

AUSTRALIAN MOSAIC

▶ The magazine of the Federation of Ethnic Communities' Councils of Australia Spring 2016

▶ TELLING STORIES FOR ALL AUSTRALIANS

Diverse reporting,
representation and
the transformation
of the media





AUSTRALIAN MOSAIC

The magazine of the Federation of
Ethnic Communities' Councils of Australia (FECCA)

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A MESSAGE FROM THE FECCA CHAIRPERSON

JOSEPH CAPUTO OAM JP



Welcome to the 2016 spring edition of our *Australian Mosaic* magazine: 'Telling stories for All Australians: Diverse reporting, representation and the transformation of the media'.

In this edition, contributors explore the role and effect of the media in a pluralistic society; in particular, reporting of diverse issues, the representation of diverse communities by the media, the shifting media landscape and whether it is reflective of Australian society as a whole, and the critical role the media plays as a conduit for a strong and cohesive Australia.

Information access is fundamental to enabling a truly multicultural Australia. Targeted media and diverse and representative reporting are critical to ensuring migrants are empowered, have the

information, resources, and tools that they need to participate in Australian society, as well as foster social, cultural and economic contributions. The provision of information and stories that relate to all members of society is also an important part of building community cohesion and understanding.

SBS, Australia's multicultural broadcaster, has played an important role in Australia's success as a migrant country by facilitating social cohesion between groups of differing cultural backgrounds. Broadcasting in 74 different languages, SBS delivers enormous value to the Australian community by ensuring that all Australians – regardless of cultural or linguistic background – actively participate and are engaged in Australian society.

Ethnic community radio is of incredible value to Australia's diverse and vibrant communities. It plays a fundamental role in promoting positive messages regarding Australia's cultural diversity and the need for the continued development of a strong, resilient and inclusive Australia. The ethnic community broadcasting sector is unique, as it assists communities to transition more smoothly into Australian society, as well as actively engages and involves migrant communities in the community broadcasting sector.





The Australian context is unique, and home to a successful multicultural media sector. However, FECCA believes the broader media landscape must diversify to reflect Australia's cultural and linguistic diversity, and supports calls by industry, media and other commentators to do so.

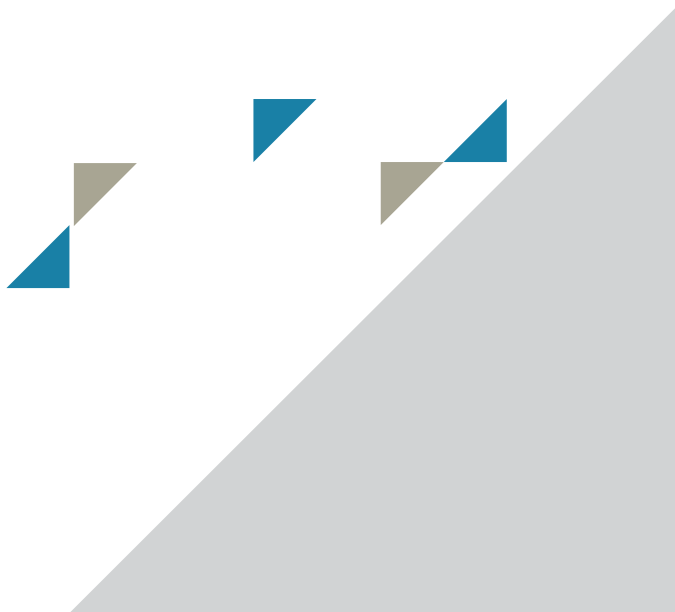
There has been an increase in diversity on Australian TV and in other parts of the media in recent years, but there is still a long way to go for the media landscape to be truly representative of society as a whole. With one in four Australians born overseas, and another one in four with at least one parent overseas, it is critical that the media continues to include culturally and linguistically diverse voices in its reporting and ranks. It is also essential that it reflects our diverse cultures, views and ideas.

The media can play a vital role in promoting positive messages regarding Australia's cultural, linguistic, intersectional, and gender diversity, as well as the need for the continued development of a strong, resilient, cohesive and inclusive Australia.

Furthermore, a strong, independent media can play a crucial role in a robust democracy. Media organisations have an obligation to be socially responsible; that is, to be fair, accurate, balanced and comprehensive in their presentation of information.

The media also has incredible power to create social change. We have recently seen many media outlets adopt guidelines on how to report responsibly on family and domestic violence. A study released by Australia's National Research Organisation for Women's Safety, or ANROWS, earlier in the year, (*Media representations of violence against women and their children: Key findings and future directions*) found that media coverage of violence against women has the potential to reach a wide audience. The report concluded that Australian media has the potential to more accurately reflect the reality of women's experiences of violence, but there is further work to be done.

