

FilmEU WP 2

D2.9 Report Diversity and inclusiveness

WP2 Institutional and Staff Capacitation

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1. Introduction

FILMEU – The European University for Film and Media Arts, (Project: 101004047, EPP-EUR-UNIV-2020 — European Universities, EPLUS2020 Action Grant), brings together four European Higher Education Institutions: Lusófona University from Lisbon, Portugal (henceforth, LU); BFM/TLU – Baltic Film and Media School, Tallinn University from Tallinn, Estonia (henceforth, BFM); LUCA School of Arts from Brussels, Belgium; and Dún Laoghaire Institute of Art Design and Technology, from Dublin, Ireland (henceforth, IADT). Together, these institutions collaborate around the common objective of promoting high-level education, innovation and research activities in the multidisciplinary field of Film and Media Arts and, through this collaboration, consolidate the central role of Europe as a world leader in the creative fields and promote the relevance of culture and aesthetical values for our societal well-being.

Aligned and closely linked to the well-being of societies is the design of strategic plans with this purpose, and the responsible commitment to implement them. We believe that it is not possible to think about the construction of training plans without incorporating the notions of an Education for Global Citizenship (Global Citizenship Education, UNESCO Education 2030), which seeks common values and principles of life for the development of the human beings who we want to prepare, with the aim of building more just and solidary societies. Also, in line with the GCED, are the European Commission's strategic principles for universities in the scope of Inclusion, Diversity and Gender Equity. These principles are essential because, even though there has been an increase in access to Higher Education, this is still very stratified and unequal. The present Report intends to respond to this challenge, to contribute to a convergent strategy for Diversity and Inclusion, within the scope of Higher Education in the European area. This cannot be dissociated from the human dimension that entails in the sharing of plural knowledge, motivation, transparency and solidarity as differentiating factors in the role of Higher Education Institutions. With this report we do not want to produce just another report in the field, we want to commit ourselves deeply, as an alliance, to a new cycle of maturity for the objectives that embrace diversity and inclusion in our institutions. We want to learn from each other and make what is good in our differences prevail and unite them in an effective convergence.

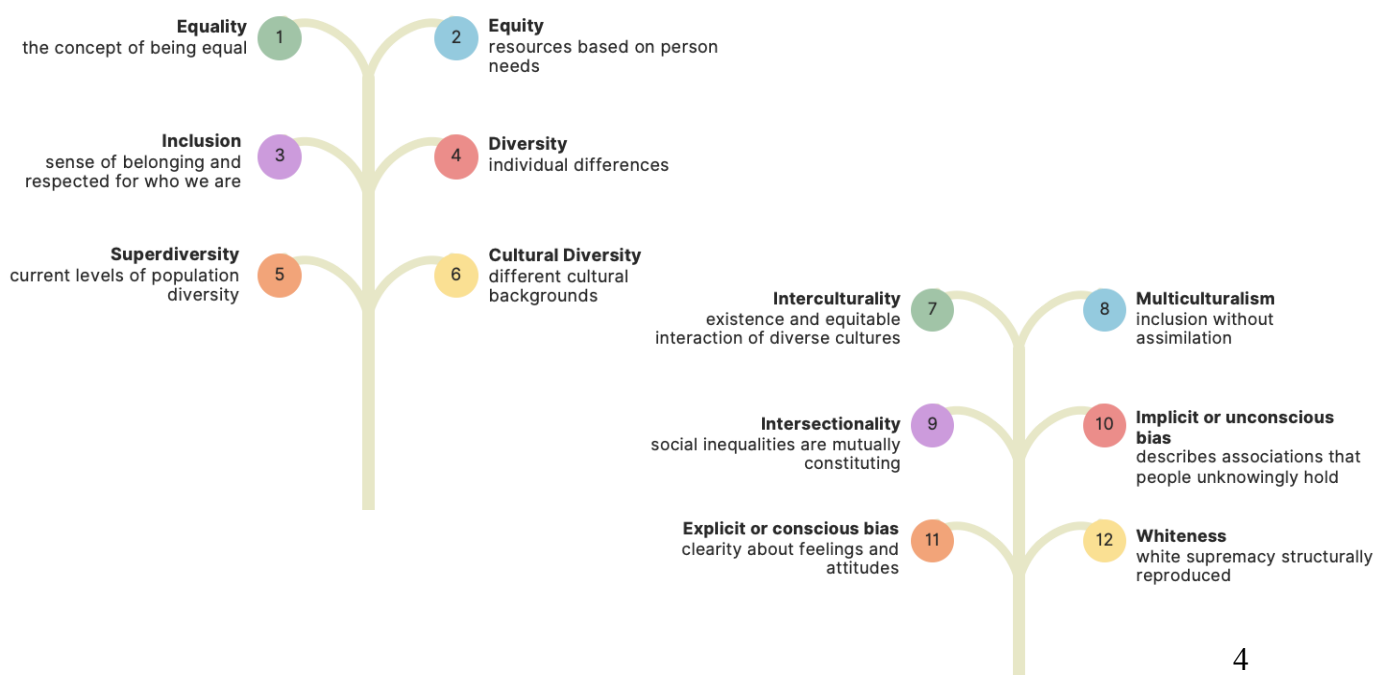
All FILMEU partners come from diverse national backgrounds. We aim to further advance our inclusive culture by building a European University with representation and input of staff, students and stakeholders from diverse cultural and social backgrounds. Although we are grounded in the visual arts and share the language of film and storytelling, our different approaches and cultures are our strength. They encourage us to ensure, through the arts and in film in their broadest sense, that all voices are treasured and heard. Indeed, this is something that is vital wherever new technologies are being developed. We need to ensure

that new forms of storytelling are not the preserve of any one cultural block. This is not to say that we have a narrow world view – quite the opposite – FILMEU wants to celebrate diversity and it is that praxis – that coming together of all our shared experiences and our differences – that makes this offering authentic and unique.

In response to this challenge, lines of action were defined based on several surveys of good practice, including focus groups with external experts, as well as the establishment of a set of measures that we consider essential to overcome some of the most pressing Equality, Diversity and Inclusion (henceforth EDI) needs at FILMEU. These lines of action will be incorporated into three major key priorities, emanating from the notions of the GCED, which we understand as founding principles, by which FILMEU will be guided in the spirit of action to its community: 1) **Respect for Diversity**; 2) **Share the Sense of Humanity**; and 3) **Solidarity**. Three principles to embrace diversity as an expression of humanity that we want to follow as human beings in permanent construction with the Other, as well as promoting the availability to understand and respond to the needs of those with different needs.

2. Glossary of terms used in this report and in EDI more widely

The following terms are used in this report and in EDI initiatives more widely across FILMEU and Europe. The definitions draw extensively from existing glossaries developed by EDI experts within, and beyond, the higher education sector. For example, the Intersectionality Guide developed by Carlow College, St. Patrick's and the Institute of Technology Carlow, Ireland, the Athena SWAN Ireland/Advance HE EDI Literary Glossary, the EIGE Glossary and Thesaurus, and the Race Equity Tools Glossary. Additional EDI definitions can also be found in these resources and in the annex available at the end of this report.



