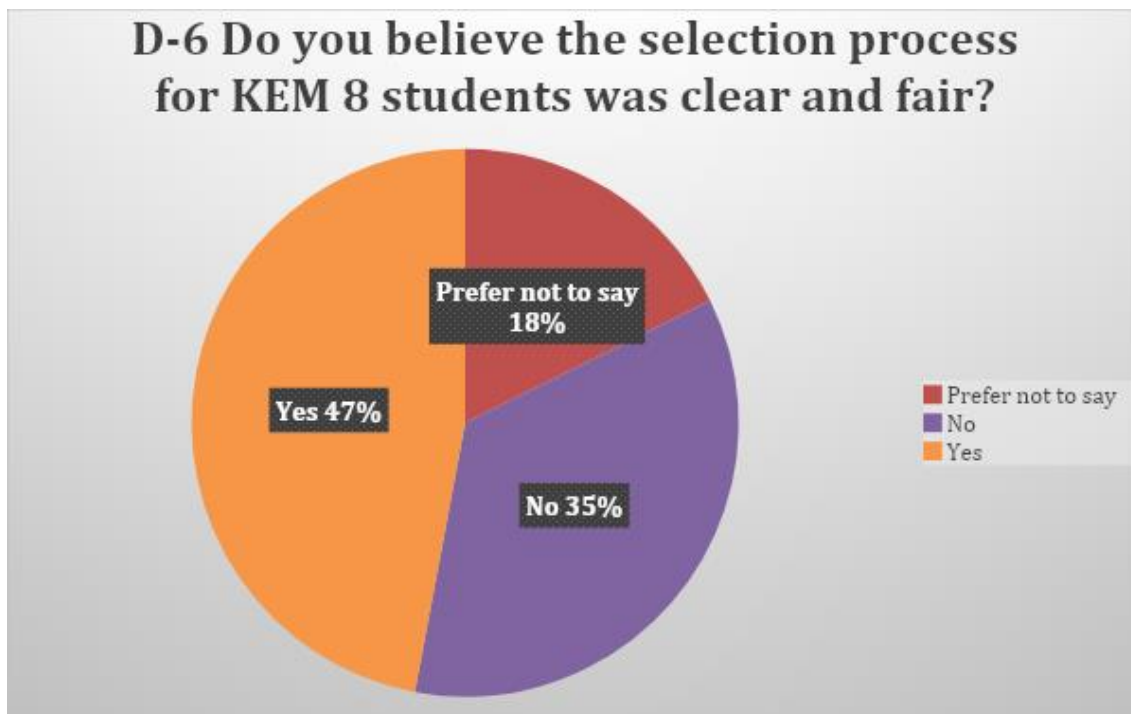
D-7 Do you believe the attribution of scholarships for KEM 8 was clear and fair?
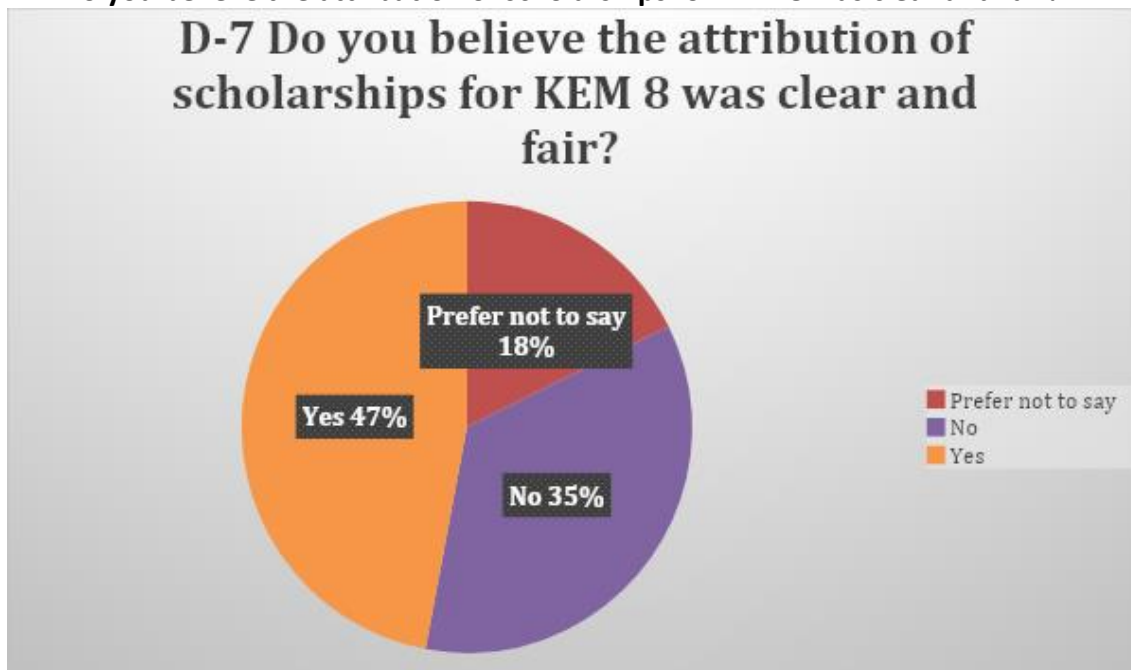
If you do not believe the attribution of scholarships for KEM 8 was clear and/or fair please state what could be improved