I hope that the articles in this edition provide our readers with a better understanding of the role and effect of the media. My thanks to all the contributors for sharing their thoughts and knowledges in this important edition. FECCA looks forward to seeing the media landscape transform into a more inclusive industry, reflective of Australian society as a whole.



SBS MANAGING DIRECTOR MICHAEL EBEID ON TV DIVERSITY: “WE STILL HAVE A LONG WAY TO GO”

MICHAEL EBEID



Michael has nearly 30 years' experience in the technology, telecommunications and media industries in Australia and abroad and has been SBS Chief Executive Officer since June 2011. Under Michael, SBS has leveraged its credentials in

digital to deliver on its Charter obligations, including delivering a major expansion of in-language services on digital platforms for Australia's LOTE community. Michael is a former Executive Director of Corporate Strategy and Marketing at the ABC, Commercial Operations Director at Optus Communications and started his career at IBM in finance, sales and marketing positions in Australia and Asia. Michael has a Bachelor of Business (Charles Sturt University), International Executive Development Program (INSEAD Business College, France), and Media Strategies Program (Harvard Business School, Boston).

Why Screen Australia's report is so important.


“Put more beautiful people of colour on TV and connect viewers in ways which transcend race and unite us.”

A sentiment so elegantly expressed by Miranda Tapsell at the 2015 TV Week Logie Awards and echoed further by Waleed Ali in his Gold Logie speech this year. It's not a new conversation but one that has increasing presence in the Australian media – and so it should.

Screen Australia's findings released in August into cultural diversity, disability and LGBTIQ in Australian television drama are timely. Whilst the research indicates some positive progress, it reinforces the growing national discussion about a lack of diversity in media and the need for change. We still have a long way to go if we want to truly reflect Australia.

As media organisations in a country where over a quarter of our population was born overseas, we have a responsibility to our audiences to represent our nation's diversity. It's also just good business. But we must move past our consideration of diversity in its simplest form and embrace its full spectrum – from ethnicities, cultures, sexual identities and disabilities, through to the presentation of varied ideas and perspectives.

Our sector has no doubt made inroads and certainly at SBS our intent is to position 'difference,' in a positive way, at the forefront of what we do. However, when I look at Australia's media offering, and those afforded the opportunity to work in our sector, I feel the weight of the changes we still need to make.



“We still have a long way to go if we want to truly reflect Australia.”

Operating in a competitive media environment, where we all need to attract audiences and create a commercial return is a challenge in itself. It is also essential that programs resonate with all Australian audiences, otherwise how do we maintain our relevance?

For over 40 years, driving cultural understanding and promoting the benefits of diversity through our programs has been at the heart of SBS. We are motivated by our belief that connecting communities and inspiring greater understanding can shift perceptions of ‘difference’ and normalise diversity within our society: *The Family Law*, *The Principal*, *Deep Water* and *First Contact* are programs to which diverse Australia can relate.

Nearly three quarters of actors surveyed revealed their experiences differed between Australia and overseas, noting more “colour-blind casting” abroad. We have to ask ourselves whether we are creating a sustainable and competitive domestic environment to grow diverse media talent, on and off screen.

“It is however heartening to see we’ve made progress in Indigenous representation, with five per cent of main characters, Indigenous.”

It is however heartening to see we’ve made progress in Indigenous representation, with five per cent of main characters, Indigenous. Launching NITV as a free-to-air television channel has been instrumental to the continued growth of the Indigenous production sector and the sharing of stories created by Aboriginal and Torres Strait Islander people. Other network series’ *Redfern Now* and *Love Child* are great examples of progression of Indigenous actors in mainstream television, but we can all still do more.

As a sector, we also need to address the lack of opportunity for actors with disabilities. Storytelling serves to break down stigmas in society and we must look to be actively making decisions that increase disability representation in our programs and our creative workforce.

At SBS, diversity is much more than a buzzword; it’s our way of operating. While the diversity of programs reflect our purpose; we strive to reflect diversity in all its forms: 42 per cent of SBS employees are from a non-English speaking background, 48 per cent were born overseas and 13 per cent identify as LGBTQI, which places SBS above national diversity measures, but more importantly, this diversity guides our content.

“SBS is working on a new program to provide opportunities for “behind-the-camera” talent from diverse backgrounds in SBS productions, with our independent production partners.”

Four per cent of SBS employees are Aboriginal or Torres Strait Islander and 1.1 per cent of employees have a permanent disability, the latter still severely underrepresented in the media as the Screen Australia research shows.

We need to do better, because without this diversity in our media organisations, we can’t expect tangible change to the diversity of our creative output. SBS is pursuing ongoing improvements to our commissioning and production frameworks, together with strategies to even further diversify our organisation. We are also working on a new program to provide opportunities for “behind-the-camera” talent from diverse backgrounds in SBS productions, with our independent production partners.

Authenticity is the most important thing in storytelling and the engagement of creatives from diverse backgrounds can only enhance the richness of our Australian stories. We need to actively tackle barriers to diversity both on and off screen to create a future industry that is properly representative of our people, communities and cultures. This is the collective responsibility of policy makers and program makers.