White supremacy 13
the preference for dominant cultural norms

Anti-racism 14
oppose racism and discriminatory practices

Identity 15
who we are as an individual

Prejudice 16
Attitudes and feelings based on preconceived ideas

Microaggression 17
a subtle comment or behaviour that expresses a prejudicial attitude

Indirect discrimination 18
institutional processes and practices with negatively and disproportionately impact on minoritised groups

Direct discrimination 19
is when a worker is treated less favourably than another worker in the same situation or circumstances

Harassment 20
unwanted conduct with the purpose or the effect of violating the dignity of a person

Privilege 21
an advantage or immunity held by a person for simply being a member of a group

Gender 22
Gender refers to a spectrum of masculine and feminine characteristics

Transgender/Trans* 23
term for gender identities or expressions that do not correlate with the identity assigned at birth

Disability 24
a wide range of differences between individuals with singular conditions are affected, ranging from mild to severe difficulties

Transphobia 25
refers to the oppression and discrimination of those who identify as transgender/trans*.

Ethnicity 26
is a social construct that differentiates people

Race 27
racial categorisation made-up on social construct and not an actual biological fact

Nationality 28
is the legal bond between an individual and their country

Racialised groups 29
is the processes of ascribing ethnic or racial identities to a relationship, social practice

Minoritised groups 30
institutional and societal processes through which individuals or groups are rendered a "minority".

Reasonable accommodation 31
reasonable accommodation to employees with disabilities

Positive action 32
describe 'positive measures' a positive state action

Work-life balance 33
Balance between all important life priorities

Figure 1- Glossary short terms of EDI

3. Invited External experts



Dr Reinhilde Pulinx is a senior researcher at UCLL and **Dr Elke Emmers** is an assistant professor at U-Rise UHasselt. They work on research on innovative and socially-engaged education, having recently published a book on *Diversity in Higher Education*. This book offers a starting point for reflection and action, tackling seven issues within Higher Education (HE): 1) democratisation of HE; 2) HE as an inclusive learning community; 3) diversity in the courses; 4) multilinguality in HE; 5) decolonisation in HE; 6) racism and exclusion; and 7) diversity in the organisation.

Dr Pulinx and Dr Emmers believe that there is no singular answer to the broad question of diversity. Therefore, more than 40 authors collaborated in their publication, *Diversity in Higher Education*, to present their own recipes for tackling diversity in education from different perspectives. Based on the

discussions with these groups of teachers in HE, they highlighted the seven priority topics introduced earlier. As an example, the concern with democratic accessibility of HE as an inclusive learning community, where we can talk about the sense of belonging. "It's very important that everyone feels that they belong, that they have a rightful place in HE". Or discussing diversity in the curriculum. **Do we represent different perspectives, diverse sources of knowledge in our curriculum? Is multilingualism a standard in HE? What about the decolonization of higher education?** These topics are very much alive in our society, therefore we cannot avoid engaging with them in our educational institutions. We need to explore how they affect students in HE. We must aim for diversity in the organisation, not only within the student body, but in every level of the institution; e.g. the teachers, but also the people on the board and other management functions.

The vast array of perspectives offered by this book aims to enable each institution and each team within it to create open discussion and to start reflecting on what diversity means for our institution, our team, our students, and the place we work in. This is a first step to debating the necessary steps for change.

Included in the book is a manifesto stating that we should seek to engage the higher levels in our institutions in our efforts to foster diversity. On a first level this helps to create awareness, but, secondly, it is expected that those in higher positions sign the manifest and commit to these efforts. This is important so that, when awareness starts to grow, this happens not solely at the

top, nor only at the bottom, instead that it comprises the whole of the institution. This truly strengthens the diversity and inclusion

approach at all levels and is key to reaching its goals.

INSIGHT#1: GOOD OR BAD PRACTICES?

There are a lot of teachers in higher education who are already doing a great job. They're doing everything they can, within the hours and with the means at their disposal. Nevertheless, there are still blind spots for several issues that are ignored. While writing *Diversity in Higher Education*, the authors observed that if your higher education institution director is not making diversity and inclusion a priority, but rather treats EDI like a side-project, then these efforts are likely to only be temporary and will vanish after the end of the project. Only if EDI is prioritised within your organisation's higher levels can you make a sustainable change.

Then again, it is also important to keep looking at the small successes, like working with your colleagues. Talking about diversity, discussing topics like inclusion regarding students who have social problems or suffering from poor mental health, can provide small successes in practice and collaboration with each other to solve this lack of awareness and ease the life of concrete individuals.

Some teachers are also becoming aware of the pressing need for EDI efforts, in part due to the media and social debate and discussions with their students, even if this awareness is not necessarily conscious.

As teachers, we still need to further our competences to talk about racism or to intervene, for example, when racist remarks are made in classrooms. Many students express that they do not feel supported by educators in HE, and that sometimes the inaction of teachers in face of such discriminatory remarks can add to their pain and to the feeling of lack of support.

Finally, fostering inclusion of underrepresented students and learners coming from less economically privileged backgrounds should always start with actively listening to their complaints and needs, giving them a voice in our EDI efforts. We should not see this as just ticking another needed box for 'student participation'. They are the experts.



Dr Veronica Crosbie is an assistant professor in Migration and Intercultural Studies in SALIS, Dublin City University and University of Sanctuary Ireland (UoSI) network. Dr. Crosbie has been instrumental in establishing DCU as the first University of

Sanctuary in Ireland in 2016 – an effort which entails creating a culture that is welcoming for asylum seekers and refugees. More recently, she co-facilitated the establishment of NOMADS (Network of Migration and Diversity Studies) in DCU. In 2017, she co-hosted the colloquium Asylum Narratives and co-edited a special issue related to the theme for the journal Studies in Arts and Humanities, which was published in January 2019.

Dr. Crosbie's doctoral research was focused on the development of capabilities for critical cosmopolitan citizenship in higher education. She has published on this theme in international peer-reviewed journals and edited book collections, as well as giving keynote lectures on the subject in South Africa, the UK and Spain. She conducted participatory action research on integration through the arts with social enterprise BlueFire. More recently, she has turned her attention and capability to asylum and refugee contexts, most notably concerning Direct Provision in Ireland, again using participatory action research methodology. She is currently investigating the university of sanctuary model as a framework for supporting and developing socially just institutes of higher education.

INSIGHT#2: GOOD OR BAD PRACTICES?

Dr. Crosbie prefers to reframe 'bad practices' as an opportunity for improvement. For example, seeking to create an autism-friendly environment at the Dublin City University, the institute introduced some well-received physical changes to the university, e.g. introduction of special colour schemes to avoid sensory

According to Dr. Crosbie, one of the core principles of debating EDI is that it should bring people to the table to discuss their own needs in conjunction with us, rather than having us, as teachers and HE workers, speaking on *behalf of* or *out of concern for* others. The aim is to create a welcoming space, based on three principles: 1) learn about what it means to seek Sanctuary. This means talking to and about students, staff, and about support. To inquire **what it means to walk in the shoes of others**. 2) act beyond creating awareness, action needs to go beyond simply knowing about the issue. And 3) share what it means to seek Sanctuary, that is, engage in meaningful dissemination and knowledge sharing efforts.

These core principles are embraced by Dublin City University as a University of Sanctuary. But even though this university and other engaged in the programme seek to offer sanctuary, students who come from refugee backgrounds still talk about feeling excluded, their painful experiences of xenophobia, etc. Inclusion is thus an on-going work-in-progress, we must continually work at it.

overload, quiet pods where students could seal themselves into and have the quiet space they needed within. These facilities looked great on paper, but when in practice mishaps occurred. For example, the pods were being colonised by students who did not show any symptoms within the autism

spectrum. They were simply seen as a cool place to hang.

According to Dr. Crosbie, changing culture is not something that can happen overnight. These complex issues and the thick socio-cultural tissue they're embedded in can only change over time, sometimes facing critical setbacks like the ones mentioned above. This change is also shaped by outside influences, such as the media we interact with, the films we watch, and so forth.