2 students have to pay while 22 have scholarship. Just a bit unequal.
Out of 24 people, it doesn't make much sense that 2 don't have scholarship. Also 1000€ is not enough after almost 10 years of the program.
Is not fair that 2 out of 22 students don't have scholarships, that doesn't make sense.
I personally believe some people truly deserved scholarships and are very hardworking (not that some others don't deserve them, but some people who are very hardworking didn't get a scholarship and I believe they should have).

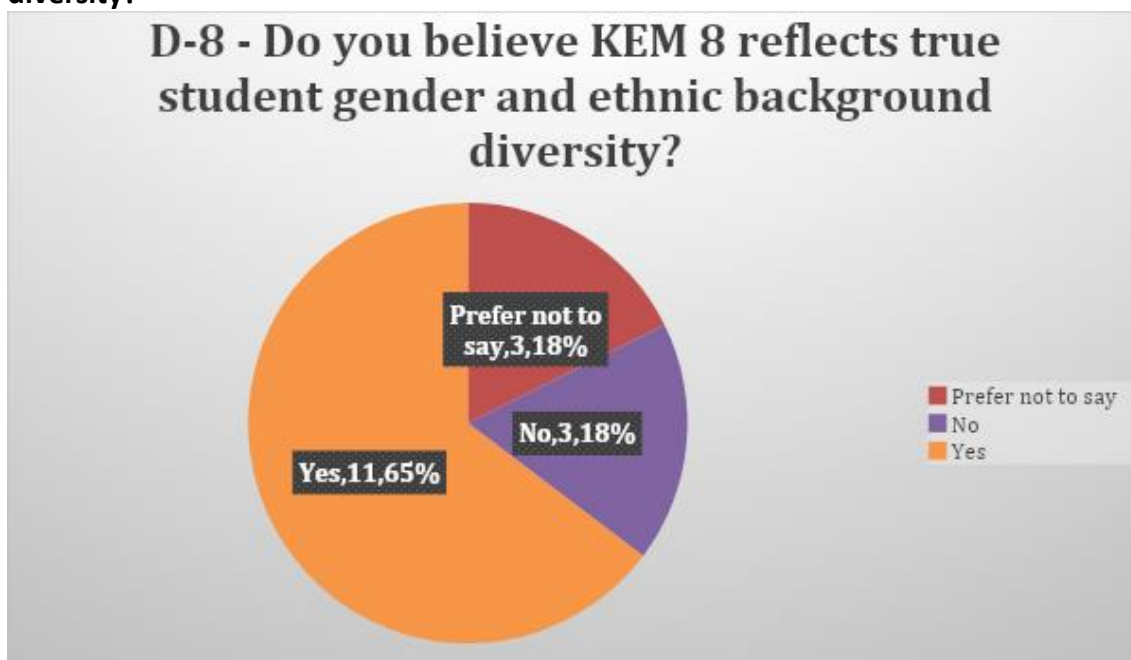**D-8 - Do you believe KEM 8 reflects true student gender and ethnic background diversity?**

5.SYNOPSYS OF THE RESULTS

5.1 Allocation of the teachers

The survey results indicate an evaluation of the assignment of teachers to their area of specialisation based on their first-year experience. The data reveals that 59% of the responses were positive (excellent, very good, or about right), whilst 42% of the feedback highlighted areas for improvement. From the free-text responses, it is evident that some participants voiced concerns regarding the absence of a clear academic plan or design, along with the need for enhancements in the curriculum and the quality of

certain tutors. Additionally, some respondents sought more information and guidance on administrative processes, such as visa applications.

5.2 Administrative support

In relation to the assessment of the administrative support students received in their first year, the results were outstanding, with 89% of responses being positive and merely 11% of students feeling they could have used more support. The free-text feedback predominantly praised the helpfulness and responsiveness of the administrative team. However, some participants voiced concerns regarding the communication methods and demeanour of the administrative staff, along with insufficient information provided to students. One individual mentioned feeling uneasy about seeking assistance from staff due to a staff member's behaviour on social media.