THERE IS A GROWING APPETITE FOR TRUSTED INDIGENOUS CONTENT AND VOICES IN AUSTRALIAN MEDIA

TANYA DENNING-ORMAN



Tanya Denning-Orman, a proud Birri and Guugu Yimidhurr woman from Central and North Queensland, has led NITV as Channel Manager since its merger with SBS in 2012. With over a decade of media experience, Tanya

has previously held positions as a Journalist and Producer for ABC and SBS and a number of different roles at NITV since 2007. In her current position, Tanya directs the overall management and programming of NITV, which through diverse and innovative multiplatform content, including a unique news service, welcomes all Australians to celebrate Indigenous culture, voices and storytelling.

Where are the Indigenous newsreaders and reporters on Australian television? In this country you are more likely to hear a British accent on a prime time news program, than an Indigenous voice. There are no Indigenous foreign correspondents or senior federal political reporters, and yet Indigenous Australians come from one of the world's greatest story telling traditions.

This is evident in the craftsmanship of recent popular dramas like *Cleverman*, *Redfern Now* and the *Gods of Wheat Street*. These programs have burst onto our screens boasting multi-dimensional characters and robust story lines. Yet in a study released this year, Screen Australia found that just five per cent of main characters on Australian television dramas were Indigenous.

This is a credible increase from 1992, when there were no Indigenous Australians in ongoing television roles. But in spite of this positive shift in representation in television dramas, the reality is that when Australians tune in to a mainstream television channel in the evening, they are still more likely to see a negative portrayal of an Indigenous Australian, than a positive one.

The impact of this imbalance has broad ranging consequences. Twenty-five years ago the Royal Commission into Aboriginal Deaths in Custody found the overwhelmingly negative portrayal of Indigenous Australians in mainstream media affected the public perception of Indigenous people, public policy, and Indigenous people's self-perception. The Royal Commission laid bare to all forms of Government and the Australian community, the evidence of what Indigenous Australians had been saying for decades about needing to control our own media.



The Commission recognised that Indigenous-controlled media could counter the negative portrayal of Indigenous people. It was this recognition that led to the funding of NITV 20 years later – adding Australia’s first national television broadcaster to the wealth of community controlled media agencies that emerged towards the end of the last century.

Just as we are over-represented in our prisons, the under-representation of Indigenous people in our media speaks to a deep structural problem – diversity in media. Media bosses cannot continue to employ people who simply look and sound like them. This is why NITV plays such a crucial role in Australia’s media landscape.

Indigenous media has been recognised as an essential ingredient for the survival of Indigenous Australians. Now proudly part of SBS, NITV arrived after many years of struggle for Indigenous people being able to tell our own stories. Since its free-to-air launch in 2012, all Australians can connect with and switch on NITV to see the pride and positivity amongst our diverse communities.

Beyond the negative mainstream news headlines, NITV reflects and celebrates Indigenous culture. NITV inspires young Indigenous people and makes elders feel proud. National market research has shown that 90 per cent of Indigenous people trust NITV as a source of information and 90 per cent say NITV makes them feel proud to be Indigenous. We are trusted by our community to provide accurate reporting on Indigenous affairs.

Promoting reconciliation, cultural understanding, respect and social cohesion is core to everything NITV does. These foundational pillars have built a framework that helps foster and grow the Indigenous production sector. In doing so, NITV offers opportunities to the Indigenous media sector that no other broadcaster is able to do.

As Australia enters a significant moment in our nation’s history and continues to debate the identity and place of Indigenous peoples, there is a growing appetite for trusted Indigenous content and voices. There is also an insatiable thirst for content that inspires and empowers our young Indigenous people.

NITV is a platform rich with fascinating but often untold stories. We provide news and current affairs services that challenge perceptions and facilitate debate. These perspectives are shared every minute on NITV. But more can be done. Indigenous faces, voices and stories need to be a part of the everyday make-up of all Australian media organisations. As a nation we are considered one of the most multicultural countries in the world, but we have a long way to go if we want to truly reflect Australia on television screens.

Although NITV’s primary audience is Indigenous people, it is a channel for all Australians to hear Indigenous voices and discover the real stories of this land. If NITV is only watched by Indigenous people, it will not contribute to social cohesion as successfully as it has the potential to do.

NITV allows all Australians to explore and celebrate Indigenous cultures. I encourage all Australians to tune in to channel 34 to experience Indigenous story-telling and learn more about the country we all live in and share.