In terms of practice, Dr. Crosbie is probing for ways to improve staff's engagement with these issues, rather than superficially opting-in. For example, it is not enough to

have small pockets of inclusion when the goal is to achieve an autism-friendly university. Good student support services are needed, as well as creating autism-friendly and sensory areas, and to implement autistic-awareness workshops.

We need to be patient and move along. Sometimes there will be eureka moments, sometimes moments when everybody is excitedly talking about these issues, followed by moments when the excitement dies down and the crowd rushes to the next new and exciting thing. Creating cultural change from below is slow and arduous work.



Dr Vanessa Ribeiro Rodrigues is a journalist, documentary filmmaker, university lecturer and holds a PhD in Studies in Communication for Development. She is a member of the DiCi-Educa, YouNDigital and FEMGlocal research teams, as well as a trainee in the DGE's media literacy project, in partnership with the Portuguese Journalists' Union. She was a member of the jury for the Gabriel Garcia Marquez Award for Journalism and was awarded a FLAD scholarship for the course The Elements of Journalism (Committee of Concerned Journalists, Washington D.C). In 2018, she published the book *Ala Feminina* (Women's Wing) about women in prison.

Dr. Rodrigues' brought forward the question of how to promote a culture of diversity and inclusion while, in parallel, defining the responsibility of journalism. Journalists are not always prepared to face questions of inclusion, in part due to time constraints as they often work under pressure, but it is also essential to question **how do we include more diverse voices as counter-narratives?**

According to Dr. Rodrigues, this is also a problem in education. When we host students with different profiles, how do we educate the other students to listen to these students and give them their time? It is the responsibility of the educator to act, to make everyone confront and correct discriminatory behaviours, so that students with different profile feel that they can continue to participate in class. Unfortunately, teachers are often not prepared to engage in these kinds of interventions, despite their extreme importance. As a teacher and educator, Dr.

Rodrigues feels that we need more training and skills to know how to include more and

in a better way, because we have that responsibility.

INSIGHT#3: GOOD OR BAD PRACTICES?

Tackling issues of EDI is one of the privileges of journalism. In the courses lectured by Dr. Rodrigues, students are challenged to create new journalistic features about EDI themes. This provides the interesting opportunity to see the development of their critical posturing on these topics. At the beginning, students are often guided by stereotypes and lack knowledge on these topics. There is a process of learning, of appropriating these themes, as students process their research and present their approach to the class. This process of growing and gaining knowledge while researching, appropriating these themes, works particularly well. Through journalistic engagement with diverse realities, students train their social competencies, skills and values. They are challenged to work with each other, preferably with peers who they are not used to working with.

Dr. Rodrigues uses the **student's reflections as a 'meta-narrative', reflecting on the process**. She states: "It's the narrative within the journalistic narrative." In this reflexive process, students acknowledge what went wrong, what they feared most and how they coped with it, and, most importantly, how they grew as human beings. As teachers and journalists, we are responsible for guiding their future as journalists but also as human beings.

Furthermore, Dr. Rodrigues believes that when we challenge our students to start thinking critically about these issues of equality, diversity and inclusion they have a lot to say, including making recommendations that can be helpful at the higher levels of our institutions. As such, it is particularly important to listen and give them the stage to speak out.



Dr Hugo Monteiro is a lecturer at Porto Polytechnic School of Arts and Education

and a member of the SOS Racism anti-racism NGO. He is also a researcher at the Modern and Contemporary Philosophy Department of the University of Porto. His research focuses mainly on Contemporary Philosophy, in its intersection with the fields of Literature, Politics and Education.

Dr. Monteiro highlighted that the main goal for many contemporary HEIs (including the Porto Polytechnic) is to achieve high levels of academic success and strong

performances by students. Essentially, this is the massification of the university and the pursuit of knowledge in its own right. In addition, because of the existence of *numerus clausus*, the selection of students is necessarily limited. Despite this, the

demographics of students is changing and increasing in diversity, and professors are often not trained or prepared to deal with this diversity, nor to change their own teaching behaviours.

INSIGHT#4: GOOD OR BAD PRACTICES?

When we talk about bad practices it can feel like we are pointing out an exception. In fact, bad practices are reflective of the need to tackle structural inequalities. Thus, the real question for Dr. Monteiro is **how to spin bad practices into good practices?**

For Dr. Monteiro this remains a complex question, as it involves many variables. For example, being a male teacher in a school with a predominantly female student population, sometimes he finds himself in the difficult position discussing feminist issues with his students. While he can provide various valuable theoretical insights, literature, and adequate contextualisation, he cannot tell his students what it feels like to be a woman in 21st-century society. Rather, as an educator he can provide occasions for students to reflect upon this themselves and on their roles in

society. For some of the students, this is the first time that they have an opportunity in the academic environment to reflect upon what is happening in their surroundings. Through these reflections, students have the opportunity to develop their own thoughts, their own position in the world and to use their own 'language' and choose their own weapons to tackle EDI challenges. The ambition should be to open critical horizons, not only for students but for ourselves too.

One of the privileges of being a teacher is, of course, having the ability to convey ideas and knowledge. But it also positions us as learners, acquiring experiences and points of view from students. Paraphrasing Tom Waits, "we don't want to grow up." We should not grow up but learn from each other.



SUSAN LIDDY

Dr Susan Liddy is a lecturer in the Department of Media and Communication

Studies in MIC, University of Limerick. She is Chair of Women in Film and Television Ireland and sits on a number of boards: Women in Film and Television International, Writers Guild of Ireland and Raising Films Ireland. She is the director of the Catalyst International Film Festival, based in Limerick, which prioritises films and filmmakers from underrepresented groups. Her recent work includes two edited collections, *Women in the Irish Film Industry: Stories and Storytellers* (Cork University Press) and *Women in the International Film Industry: Policy, Practice and Power* (Palgrave Macmillan), both

published 2020. She is also the co-editor of *Media Work, Mothers and Motherhood: Negotiating the International Audio Visual Industry* (Routledge, 2021) with Anne O'Brien. She has co-authored two reports *Auditing Gender and Diversity Change in Irish Media Sectors*, for the BAI in 2021. This was followed by *The Pursuit of Change: Issues Affecting Parents and Carers in Ireland's Screen Industries* for Raising Films Ireland and funded by Screen Ireland's Stakeholders Fund. She is currently editing an international collection for Palgrave Macmillan – *Women, Ageing and the Screen Industries: Falling off a cliff?*

INSIGHT#5: GOOD OR BAD PRACTICES?

Dr. Liddy's research points out how, prior to 2015, talent was framed by industry leaders as ungendered, framing the industry as a meritocracy. For a variety of reasons, funders tend to be more nervous of female directors, thus offering limited funding opportunities. Low budget schemes exist to allow for female teams.

Failure for female productions can cause long term effects, which creates huge pressures for female filmmakers to succeed. Faced with failure or the fear of it, female filmmakers can give up on their careers or temper their ambition, which can also lead to women losing their sense of self.

Women in the film industry sacrifice having children, as motherhood/parenting/caring impacts on their careers, therefore

highlighting how **caring is gendered**. Limited career opportunities and inflexible training and working arrangements can thus result in women withdrawing from the profession.

Furthermore, film and media studies is often a rich kids programme, needing expensive technical material and huge time dedication that might not be possible for people from disadvantaged economical backgrounds.

These inequalities compound in a persisting lack of representation. In Ireland, only 10% of directors are female. Furthermore, most positions are achieved through connections, thus privileging those who are already included in the old-boys' networks.