5.3 Mobility

The overall impression of mobility between various institutions was deemed satisfactory by students, with 82% providing positive feedback, while 18% anticipated improvements. Positive comments included sentiments such as, "The first year was genuinely a transformative experience" and mentions of "friendships", as well as the opportunities to immerse in and familiarise oneself with different cultures and universities. Concurrently, there is a call for increased support concerning visa and documentation handling.

5.4 General Support

Survey results highlight a requirement for better clarity on whom to approach in instances of conflict. In situations of disagreements with peers or staff, 53% of participants knew the correct channels, whereas 47% did not. Some did pinpoint specific staff members but expressed reservations about the programme's absence of clear guidelines on conflict resolution.

A comparable trend was evident concerning awareness of where to seek mental or pastoral care; only 47% knew the right contacts, while 53% were uncertain. From the detailed responses, some mentioned university counselling teams as potential sources of support, while others proposed the creation of FAQs and procedural guidance to assist in navigating the first year.

In terms of teacher support, the feedback was split: 47% expressed contentment, whereas 53% desired more assistance. Recommendations included more frequent teacher check-ins and hands-on instruction, coupled with the expectation for teachers to cultivate a learning atmosphere free from bullying and harassment.

6. CONCLUSION

The KINO Eyes international joint master's programme epitomises a significant collaboration among four prominent academic institutions, with three of them - Lusófona, IADT, and BFM - being members of the FilmEU alliance. This programme caters to a host of emerging filmmakers from throughout Europe. Its unique curriculum seamlessly integrates practice with theory, endeavouring not only to nurture skilled filmmakers but also visionaries well-versed in the subtleties of international cinema.

A crucial element in ensuring the programme's sustained relevance and efficacy is the gathering and analysis of student feedback. In October 2023, a bespoke questionnaire was disseminated to gather insights from the second-year cohort. This survey chiefly sought to illuminate four areas: the student admissions process, distribution of teaching and support roles, student mobility, and the mentorship offered, with an emphasis on diversity and inclusion.

Upon analysing the responses, a plethora of insights surfaced. In the realm of teacher allocation, a majority (59%) expressed satisfaction. However, the vocalised concerns over the lack of a well-defined academic blueprint and variations in tutor quality underline areas demanding attention. Such feedback underpins the necessity to continually appraise and refine teaching methodologies and content delivery to ensure they align with the programme's high standards.

When considering administrative support, the feedback was overwhelmingly positive, with a commendable 89% indicating satisfaction. Yet, certain concerns related to staff communication and information provision emerged. One student's discomfort over a staff member's social media activity is a salient reminder that staff-student dynamics extend beyond the classroom and can influence a student's overall experience.

The mobility element of the programme, designed to enrich students' experiences, was well-received with 82% positive feedback. Experiences from student exchanges foster both personal and academic growth. Nevertheless, the call for enhanced support, particularly around visa processes, is a clear indication of areas needing streamlining.

General support, an umbrella term covering mentorship and other aspects of student assistance, presented a more diverse range of feedback. The split results concerning teacher support, coupled with uncertainty over conflict resolution channels, accentuate the importance of clear communication pathways. These findings underscore the imperative to ensure that every student is well-informed about available resources, whether they seek academic guidance, mental health support, or conflict resolution.

The working group was alerted to students' concerns regarding staff usage of Instagram, especially concerning highly contentious topics. One student reached out to a member of the questionnaire team to specifically convey their distress over this matter.

In synthesising the above, it is clear that while the KINO Eyes programme is lauded for many of its features, there remain areas where enhancements can further elevate the student experience. Continuous engagement with students and an openness to evolve based on their feedback will ensure the programme remains at the forefront of film education. Furthermore, addressing areas of ambiguity and enhancing support mechanisms can only bolster the reputation of the programme and its partner institutions. As the programme progresses, these refinements, grounded in real student experiences, will undeniably fortify its standing as a premier film master's programme in Europe.

7. BIBLIOGRAPHY

D 2.9 Report Diversity and Inclusiveness
D2.10 Inclusivity Plan

Further information at FilmEU.EU

8. APPENDIX: THE QUESTIONNAIRE DRAFT

FilmEU is committed to equality and diversity for all stakeholders. In order to monitor and ensure the effectiveness of this commitment, all 2nd year Kino Eyes students are asked to provide the information below. Any information given will be treated in the strictest confidence and will be used solely for the purpose of monitoring and improving the learning experience of Kino Eyes students.

 All responses will be aggregated when analysed, with no questionnaire assessed individually.

We encourage you to answer all the questions to allow us to widely understand the experiences of 2nd year Kino Eyes students. In Section D, you will be asked questions about your demographic and social background. If you do not wish to provide some of the information requested, this option is available.