DIVERSITY AT THE ABC:

A PUBLIC BROADCASTER FOR ALL AUSTRALIANS

MICHELLE GUTHRIE



Michelle Guthrie joined the ABC as Managing Director in May 2016. Her appointment comes at a pivotal time for the national broadcaster as it seeks to maintain its relevance and deliver great Australian content in a fast-changing,

fragmented and increasingly global media market. Michelle brings to the task experience and expertise in media management, content development and a detailed knowledge of both traditional broadcasting and the new digital media landscape. Over the last 25 years she has worked for a range of broadcasting and media organisations in Europe, Asia and North America including BSkyB, Star TV and Google.

Not long after I started in the role of ABC Managing Director this year I sent a note to all staff introducing myself and thanking them for helping me to familiarise myself with the organisation.

I told them of my own belief, shared with many Australians, about the value of the ABC and its position as one of Australia's most trusted, respected and important institutions. And with the challenges faced by digital disruption, I told them why the ABC has become increasingly important as a champion of diversity, quality and innovation.

It was my comments about diversity at the ABC that generated the most commentary and reporting in other media organisations.

"Australia is changing and we need to change with it," I said. "Shaped by my background and work experience, I passionately believe that the ABC should be relevant to all citizens. We must extend

our reach and our relevance into areas where we are under-represented. That means more diversity in both our staff and our content.”

In 2016, the reaction to these statements warrants discussion especially in a society as multicultural as Australia.

The ABC Charter requires the ABC to reflect the diversity of the nation. But this is not just a legislative remit – it is essential to the strategy and success of a public broadcaster in the digital era. A public broadcaster like the ABC must reflect the society around it if it wants to remain relevant to its audience. In a world of choice, no media operation can afford to rely on its past achievements and reputation. This means seeking out every possible member of that audience and not just the traditional demographics the ABC likes to claim as its own. The ABC is funded by Australian taxpayers and must offer every taxpayer something in return.

The data makes it very clear why diversity is so important.

More than 9.5 million people in Australia were born overseas or have a parent who was born overseas. Australians identify with 270 ancestries, while one out of five Australians speaks a language other than English at home.

Between 2008 and 2013 migration from China grew 37 per cent and from India, 47 per cent. And there are 2.69 million people projected to migrate to Australia by mid-2025.


We are a nation based on diversity and yet a survey of the Australian media hardly reflects this, particularly in the commercial media space.

The PwC Entertainment Outlook for 2016-2000 provides a snapshot of just how lacking in diversity most quarters of the Australian media industry are. PwC’s GeoSpatial Economic Modelling makes very clear a problem that is evident to anyone who has spent time working overseas – while Australia calls the Asia-Pacific region home, our media industry remains clearly Anglo-centric.

The PwC modelling identifies the average media industry worker as a 27-year-old male Caucasian living in Bondi, Newtown, St Kilda or Richmond. This is hardly reflective of the rich diversity we know in Australia.

I must admit, having lived and worked in Asia for many years, I am amazed at the overall media fascination with outdated perceptions of Australian interests. The British Royal Family attracts outside





coverage on commercial breakfast television – as cute as the offspring are, do they really justify that level of interest?

I would have thought that political, economic and social developments in China are much more pertinent for many Australians.

At the ABC, we are working hard to increase our diversity, both in our broadcasting and behind the scenes, in the production room as much as the executive level. The ABC is committed to embracing diversity and offering content that represents, connects and engages with all communities. We will encourage a culture of creativity, diversity, innovation, agility and engagement.

The ABC understands the importance of promoting diversity in our content so that we can reach and reflect all Australians and tap into stories across all communities. And we understand the importance of reflecting all forms of diversity to remain relevant to successive generations and across all cultures.

How is the ABC doing this?

The obvious strategy is to continue to grow the range of diversity amongst employees at the ABC. On our screens and behind our microphones you will see and hear from Patricia Karvelas, Kumi Taguchi, Karina Carvalho, Costa, Jeremy Fernandez, Charlie King, Del Irani, Matt Okine and Christine Anu to name just a few.

And around our newsrooms, production areas and studios, as well as our back office operations, you will see a wide range of diverse people from different cultures and LGBT communities. As I have said previously, they are talented people doing great, creative work and bringing fresh perspectives to the ABC.

In our programming, we have embarked on a strategy to reflect diversity in our storytelling: from *Cleverman*, this year's very well-received television series that came from a father's ambition to give his son an Indigenous superhero, to the selection of subjects in our news programming and on shows such as Q&A.

We need stories that are more relevant to Australia's newer communities. In our foreign coverage, we need to link back to what our audiences here see as interesting and compelling.

I have asked our content divisions to strengthen and deepen their contact books. We want fresh faces and fresh ideas in our programming. Even something as simple as seeking a consumer response on a banking story requires journalists and producers to think more broadly about the "talent" they employ.

We have recently completed our Cultural Diversity Plan 2015-16, a plan we developed to ensure we are focussing on a range of diversity targets and outcomes. We have now moved into the Equity and Diversity Plan 2016-18 and all ABC divisions are now focussed on what those targets are.