4. The state of Diversity and Inclusion at FilmEU

All FilmEU HEIs – Lusófona, BFM, LUCA and IADT – share a commitment to advancing EDI in their own institutions and have multiple on-going measures and actions that seek to address these issues. The EDI practices of the four institutions are in different stages of progress, and all have areas that require further development, yet they show a dedication to foster the diverse, inclusive, and creative culture that is at the core of FilmEU.

Drawing on the Gender and Diversity Plans existent on these HEIs and on the available EDI information from these institutions, this section offers a schematic overview of the dimensions of diversity and inclusion engaged by each of the institutions, as well as the existing (or planned) infrastructures and activities that are being set in place to address these dimensions. This schematic view aims to highlight the possibilities of cross-institutional knowledge sharing in the field of EDI, also showing gaps that can be improved.

THE STATE OF DIVERSITY AND INCLUSION DIMENSIONS														
INSTITUTIONS	INTERCULTURALITY	EQUALITY/EQUITY	SEXUAL ORIENTATION	PREJUDICE/DISCRIMINATION	HARASSMENT/BULLYING	PRIVILEGE	GENDER	DISABILITY	WORK-LIFE BALANCE	SOCIAL-ECONOMIC BACKGROUND	RACE & ETHNICITY	REFUGEES	WELL-BEING/SENSE OF BELONGING	AGEING
LUSÓFONA	✓	✓		✓	✓	✓	✓		✓				✓	
BFM	✓	✓		✓			✓	✓				✓		
LUCA	✓	✓	✓	✓			✓	✓		✓	✓			
IADT	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Figure 2- Dimensions scheme of Diversity and Inclusion in the Alliance

THE STATE OF DIVERSITY AND INCLUSION
INFRASTRUCTURES AND ON-GOING ACTIONS

INSTITUTIONS	GENDER/ EQUALITY PLAN	TRAINING PROGRAMS	DIVERSITY OFFICERS/TEAMS	DATA COLLECTION MONITORING	CERTIFICATION/ EXT. COMMISSION	FACILITIES/ ACCESSIBILITY	RESOURCES	DISSEMINATION EVENTS	MENTORING/ NETWORKING PROG.	COMPLAINT OFFICE/ PROCEDURES	ETHICAL COMMITTEE FOR D&I
LUSÓFONA	✓	✓		✓				✓	✓		
BFM	✓			✓			✓			✓	✓
LUCA	✓	✓	✓	✓		✓	✓	✓	✓		✓
IADT	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	

Figure 3- Infrastructure and on-going actions scheme of D&I in the Alliance

5. Strengths - Identifying best practices

FilmEU is committed to creating a campus environment that promotes EDI and to treating all the staff, students and stakeholders equally, regardless of gender, civil status, family status, sexual orientation, religious belief, age, disability, ethnicity, race, geographical origin or socio-economic background. FilmEU recognises that EDI is essential for powerful storytelling and for advancing a sustainable film and media arts sector that works for everyone. This belief is backed by a substantial body of academic research which demonstrates that organisations at the forefront of EDI, including the film and media industries, are more successful creatively and economically, generating original and innovative content and broadening their audience and consumer bases. Film schools are a key ‘pipeline’ to the industry, and in light of cultural movements that expose the inequalities often underlying the film industry such as #MeToo, #OscarsSoWhite and #BlackLivesMatter, it is more important than ever that our staff and student population reflects the diversity of the wider community outside of FilmEU. Without diversity, the stories, cultures, ideas and viewpoints expressed through film and the media arts (and beyond) are limited, while stereotypes of marginalised groups may also take hold if these voices are not in the room.

As point 4 summarises, from examining the EDI practices of each member of the consortium, it is reassuring to see how much good promotion of EDI already exists in each Institute. So much is already happening that it cannot be fully addressed in this report, however here are some of the highlights:

STRENGTHS

LUSÓFONA

The implementation of the Gender and Diversity Plan 2022, this new plan covers five priorities for staff that include:

- Balance between personal, family, professional life and organisational culture;
- Gender/diversity balance in leadership and decision making;
- Gender equality/diversity in recruitment and career progression;
- Mainstreaming the gender/diversity dimension in research and innovation;
- Measures against prejudice, gender inequalities and harassment(s).

BFM

- The establishment of an EDI Committee, which also developed a series of documents including “Good Practices in Teaching and Supervision”, “Good Practices in Learning” and “Good Practices in Science”;
- The implementation of a commissioner role for Equal Treatment, who is responsible for safeguarding equal treatment, diversity and inclusion within Tallinn University;
- Implementation of a working group to develop a Gender Equality Plan 2022 – 2024;
- Creating a structure for handling Discrimination Complaints;
- Ongoing gender-related research, as well as sexual harassment.

LUCA

- The LUCA Diversity and Inclusion plan 2022 is designed and presented to the LUCA Board for approval to solidify our commitment to EDI. For LUCA School of Arts, gender policy is an integral part of the school's diversity policy. This gender policy is not a policy for women. It is a policy aimed at more equal participation with attention to gender identity.
- In the previous policy cycle, a diversity policy plan was elaborated that was closely linked to KU Leuven's diversity approach and was based on 5 strategic objectives:
- To make our student population broader and more diverse so that it becomes a more balanced representation of the actual population with different groups within society;
- Strive for a diverse and multi-ethnic representation in the constitution of our staff - at all levels - and recognise the presence of diversity competences as an added value;

- Providing universal accessibility in our buildings and infrastructure;
- Building a balanced curriculum for inclusive education with attention to optimising teaching materials and methodologies that take diversity as a starting point;
- Deepening and broadening the support for diversity among the entire staff.
- Extra Muros Activities Diversity and Inclusion; includes a KU Leuven Ambassador Programme, the main objective is to promote extra activities by giving talks to adolescents from diverse backgrounds to encourage them to enter higher education and to support and encourage role models within the underrepresented groups.
- The Institute's Strategic Plan 2019-2023 seeks to build on our commitment to EDI.
- IADT has a comprehensive Equality, Diversity and Inclusion Policy for staff, students and stakeholders, which sets out the Institute's commitment to EDI in conjunction with the legislative context of equality in Ireland.
- The Institute has appointed an EDI Manager for strategic leadership of EDI across the campus and sector.
- Establishment of EDI governance structures:
- EDI Committee of Governing Body
- IADT Athena SWAN self-assessment team and working groups.
- IADT Promoting Consent & Preventing Sexual Violence (PROPEL) Working Group
- College of Sanctuary Working Group.
- IADT consults with the staff and student body on EDI, e.g. biennial staff and student surveys.
- An EDI impact statement is embedded into all formal institutional committee meetings and signed off by the President and EDI Manager - Governing Body, executive, central management, academic council.
- LUCA School of Arts and the KU Leuven Faculty of Arts will build on the diversity structure of KU Leuven for the policy on diversity and more specifically gender equality. In this model every faculty instals a diversity team. LUCA School of Arts guarantees that the university college will make resources available and will recruit staff in the field of (gender) diversity & inclusion to further develop and implement its gender equality actions. This diversity team will be supported by the Human Resources and Student Services departments wherever possible.
- The Institute is a member of the Athena SWAN Charter and will apply for Bronze accreditation in 2022. The Athena SWAN Charter is an accreditation framework that is used across the globe to support and transform gender equality in HE and research.
- IADT has a Gender Equality Action Plan 1.0, approved by the Governing Body.
- The EDI unit has developed a rolling programme of EDI training for all staff and student leaders. Training is provided under the topics: bystander Intervention, disability in the workplace, sexual misconduct disclosures, gender, menopause in the workplace, race awareness and trans 101;
- The EDI unit has developed a list of EDI resources for staff and students.
- In line with national requirements, the Institute has an Action Plan to Tackle Sexual Violence and Harassment. This includes mandatory consent workshops for all Y1 students and offering First Responder training to key staff groups.
- Various resources to help all on the EDI journey including Moving Parts and Speak Out