Responses are anonymous and cannot be linked to you.

A - Allocation of teaching and support staff

A1 -From your first year experience, how do you evaluate the allocation of teachers in your area of specialisation?
Excellent ☐   Very good ☐   about right ☐   too much☐ less than expected☐ disappointing ☐

Please tell us what you really liked (you can provide more than one example):(create box
Please tell us what could be improved (you can provide more than one example):(create box)

Prefer not to say ☐

—--

A-2 How do you evaluate the administrative support you have received in the first year?

Excellent ☐   Very good ☐   about right ☐   too much☐ less than expected☐ disappointing ☐

Please tell us what you really liked (you can provide more than one example):(create box

Please tell us what could be improved (you can provide more than one example):(create box)

Prefer not to say ☐

B - Student mobility

B-1 How do you evaluate your mobility across institutions?

Excellent ☐   Very good ☐   good ☐ poor ☐ very poor ☐

Please tell us what you enjoyed the most or thought was most beneficial in your mobility across institutions:(create box)

Please tell us what could be improved in the mobility process across institutions:(create box)

Prefer not to say ☐

C - Student support and project mentoring

C-1 In case of conflict with a fellow student or teacher/member of staff do you know who to contact for guidance/support?

Yes ☐ No ☐

If you know who to contact please tell us who that person is:(create box)

Prefer not to say ☐

—--

C-2 In case you need mental support or pastoral care, do you know who to contact for guidance/support?

Yes ☐ No ☐

If you know who to contact please tell us who that person is:(create box)

Prefer not to say ☐

—---

C -3 -What student resources could be improved in Kino Eyes year 1?:(create box)

Prefer not to say ☐

—---

C - 4 Do you believe that in your 1st year your teachers provided all the support you required?

Yes ☐ No ☐

What could be improved:(create box)

Prefer not to say ☐

D – Equality Opportunities Monitoring

D-1

Gender Male ☐ Female ☐ Other ☐ (create optional box) Prefer not to say ☐

Is the gender you identify with the same as your gender registered at birth?
Yes ☐ No ☐ Prefer not to say ☐

D- 2 Age   17-19 ☐   20-23   ☐   24-26 ☐   27-29 ☐   30-32 ☐

33-40☐41-49 ☐ 50-59 ☐ 60-69 ☐ 70-79 ☐ Prefer not to say ☐

D-3

What is your ethnicity?

Ethnic origin is not about nationality, place of birth or citizenship. It is about the group to which you perceive you belong. Please tick the appropriate box

Asian or Asian European   ☐

Please specify which Asian background: (create box, needs to be optional to be filled)

Prefer not to say ☐

Black, African, Caribbean or Black European   ☐

Please specify which Black, African or Caribbean background: (create box, needs to be optional to be filled)

Prefer not to say ☐

Mixed or Multiple ethnic groups ☐

Please specify which Mixed or Multiple ethnic background: ==(create box, needs to be optional to be filled)==

Prefer not to say ☐

White   ☐

White background, please specify which White background: ==(create box, needs to be optional to be filled)==

Prefer not to say ☐

Other ethnic group   ☐
_____

Please specify which other ethnic group: ==(create box, needs to be optional to be filled)==

Prefer not to say ☐

D-4 Do you consider yourself to have a disability or health condition?
Yes ☐ No ☐   Prefer not to say ☐

What is the effect or impact of your disability or health condition in your work? Please describe it here:==(create box, needs to be optional to be filled)==

_____D-5

What is your sexual orientation?
Heterosexual ☐   Gay ☐   Lesbian ☐   Bisexual ☐   Asexual ☐   Pansexual   ☐
      Undecided ☐
If you prefer to use your own identity, please state it here:==(create box, needs to be optional to be filled)==
Prefer not to say ☐

What is your religion or belief?
Please specify your religion or belief: ==(create box, needs to be optional to be filled)==
No religion or belief ☐
Prefer not to say ☐

_____

D-6 Do you believe the selection process for KEM 8 students was clear and fair?
Yes ☐
No ☐

If you do not believe the selection process was clear and/or fair please state what could be improved in the selection process:(create box)

Prefer not to say ☐

—---

D-7 Do you believe the attribution of scholarships for KEM 8 was clear and fair?

Yes ☐

No ☐

If you do not believe the attribution of scholarships for KEM 8 was clear and/or fair please state what could be improved:(create box)

Prefer not to say ☐

D 8 - Do you believe KEM 8 reflects true student gender and ethnic background diversity?

Yes ☐

No ☐

Further comments:(create box)

Prefer not to say ☐

Special note: The draft of this questionnaire was slightly refined and adjusted when uploaded to Lusófona's server.

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