A snapshot of diversity at the ABC highlights the extent of diversity across the organisation:

- 11 divisional diversity groups including two separate Indigenous Reference Groups (TV and Radio) with about 160 members
- 17 divisional equity and diversity representatives
- 25 diversity champions or sponsors
- 25 Cultural Diversity Ideas Group members



Our diversity targets to be met by the end of 2018 reflect not just Commonwealth expectations but those of the ABC Charter as well. Our targets for 2018 are:

Non-English Speaking Background Senior Executive	15% (currently 11%)
Non-English Speaking Background Content Maker	12% (currently 7%)
Women Senior Executive	50% (currently 46%)
Women Technologist	20% (currently 15%)

These targets are also in line with diversity targets and strategies for on screen, on air, content makers and workforce at overseas broadcasters.

To meet these targets the ABC is working on enhancing recruitment processes and branding to attract applicants from diverse backgrounds, engaging with communities and educational institutions, rolling out unconscious bias training for managers and devising tailored initiatives at the divisional level through local leadership and formal diversity action groups.

We are also measuring our content for diversity across platforms and genres for benchmark data and identifying areas and actions to achieve a greater representation of the broad diversity of Australian audiences.

It is critical that the ABC maintains its commitment to these targets as our home-grown media culture comes under increasing pressure from new global content providers such as Netflix.

I want the ABC to remain the number one source of stories in Australia, stories that reflect who we are, where we have come from and where we are going.

And we can only achieve this if we recognise the value of diversity to our audiences and remain focussed on ensuring that diversity across anything we do.



HOW AUSTRALIAN MEDIA COULD FIND GROWTH THROUGH DIVERSITY

MEGAN BROWNLOW



Megan Brownlow is the Executive Director at PwC. She is a media and entertainment industry specialist at PwC where she performs strategy, due diligence, forecasting, and market analysis work for clients. She has over 20 years' experience in media and marketing ranging from producing television and radio programs to designing cross-media strategies – both content and advertising – for online and traditional media properties. Megan is the Editor of PwC's annual market-leading publication: The Australian Entertainment & Media Outlook which provides forecasts and commentary on twelve media segments covering advertising and consumer spending. In the current edition Megan wrote the special features on Growth through Diversity and the Future of Australian Content. Megan is a board member of the MFA, an Advisory Committee member for the Bureau of Communications Research and the Research Strategy Panel for the Australia Council.

Diversity in the workforce is not always a good thing: if you have diverse education levels amongst your senior managers, your firm will perform poorly; if you operate on a production line, a diverse team can reduce cohesion in the group. When you are producing multiples of the same item, things run smoother with homogeneity.

Another instance where diversity is suboptimal is when you're in the minority. That can be a miserable experience; research shows you are less likely to be promoted and more likely to receive poor performance ratings.¹ The result is you're more likely to have a higher absentee rate and a shorter tenure at the company.²

There are a number of scenarios where properly managed diversity in the workforce optimises results and this is especially true in the knowledge economy, where media businesses operate.

In creative or intellectual tasks, study after study has shown that more alternatives arise from a greater number of perspectives.³ While you might take longer to get to a decision it will be ultimately a better one. This is surely the goal of most media and marketing organisations – greater creativity, more intellectual firepower, better decisions, and less groupthink.





There are other documented reasons to embrace diversity when hiring. People in your business who look more like your audience lead to a better understanding of your audience, leading in turn to increased market penetration and increased customer satisfaction. This is particularly true at senior levels. McKinsey's analysis of 366 public companies across a range of industries and countries showed that a company's likelihood of achieving financial performance above their national industry median was 35 percent higher and 15 percent higher respectively, if they had ethnically and gender diverse senior management and boards.⁴

Then there's winning the war for talent. If you're fishing from a bigger pond you're more likely to hook a better trout – or data journalist.

Finally, there are cost savings. If it's not managed well, media and other businesses face costs of more frequent replacement, lower productivity, higher absenteeism and potentially, litigation by those unhappy and mismanaged minorities.

All this begs the question, if well-managed diversity is so good for business, why isn't it done more often? The answer can be found in a psychological factor, *similarity attraction*.

We are attracted to people who are like us and if we are in positions of power we exercise that attraction by recommending or hiring people like us. This is exacerbated in media because, as a 'glamour' industry, many businesses rely on informal recruitment practices where new starters get their opportunity based on who they know amongst existing employees. It's seen as a cost saving – no recruitment agency fees apply – but the real cost is the creation of a highly distilled monoculture.

Let's go back to the point about diversity providing an improved marketplace understanding. Many Australian media businesses lag here by not reflecting how we've changed. And we have changed.