- IADT will apply for College of Sanctuary designation in 2022.
- Publication of a Code of Practice for the Employment of People with Disabilities – at final draft stage.
- The Institute has a dedicated Access Service and Disability Support Service.
- Survey of the experiences of IADT trans and non-binary students completed in 2021.
- A Gender Identity and Gender Expression Policy is in place to support trans and non-binary students.
- Collaborating with the IADT Department of Film and Media on the Young Women in Film project and development modules for first year students on “Modern Media and Landscapes”
- Copious EDI Supports for staff and students

OTHER INTERNATIONAL AND NATIONAL BEST PRACTICES in EDI in the discipline of Film and Media Arts include:

- The GEECT TWIN CONFERENCE: EMBRACING DIVERSITY IN EUROPEAN FILM SCHOOLS invited European film schools to discuss topics and issues of diversity and examine the necessary changes that need to take place at higher education institutions: 1. *Urgency* – the challenges of relevancy and sustainability facing European Film Schools in globalised creative industries. The transition from talk to action. 2. *Personal impact* – acknowledging and understanding the individual role in pursuing an inclusive creative culture in institutions and acting to correct personal bias or assumption 3. *Collective action* – identifying systemic barriers to inclusion and acting to mitigate / correct these as institutions and a collective (European Film Schools). 4. *The clarity of the offer* – what does the European film school offer that cannot be acquired through other means in a digital and globally connected world? 5. *Talent* – it is there in the real world from all backgrounds and is ready to be admitted to schools and courses.
- CharactHER, were set up as part of a campaign of the European Commission in partnership with Collectif 50/50 about empowering all talents in the Film and Media Industries. Their objectives include the following:
 - o Encourage young women to pursue careers traditionally considered to be “masculine” by showing them that they can access and succeed in these fields - and dismantle this widespread belief that some jobs are out of their reach due to their gender.
 - o Send out a positive message by highlighting the achievements and singularities of the 12 women represented in the campaign.
 - o Highlight - in addition to some of the most obvious positions such as directors/screenwriters – lesser known positions in our industry in order to promote a great variety of potential career paths.
 - o Promote the cultural richness and value of diversity, whether it be in terms of: European countries/nationalities; careers within the media industry and interviewed profiles’ backgrounds and experiences.

6. Fragilities and common plan of action to surpass them

As with so many other areas of the FilmEU alliance, the main challenge will be to converge practices in EDI whilst being bound by very diverse national legislation. From this report it is also clear to understand that the various HEI's are at different speeds in terms of the full implementation of EDI policies. For the execution of a common agenda amongst partners it is fundamental that specialised coordinators at each HEI assume a personal responsibility for this field of action, otherwise there is the danger that the ideas and ambitions within this report fall into a no man's land and that EDI practices remain institutional instead of being cross-institutional. It is fundamental the design of a common time frame that leads to convergence in this field that should be defined and put into action shortly.

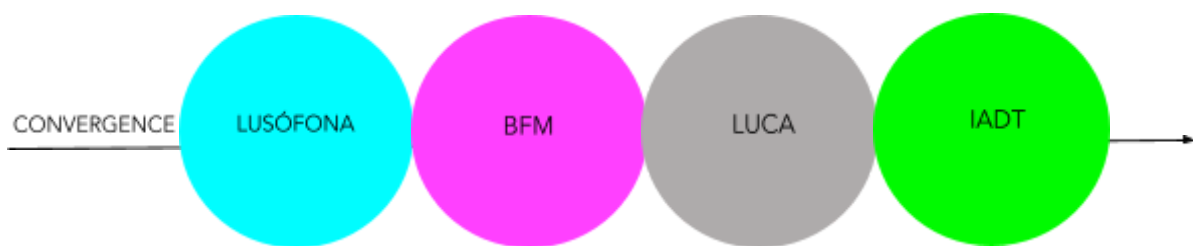


Figure 4 – Line of Convergence

6. 1 HEI fragilities in EDI that need to be addressed:

Lusófona University

Lusófona University is committed to fostering a diverse and equal environment. To this end, the institution has commissioned the work of a dedicated working group to develop an ambitious Gender and Diversity plan, to be implemented between 2021–2027. While the plan aims to enact change at different axes, it is important that the institution ensures a robust implementation structure. The lack of a dedicated EDI office within this structure can lead to delays and shortcomings in the implementation of the plan.

A conducted diagnosis survey shows that LU displays a very diverse pool of international students – with the most recent diagnosis survey counting 11% of international respondents, mainly from portuguese-speaking countries such as Brazil or Angola. However, its academic and administrative staff is still not as diverse as it could be with regards to the Portuguese social landscape. In Film and Media, gender balance in teaching practice (technical and

authorial disciplines) needs to be addressed, since areas such as scriptwriting, directing, cinematography, etc tend to be lectured systematically by male teachers whilst women tend to be hired to teach mainly theory or so-called traditional female areas such as production. Addressing gender and ethnic diversity is important in the context of LU lecturing in film and media, other levels of diversity and inclusivity at staff level should be progressively addressed as they would expand EDI perspectives and lead to more eclectic perspectives.

Given the problems in the university-to-industry pipelines in the field of Cinema and Media, in which despite the high presence of female students in higher education it is often male students who go on to develop a successful film career, it would be valuable to complement the practices of data collection put in place with this diagnostic survey with data on the composition of the film industry in Portugal. In addition, structures must be put in place to facilitate the transition of female students and students coming from other minority groups to the job market.

LU has programmes and researchers that lead in research innovation in the field of EDI and, for this reason, scientific projects and researchers within this specialism have been validated with important research grants. However, it still lacks a degree of sustainability in its institutional structures *vis-à-vis* consistently supporting its faculty and other staff members as well as its students.

In terms of disability inclusion, while the diagnosis noted the presence of a small percentage of students and staff with physical limitations, some buildings at LU have not been designed with accessibility in mind, including its “U” main researchers’ building, where rooms on the first floor are only accessible via a long flight of stairs. LU needs to consider the architecture in terms of inclusivity, since physical space can often act as a major barrier. These considerations regarding accessibility need to be further expanded to also account for cognitive disabilities and mental health needs.

Finally, in light of the culture of harassment exposed by movements like #MeToo in the context of film industry and, more recently, the wave of harassment accusations in Portuguese HEIs, it is important to ensure that the measures proposed in LU’s Gender and Diversity plan are quickly and effectively put into place. This would not only imply the creation of formal and informal complaint procedures, the creation or reinforcement of support structures, but it is also vital to clearly communicate this information amongst students and staff, who are often unaware of the existing resources.

BFM

Tallinn University aims to have a systematic approach to EDI subjects. TLU and BFM are committed to ensuring equal opportunities and a supportive and amicable environment for all employees and students regardless of their gender and gender identity, sexual orientation, nationality and ethnic origin, race, religion and belief, disability, age, pregnancy and parenthood or marital status. To this aim, the university has partly drawn up a Gender Equality Plan, based on recommendations gathered from different stakeholders – including

through a study entitled “Gender and Sexual Harassment in Estonian Higher Education Institutions”. This is on-going work, but it is an important first step in tackling our EDI challenges.