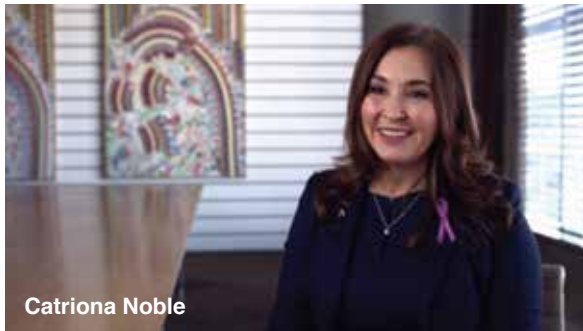
Using Census data we know that in 1911 the average Australian was a 24 year old male whose religion was Anglican. He worked as a farmer.

By 1961, the average Australian was a 29 year old male, still Anglican but now working as a clerk, a quaint term for office worker.

By 2011, the average Australian was now a woman, 37 years old, Catholic – which suggests some ethnic diversity – and she works in retail.

In the same year (the year of the last Census), the average boss was male, 45 years old and much less likely to be bilingual than the average Australian. Essentially, he's the son of Mr 1961, statistically underrepresented in Australia's population but significantly over-represented amongst business decision-makers. It will be fascinating to see via the 2016 Census how we have changed again.





Let's bring this back to media and marketing. Smart businesses communicate to the Australia we are now, in language that is relevant, telling stories to which today's audiences can relate. This is true both for media content and marketing communications, a specific form of media.

A business doing this well is the ANZ bank. Catriona Noble, ANZ's Managing Director of Retail Distribution says:

"For me, diversity means opportunity. For a consumer business like ANZ, understanding our customers is critical. We have a customer base that's extremely diverse so having an internal workforce that reflects that diversity means we can better understand our customers' needs and help them achieve their goals and financial success, which is ultimately what we're here to do.

We translate many of our brochures into Korean, Chinese, simplified Chinese and Vietnamese and we have 64 branches called 'international banking services branches' that have multi-lingual

materials; our staff in those branches can speak multiple languages. So these are just some of things we do to try and make some of those financial decisions less stressful and make it easier for the customer."⁵

It's been well established through decades of robust research that hiring diverse talent leads to greater creativity and less *groupthink*, the dangerous practice of valuing conformity and harmony over debate.

To determine how well Australian media and advertising businesses are doing in this regard we used PwC's Geospatial Economic Model⁶ to identify who most epitomises someone who works in the sector. It turns out the stereotype holds. The Van Vuuren Bros' *Bondi Hipster* characters are alive and well and they work in media.

The most typical media and advertising employee is a 27 year old Caucasian male who lives in Bondi. In fact the top ten suburbs in Australia where media professionals live are all in Sydney's eastern suburbs or the inner west.

Top 10 suburbs in Australia
and number of E&M workers





Similar to the world we see depicted by media and advertising, media and advertising businesses in Australia do not hire diverse talent. It is overwhelmingly a white, male, inner Sydney-centric industry. As a result of this monoculture, many parts of the Australian media is less well-equipped than they could be to find growth in the future.

The question then arises, how do we fix it? There's a great deal of research on this and different organisations will choose different paths depending on their needs but one sound approach from two human resource experts, Meyerson and Fletcher, builds on a classic change theory called 'the small wins strategy'.⁷ It involves steps that are practical and non-combative rather than revolutionary to avoid scaring people into resistance. It's perfect for businesses looking for new ways to find growth through improving the workforce as a whole. Elizabeth Broderick's *Male Champions for Change* and Mediascope's *Peggy's List* are examples of the approach.

Here's another example of a practical 'small wins' solution: a recruitment app called *Blendoor* has been developed by an MIT graduate who wanted to create a job matching service that circumvented

unconscious bias. It hides a candidate's name, age and photo, surfacing only their qualifications. Once a match is made, the hidden information is revealed. The situation that prompted the developer to build *Blendoor* is telling. This tech-savvy graduate started coding as a child, programming from the age of 13, has an engineering degree from Stanford, an MBA from MIT; five years with a global software company and yet missed out on a data analytics role; in fact was told marketing or sales might be a better fit.

Stephanie Lampkin, an African American woman, didn't agree.

These are the sorts of practical tools that help tackle biases that make real diversity difficult to achieve. Biases can be so entrenched they're hard to recognise, they're felt rather than seen. As Meyerson and Fletcher say – 'they linger in a plethora of work practices and cultural norms that only appear unbiased'.

Today, Australian media businesses operate in a global environment and their competitors are powerful and international. Our media businesses need to look for every competitive advantage they can find and in our view workforce diversity can be a not-so-secret weapon in the search for growth.