BFM/TLU has in place a set of documents, such as the TLU “Ethics and Good Practices”, that highlight good practices in research, teaching, learning, and supervision. Amongst these, the new Gender and Equality plan puts forward its approach of zero tolerance for sexual and gender-based harassment. To this aim, outreach and awareness efforts are essential, drawing attention to common erroneous stereotypes and unconscious prejudices. The university is also creating a guide to resolve disputes on gender-based and sexual harassment, which aims to provide those who need support with a clear and easily understandable overview of the process. It is important that this system protects the victim and ensures that filing the complaint and the subsequent process is as comfortable and simple as possible. Amongst other recommendations, it aims for the conciliation between the involved parties based on the mediation of a neutral third party. This guide is based on the existing framework of the “Support System for the Implementation of Good Academic Practice.”

Tallinn University has taken an active stance regarding gender equality in academia, for example through the establishment of an Equal Treatment Officer position at our institution. However, there are unique aspects of EDI related to the film industry that need to be tackled. The film industry is a vast, changing, volatile environment, with a large number of stakeholders involved. As such creating change requires much more than one Equal Treatment Officer. Although BFM’s growing research ambitions also include the development of academic careers, BFM is an industry-facing film education provider, as such the graduates’ success in the industry post-graduation is essential to measuring the success of our curricular activities.

In order to study these dynamics and the role of BFM’s film curriculum, a study was conducted in 2016 by Elen Lotman, as part of Estonia’s Eurimages’ reception activities. The study surveys the state of gender balance in the Estonian film industry, combining statistics from the Estonian Film Institute, from the Baltic Film and Media School admissions, and a questionnaire with female Estonian filmmakers. While the percentages of gender balance in this study can be encouraging, the actual numbers behind these percentages can be quite small. As an example, looking at the statistic of female cinematographers in the Estonian film industry over the course of 2 sample years, there was a huge increase of female cinematographers, raising from 0% to 11,1%, but, in reality, this increase reflects the added presence of just one person, the cinematographer Elen Lotman. This pointed out the need to take into account the specific idiosyncrasies in small countries.

Based on the questionnaire with female Estonian filmmakers, another question for further inquiry lies with the perception (or lack thereof) of the need for diversity. For the majority of respondents, gender balance issues in Estonian industries was often dismissed as a pseudo-problem. Almost a third of the participants also reported feeling supported by the industry and by male filmmakers, although there was a comparably large number of respondents who either rarely or never sensed support. It is important to study the roots of this perception, whether it is grounded in lack of knowledge of the issue, or whether it

shows that, in general, the Estonian film industry where BFM graduates enter is a diverse and non-discriminating environment.

In terms of the gender balance amongst Film Arts students, data from the Diversity and Gender Balance student and from questionnaires about the hiring practices of film industries (conducted in 2015, 2019 and 2020) showed quite a good balance, especially in terms of graduating students, with female students graduating more than male students. However, this positive view is complicated with observations on the numbers of post-graduation integration of students into the industry, as well as by the experiences of BFM's alumni. Post-graduation, female students (who seem to flourish within the university) are less likely to continue in the film or similar industries. Rather, male students tend to get more work in the industry earlier and thus miss the graduation. These observations show that graduation plays a minor role for the work progression of alumni, rather reinforcing the importance of developing networks of connections through internships and industry-connected supervisors during their studies.

The insights from these studies were used to inform subsequent curriculum development, prompting multiple changes in the Film Arts curriculum. Amongst these, the development of better internship placements and a greater focus on traineeship to build the students' bridges with the industry early on.

LUCA

Like any school in higher education, LUCA changes and develops continuously but slowly together with society. This means that mindshifts and new perspectives on EDI take time to get incorporated. A LUCA report of 2021 shows that there are more male than female researchers in the workforce; we see a minority of female heads of education while all campus managers are women. However, LUCA staff and other stakeholders should not wait for the 'perfect' EDI systems (such as inclusion and diversity plans, policies and its implementations and actions). Systems are by definition flawed and still in development, much like society in itself. Waiting for perfection only allows for precious time to engage with EDI to pass by. It needs to become a mindset for all involved to let go of perfection and start developing their own EDI practices.

Although the individual can have a huge impact on these developing EDI systems, the individual should also be adequately supported by the institution. It is imperative that we also invest in initiatives that aid the EDI key priorities. LUCA has already committed to developing EDI policy, but now also needs to work on instilling the policy into practice. Top-down policies can only have their effect when they have a connection to the everyday reality of educational practices. In order to achieve this kind of connection policy makers should have great insight and familiarity with EDI on their campuses. In other words, LUCA will have to focus on implementing research and monitoring systems to accurately gauge how equity, diversion and inclusion are experienced within the school.

One of the main challenges for LUCA is the dispersity between its campuses. Due to how they developed separately in the past as well as their unique campus fingerprint now (student and staff population, geographical properties...), EDI policy and reality do not develop in the same way on every campus. There is also little communication between EDI practices within these campuses. LUCA should therefore invest in platforms that promote inclusive and open communication. This way we can provide time and space to discuss the 'uncomfortable' topics on a broader level while still respecting the individuality of each LUCA campus.

With a good way of monitoring how EDI is currently lived, LUCA can invest in new practices for promoting and incorporating EDI top-down. These may include training for staff and students to challenge in a direct and adequate way all inappropriate behaviour, discrimination, bullying and harassment; marketing that underlines a culture of solidarity; providing an EDI vocabulary for students and teachers to overcome miscommunication between teacher-student in mixed classrooms because of diverse origins and cultural backgrounds; initiatives on diversifying the student and staff population so that it may echo the actual population in Flanders (Pullinx, Van Avermaet & Agirdag, 2017).

IADT

IADT is at an advanced stage in relation to raising awareness of EDI and embedding EDI principles into our structures. The Institute benefits from being situated in a national higher education sector where EDI, promoting access and widening participation, and tackling sexual violence and harassment have been identified as strategic goals for our HEIs. These thematic areas are linked to governance requirements and research funding for Irish HEIs.

However, we recognise that IADT has more work to undertake to fully translate our goals in these areas into measurable impact. For example, IADT has identified the need to raise staff and student awareness of, and confidence in, our policies and reporting mechanisms regarding discrimination, bullying, harassment and sexual violence and harassment. These documents are accessible, however not every stakeholder is aware of them. Further action is required at the department level to fully embed the objectives of dignity and respect within the campus community. The provision of "[Speak Out](#)", an online anonymous reporting tool, is also key to the advancement of a culture of dignity and respect.

Further, while we have undertaken a considerable amount of work to raise awareness of EDI issues via a rolling training programme for all staff, there is scope to offer more education about human rights and religious and cultural awareness.

Under-represented groups and voices lack visibility and more should be done to address this and to ensure that staff and students from majority backgrounds are not speaking on behalf of the minority. The Institute plans to establish an EDI champions network as part of the Athena SWAN process to advance gender equality.

A primary area of concern for IADT in relation to EDI is the lack of racial and ethnic diversity within our staff cohort. Based on the staffing data that is available to us, IADT can be described as a predominately white workplace despite the significant demographic and social changes observed in the Irish population in recent decades. Ireland is increasingly multicultural, but we have real challenges with attracting people from diverse backgrounds to apply for advertised roles.

The student body is more diverse, particularly for LGBTQ+ students, but also lacks racial and ethnic diversity and IADT has a much lower proportion of students from lower socio-economic backgrounds compared to the national average. The Institute acknowledges that degree programmes in Film are expensive and this acts to prohibit more disadvantaged students from applying for IADT. Ideas for additional support both locally and nationally are always being investigated to try to promote access and widen participation on these courses and all other courses. For instance, currently being discussed is the provision of scholarships for local students from disadvantaged backgrounds, members of minority ethnic groups, and refugees and asylum seekers. The Institute has a strong record of providing gender-focused outreach programmes, for example, “Young Women in Film” masterclasses, and there are learnings to be taken from this for other aspects of EDI.

Figure 5 - Photos of participants taking part in “Young Women in Film” at IADT, 2020

The final weakness of IADT is a culture with low levels of multilingualism among staff and the lack of English language classes provided for foreign students; however, this is something that will be investigated going forward.

6.2 FilmEU general plan of action

To make EDI efforts central and transversal to all FilmEU activities, to enact the structural change emphasised by the external experts;

- To provide permanent data collection and monitoring;
- To promote FilmEU staff diversity through recruitment policies;
- Diversify curricula and commit to invite diverse speakers and guests;



- To commit to making the voices of diverse students and teachers heard and to address their concrete needs;
- To provide students and staff with robust support systems;
- Create networks of EDI support;
- EDI training for all FilmEU staff and students;
- To think of inclusive policies regarding fees, material costs, mobility costs (e.g. scholarships for economically disadvantaged or underrepresented groups);
- To facilitate disability inclusion on various levels, from access to buildings and learning facilities to student accommodation;
- language diversification, to provide multi-language communication where relevant (e.g. braille or materials for dyslexic people);
- To foster an environment of cooperation, not competition.

6.3 FilmEU plan of action particular to the film industry

- To assumedly promote women in authorial and technical positions;
- To produce networking and mentorship programmes for minoritised groups;
- To promote institutional recognition (e.g. prizes for works addressing EDI issues);
- To foster links to industry (e.g. paid internships);
- To provide post-graduation support (e.g. alumni networks);
- To acknowledge gendered sexual harassment in the film industry (and implement accountability measures).

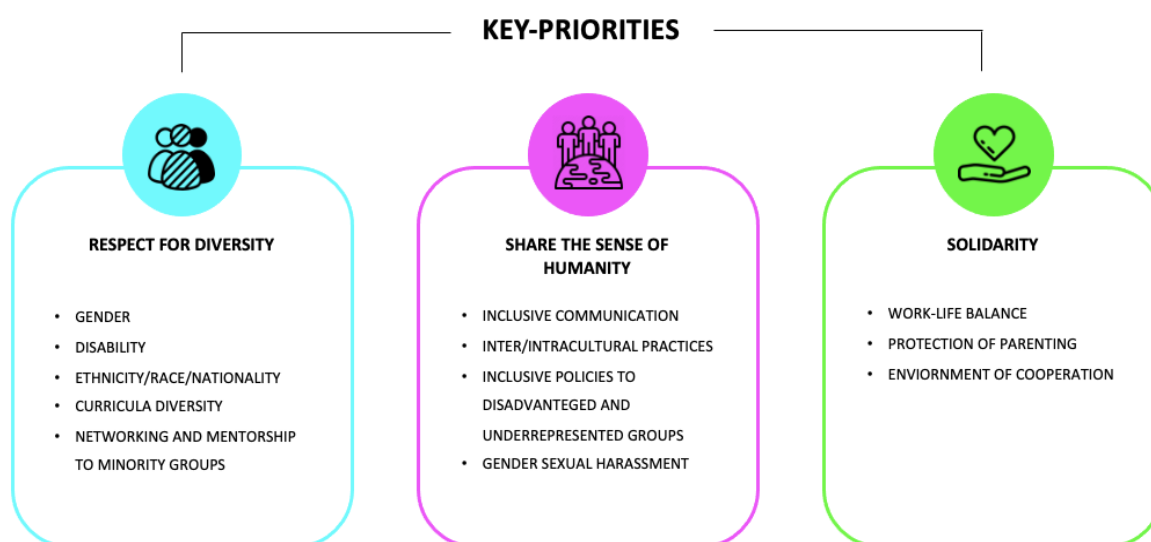


Figure 6 - Key priorities to D&I in the FilmEU

7. The future we want for FilmEU as convergence grows

FILMEU is focused on long-term strategic collaboration and our mission is to develop a European University that is a model for European collaboration and integration in the fields of the Arts and the creative industries. For this to occur, it is essential we promote the core European values of respect for diversity and human rights and foster the role the arts play in promoting a more equitable and diverse society.

FilmEU espouses a worldview that is progressive and inclusive. Society is informed and shaped by the stories we tell and how we tell them. FILMEU can and therefore will be a force for positive social change. Issues like climate change, gender inequality, diversity and social justice are just some of the issues that inform the shared philosophy of this offering.

These EDI challenges are on-going and ever-changing, as world events can prompt new needs to be addressed – as the current war of Russia on Ukraine and the ensuing refugee crisis so poignantly highlights. As such, FILMEU's commitment to EDI needs to be not only structural, with dedicated resources, but also flexible to accommodate emerging challenges.

The institutional and structural change required to address EDI challenges can often be met with individual or organisational resistance, as it requires not only confronting deep-rooted biases and beliefs but also extensive work and continuous resources' allocation - both at financial, time, and staff levels. Resistance can be an inevitable part of any change process, but it can also be taken as a productive starting point to promote change.

There are obvious opportunities and challenges to working across different HEIs which operate in different jurisdictions and cultures and under varied legal frameworks. A critical area for FilmEU to consider is how to systematically collate EDI data on staff and students in a context where each HEI has a specific approach, or even ability, to widely do this. For example, can the HEI in question ask staff to self-declare their ethnic background?

One of FilmEU's values is to promote equity, inclusion, and diversity while pledging to eliminate barriers of all kinds to higher education access, and hence to knowledge and the opportunities it creates. FilmEU wants all stakeholders to feel included in a safe creative environment no matter what their nationality, gender or background. We want to embrace diversity, be culturally aware and develop and promote the differences between us. We respect difference and recognise the added value that it brings in allowing people to work together in a highly productive way. We believe that by including all stakeholders we can achieve an EDI campus for everyone to enjoy.

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9. Glossary

1.Equality: the concept of being equal, in regard to status, rights and opportunities. While many view equality in terms of treating every individual the same, true equality is about treating people in such a way that the outcome for each person can be the same. Within this scope we can also consider **equality of opportunity**, which focuses on ensuring that every individual has an equal opportunity to make the most of their lives and talents, regardless of their social category.

2.Equity: Equity is when resources are shared based on what each person needs in order to adequately level the playing field. In the Social Sciences, this is sometimes known as Equality of Condition.

3.Inclusion: is the reciprocal sense of belonging, feeling valued and respected for who we are, and feeling a level of support and commitment from others so that we can achieve our potential.

4.Diversity: is the array of individual differences (and group/social differences) throughout the community, including higher education institutions, and that can be engaged to achieve excellence in the mission of the HEI.

5.Superdiversity: is used to refer to some current levels of population diversity that are significantly higher than before. It denotes increased diversity not only between immigrant and ethnic minority groups, but also within them. Sometimes called the 'diversification of diversity'.

6.Cultural diversity: Cultural diversity is the quality of diverse or different cultures, as opposed to monoculture, the global monoculture, or a homogenization of cultures, akin to cultural evolution. The term cultural diversity can also refer to having different cultures respect each other's differences.

7.Interculturality: refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.

8.Multiculturalism: seeks the inclusion of the views and contributions of diverse members of society while maintaining respect for their differences and withholding the demand for their assimilation into the dominant culture.