¹ ND Tackey, P Tamkin & E Sheppard, 'The Problem of Minority Performance in Organisations,' *The Institute for Employment Studies*, Report 375, 2001

² DR Avery, PF McKay, DC Wilson & S Tonidandel, 'Unequal Attendance: The relationships between race, organisational diversity cues and absenteeism,' *Personnel Psychology*, Volume 60, 2007

³ Scott E Page, 'The Difference: How the Power of Diversity Creates Better Groups, Firms, Schools and Societies' *Princeton University Press*, 2008

⁴ Vivian Hunt, Denis Layton and Sara Prince, 'Why Diversity Matters,' *McKinsey & Co*, 2015

⁵ Catriona Noble to PwC 19 April 2016

⁶ See <http://www.pwc.com.au/analytics/gem.html>

⁷ Meyerson and Fletcher, A Modest Manifesto for Shattering the Glass Ceiling, *Harvard Business Review*, February 2000

THE IMPORTANCE OF ETHNIC COMMUNITY BROADCASTING IN AUSTRALIA

VICTOR MARILLANCA JP



Victor Marillanca JP was born in Batauco, Chile on 18 May 1954. As a student at the State Technical University of Santiago, he participated in politics while under the Government of Salvador Allende. Victor settled in Canberra and in 1976 joined the Commonwealth Public Service (retiring in 2009 after 32 years' service). In 1976 he also started the Spanish language radio program on Community Radio 2XX Canberra, which was launched by the late Hon Al Grassby when he was the Australian Commissioner for Community Relations. Victor is currently the vice President of Ethnic Disability ACT, Executive Member and Convenor for Community Relations of the Canberra Multicultural Community Forum, Board Member of Community Radio 2XX, Chair of the Ethnic Standing Committee for Community Radio 2XX and President of the Community Ethnic Broadcasters Association of the ACT. Throughout his work as a community activist, a volunteer and a public servant, Victor has sought to enhance harmonious relations among all people and improve social justice issues for those in need.

Ethnic community broadcasters play a very important role in building and maintaining a harmonious and successful multicultural society. Broadcasters provide essential information and cultural services to communities across Australia.

Community radio encourages a creative and representative participation media that's an alternative to mainstream media, valuing community interests, needs and local culture.

The community radio sector has become a major producer of locally relevant special interest programming (Indigenous, Ethnic and RPH) that would otherwise have to be provided by the ABC and/or SBS at a much greater cost.

Ethnic community broadcasting programs are "owned" by communities who hold dear the right to maintain culture, language and identity. This commitment is integrally reflected in community structural representation and accountability, which provides ethnic broadcasting with an endless source of strength and with an immense responsibility to honour this social compact.

No other sector of community broadcasting has so many and diverse people involved in decision making and programming as we do in ethnic broadcasting. Ethnic community broadcasting is by far Australia's biggest ethnic broadcaster, the largest language institution and community builder.

Community radio encourages a creative and representative participation media sector that is an alternative to mainstream media, valuing community interests, needs and local culture. The Australian community broadcasting sector is recognised internationally as one of the most successful examples of grassroots media.



Community broadcasting stations are a key contributor to the democratic nature of Australian society encouraging active participation in media production by all citizens and providing a platform for a multiplicity of views, opinions and perspectives.

Following World War II, the Government was concerned about the broadcast of politically subversive material. In 1952 the Australian Broadcasting Control Board (ABCB) limited the total level of non-English programming to two-and-a-half per cent, and 'ethnic' broadcasters had to translate what they were saying into English every 100 words.

The ABCB's controls meant that English was preserved as the language of Australia's mainstream media. By 1972 there was very little broadcasting in languages other than English, in only six languages. But this was at odds with the arrival in Australia of millions of migrants and refugees from war-torn Europe, many coming from non-English-speaking backgrounds.

In 1975 the Government acted upon the concerns of the ethnic community and abolished language restrictions in broadcasting. Two trial 'ethnic' radio stations were established – Sydney's 2EA and Melbourne's 3EA.

Then the introduction of FM licences and the extra AM station licences paved the way for community radio. Ethnic communities were among the first groups to receive licences, and in 1979 Brisbane's 4EB became Australia's first full-time ethnic community radio station, followed in 1980 by Adelaide's 5EB. (Liddell Beyond the Pasta and Dance Routine)

Growing out of the 1970s 'ethnic' radio experiment in Sydney and Melbourne, SBS Radio is now a national network, broadcasting 24 hours a day, seven days a week. SBS Radio produces more than 13,500 hours of Australian-made programs every year for audiences in Sydney and Melbourne and for its national network to Adelaide and the Adelaide foothills, Bathurst, Brisbane, Canberra, Darwin, Hobart, Newcastle and the Hunter Valley, Perth, Wagga Wagga, Wollongong and Young (NSW). All programs are also streamed directly onto the Internet, together with special features, news bulletins and other information.

In every state capital there is a large multilingual community radio station and there are hundreds of general community radio stations in cities and towns broadcasting multilingual and multicultural programs.

This unique and extensive network of locally produced programs provides vital support for Australia's diverse communities.