9.Intersectionality: Intersectionality is the understanding that social inequalities are not just summative, they are mutually constituting. The term was coined by Professor Kimberlé Crenshaw in 1989 to describe how individual characteristics (e.g. race, class, gender) "intersect" with one another and overlap. The term was originally used by Crenshaw to describe the experience of Black women. That is, that the disadvantage experienced by a Black woman is compounded by the inequalities she faces as a woman and as a Black person, and is distinct from the experiences of a Black man or a white woman. Since then, the term has been used in different ways, and distorted. Crenshaw referred to the term's changing use and meaning in an interview [with TIME magazine in 2020](#) and, when asked to define what intersectionality means today said: 'Intersectionality is not identity politics...it is a lens, a prism, for seeing the way in which various forms of inequality often operate together and exacerbate each other. We tend to talk about race inequality as separate from inequality based on gender, class, sexuality or immigrant status. What's often missing is how some people are subject to all of these, and the experience is not just the sum of its parts'.

10.Implicit or unconscious bias: describes associations that people unknowingly hold. They are expressed automatically, without necessarily conscious awareness. Many studies have indicated that implicit biases affect individuals' attitudes and actions, thus creating real-world implications, even though individuals may not even

be aware that those biases exist within themselves. Notably, implicit biases have been shown to overpower individuals' stated commitments to equality and fairness, thereby producing behaviour that diverges from the explicit attitudes that many people profess.

11.Explicit or conscious bias: the person is very clear about her/his/their feelings and attitudes, and related behaviours are conducted with intent. This type of bias is processed neurologically at a conscious level as declarative, semantic memory, and in words.

12.Whiteness: the term white, referring to people, became a legal codifying concept in the latter half of the 17th century to distinguish black bodies considered property/slaves from white indentured labourers, who could not be mistaken as slaves. Whiteness was established as a legal concept in Virginia after Bacon's Rebellion in 1676, during which indentured servants of European and African descent had united against the colonial elite. The legal distinction of white separated the servant class on the basis of skin colour and continental origin. The creation of 'whiteness' meant giving privileges to some, while denying them to others with the justification of biological and social inferiority. Whiteness can be understood as referring to the experience and expectation of entitlement over those racialised as other, or lesser. This is seen in the normalisation of the exploitation and punishment of racialised minorities in the labour market and criminal justice system, the greater material advantages possessed by white people across the globe, and the sense of entitlement that leads white people to implicitly or explicitly expect to have their material and psychological needs prioritised over others on the basis of being white. This definition counters the dominant representation of racism in mainstream education as isolated in discrete behaviours that some individuals may or may not demonstrate, and goes beyond listing privileges to examining how white supremacy is structurally reproduced.

13.White supremacy: this refers to any structures or systems which perpetuate, consciously or unconsciously, the preference for dominant cultural norms which devalue and disadvantage people from marginalised racial and ethnic identities.

14.Anti-racism: the conscious effort to oppose racism and dismantle the policies, behaviours, and beliefs that perpetuate racism and discriminatory practices. Anti-racism involves active effort. The term developed to emphasise the idea that all people are responsible for responding to discrimination, that being "not racist" only reinforces the status quo.

15.Identity: the concept of who we are as an individual. This includes social categories such as race, religion, and gender, as well more individualised notions based on our preferences and experiences.

16.Prejudice: Attitudes and feelings – whether positive or negative and whether conscious or nonconscious – that people have about members of other groups, which may be based on preconceived ideas and influenced by elements such as gender, race, class, personal characteristics or other factors.

17.Microaggression: a subtle comment or behaviour, often unconscious and unintentional, that expresses a prejudicial attitude toward a member of a marginalised group.

18.Indirect Discrimination: occurs as a result of institutional processes and practices that appear neutral but which negatively and disproportionately impact minoritised groups.

19.Direct Discrimination: is when a worker is treated less favourably than another worker in the same situation or circumstances.

20.Harassment: unwanted conduct related to the sex of a person occurring with the purpose or effect of violating the dignity of that person, and of creating an intimidating, hostile, degrading, humiliating or offensive environment

21.Privilege: an advantage or immunity held by a person for simply being a member of a group (such as race privilege or gender privilege).

22.Gender: Gender refers to a spectrum of masculine and feminine characteristics that are socially constructed. This includes norms, behaviours and roles associated with being a woman, man, girl, boy, or non-binary person, as well as relationships with each other. As a social construct, gender varies from society to society and can change over time. Gender identity is each person's internal and individual experience of gender. It is a person's sense of being a woman, a man, both, neither, or anywhere along the gender spectrum. A person's gender identity may be the same as or different from their birth-assigned sex. Gender expression is how a person publicly expresses or presents their gender. This can include behaviour and outward appearance.

23.Transgender/Trans*: an umbrella term for gender identities or expressions that do not correlate with the identity assigned at birth, such as transgender, transsexual, or other identities.

24.Disability: different definitions of disability are used in different contexts, for example, to set eligibility for particular services, or to outlaw discrimination on grounds of disability. There is no definitive list of what is considered to be a disability. There can be a wide range of differences between how individuals with singular conditions are affected, ranging from mild to severe difficulties. A person's environment, which includes the support they have and the physical or social barriers they face, influences the scale of the challenges they face in everyday life.

25.Transphobia: refers to the oppression and discrimination of those who identify as transgender/trans*.

26.Ethnicity: is a social construct that differentiates people into smaller social groups based on characteristics such as shared sense of group membership, values, behavioural patterns, language, political and economic interests, history, and ancestral geographical base. People can share the same nationality but be of different ethnic groups and people who share an ethnic identity can be of different nationalities. Examples of different ethnic groups are: Irish Travellers, Irish, Polish, Swedish (White), Cape Verdean, Haitian, African American (Black), Chinese, Korean, Vietnamese (Asian), Cherokee, Mohawk, Navaho (Native American), Cuban, Mexican, Puerto Rican (Latino).

27.Race: this term has its roots in racial categorisation schemes that were promoted by scientists to support worldviews that understood some groups of people as superior and some as inferior. As such, race is a made-up social construct, and not an actual biological fact

28.Nationality: is the legal bond between an individual and their country, which may be acquired by birth or naturalisation. A person may have a different country of nationality from their country of origin and/or country of birth owing, for example, to the acquisition of citizenship in a country different from their country of birth.

29.Racialised groups: is the process of ascribing ethnic or racial identities to a relationship, social practice, or group that did not identify itself as such. Using the term racialised refers to this process.

30.Minoritised groups: minoritised, as a verb, foregrounds the institutional and societal processes through which individuals or groups are rendered a "minority", even where they may be in the statistical majority (e.g. in an individual school or neighbourhood). Groups may be minoritised on the basis of religion, ethnic

background, language, history or culture and traditions. 'Minoritised' calls attention to this process, as well as to the overemphasis on national minority status, particularly where groups may represent a global majority.

31. Reasonable accommodation: under EU rules, employers must provide reasonable accommodation to employees with disabilities. Any changes, and the related costs, must be realistic and not impose a disproportionate burden on the business.

32. Positive action: is one of various terms used to describe 'positive measures'. However, positive action is also used in international human rights law to describe 'positive state action' (the obligation of a state to initiate action versus a state's obligation to abstain from action). Its use can thus be ambiguous in that it is not confined to meaning positive measures in the area of gender equality.

33. Work-life balance: achieving balance between not only domestic tasks and caring for dependent relatives, but also extracurricular responsibilities or other important life priorities.