Community radio forms a large part of the Australian media landscape. National surveys reveal that:

- 57% of Australians tuning in to community radio each month
- over 100 different languages are broadcast from 130 community radio stations across Australia
- in an average week the sector produces more than 2000 hours of community language programs

GOVERNMENT AND ETHNIC COMMUNITY BROADCASTING

Ethnic community broadcasting does play a role in informing ethnic communities about Government services but could play a much more substantial role that would be of enormous benefit to both ethnic communities and the Government. At this point there is no formal and regular mechanism by which the Government provides information to ethnic communities through community broadcasting.

When you consider that for a range of communities in a range of areas ethnic community broadcasting is their main or sole source of information about government services then we have a problem. When you consider that radio is seen more and more as the best way to communicate with non-English language communities we have a problem. When you consider that ethnic community broadcasting is extensively listened to and an integral part of communities we have a problem.

There would seem to be two main ways to tackle this situation through production and distribution of pre-recorded multilingual audio information and distribution of multilingual written information

Ethnic community broadcasting is very skilled and experienced in the production and distribution of multilingual audio information whether it is for a one off or on-going information campaign. The costs are competitive and the coverage is of the broadest possible nature.

OBJECTIVES OF ETHNIC COMMUNITY BROADCASTING

Ethnic community broadcasting has a number of key objectives. These are to:

- provide a broad range of information about government and community services to Australia's ethnic communities
- provide communities and individuals with a broad range of settlement information
- provide cultural maintenance and development
- provide language maintenance
- provide news
- build communities
- promote, strengthen and recognise multiculturalism and diversity

#DIVERSITYINMEDIA: IS SOCIAL MEDIA THE SOLUTION?

DAI LE



Named one of AFR-Westpac's Top 100 Influential Women in Australia in 2014, Dai has over two decades of storytelling skills and change making experience. Dai's mission is to help build an inclusive society where mainstreams

institutions and organisations truly reflect the diverse society we live in. As a former award-winning journalist, film-maker and broadcaster with the Australian Broadcasting Corporation (ABC), Dai has a unique understanding of the challenges that people of culturally diverse backgrounds face in progressing their leadership positions in public and private organisations. Through her social enterprise, DAWN, an organisation that champions diverse leadership in the Australian workspace, Dai is challenging the status quo by harnessing the potential of Australians of culturally diverse backgrounds and unlocking their potential to be leaders in their field.

The lack of cultural diversity in the Australian media may explain why reporting of diverse issues remains problematic. When I first stepped into journalism almost 30 years ago for a Fairfax community newspaper in Sydney's south-west, I was their first cadet journalist of a culturally diverse background. After working in the mainstream media for nearly 20 years, which included Australia's national broadcaster the ABC, the cultural landscape still has not changed that much.

Back then, I was often the only person in the newsroom who would be sent to cover stories that involved interviewing people of South-East Asian backgrounds. I believe this is because the editor felt that my Vietnamese heritage, would enable me to engage and reach out to them more effectively and into their hearts and homes. Reflecting back on it now, I also believe I had a responsibility to give voice to these individuals and families who were a large part of Sydney's south-west community. This added a diverse tapestry of stories to the local newspaper and provided a better representation of the people who lived in the area.



Reporting during the mid-1990s on Asian crime gangs and the murder of Australian politician John Newman had a tremendous impact on the local Vietnamese Australian community. The suburb of Cabramatta in which Mr Newman represented became known as the 'heroin capital' of Australia.

I began covering stories on the young Asian Australians living on the streets, taking and selling heroin, the drug overdoses, and the crime. As the only Vietnamese Australian journalist working for the ABC at the time, I was also called upon to help senior reporters who were mostly white Anglo-Saxon males to research and produce their stories.


I believe my cultural perspective and interpretation influenced how the stories were constructed at the ABC which was notably different to the coverage found across other media organisations – especially the commercial televisions and radios.

For example reporting on the 5T Gang which was one of the Asian crime gangs that featured in the news at that time, most of the mainstream media failed to explain or even realise the meaning behind the name 5T. In Vietnamese, the gang's full name spells out *Tuoi Tre Thieu Tinh Thuong* which translates to young people lacking love. While there was no excuse for the crimes being committed, it seemed that not many people back then realised that the gang was a somewhat refuge or substitute family for Asian Australian youths from dysfunctional homes. Most mainstream media chose to ignore this and give the 5T Gang a more salacious interpretation instead. By not contextualising the issues, it heightened the public's concerns and negative perception of the entire Vietnamese Australian refugee community.



Although times have changed and the public now views Vietnamese Australians positively overall, the media still fails to truly understand its responsibility and impact when reporting on diverse issues. We see a similar situation today towards the Australian Muslim community where public fears are stoked by the mainstream media.

Cultural perspectives and diversity in our media landscape is still lacking and explains why there is not much fair and responsible reporting of Australia's multicultural stories. While we can condemn mainstream media organisations for not presenting more culturally diverse stories on screen, air or in print, we as people of culturally diverse backgrounds, also need to step up into this space to ensure that the voices, the faces and interpretations in the media reflect more than just the dominant group.



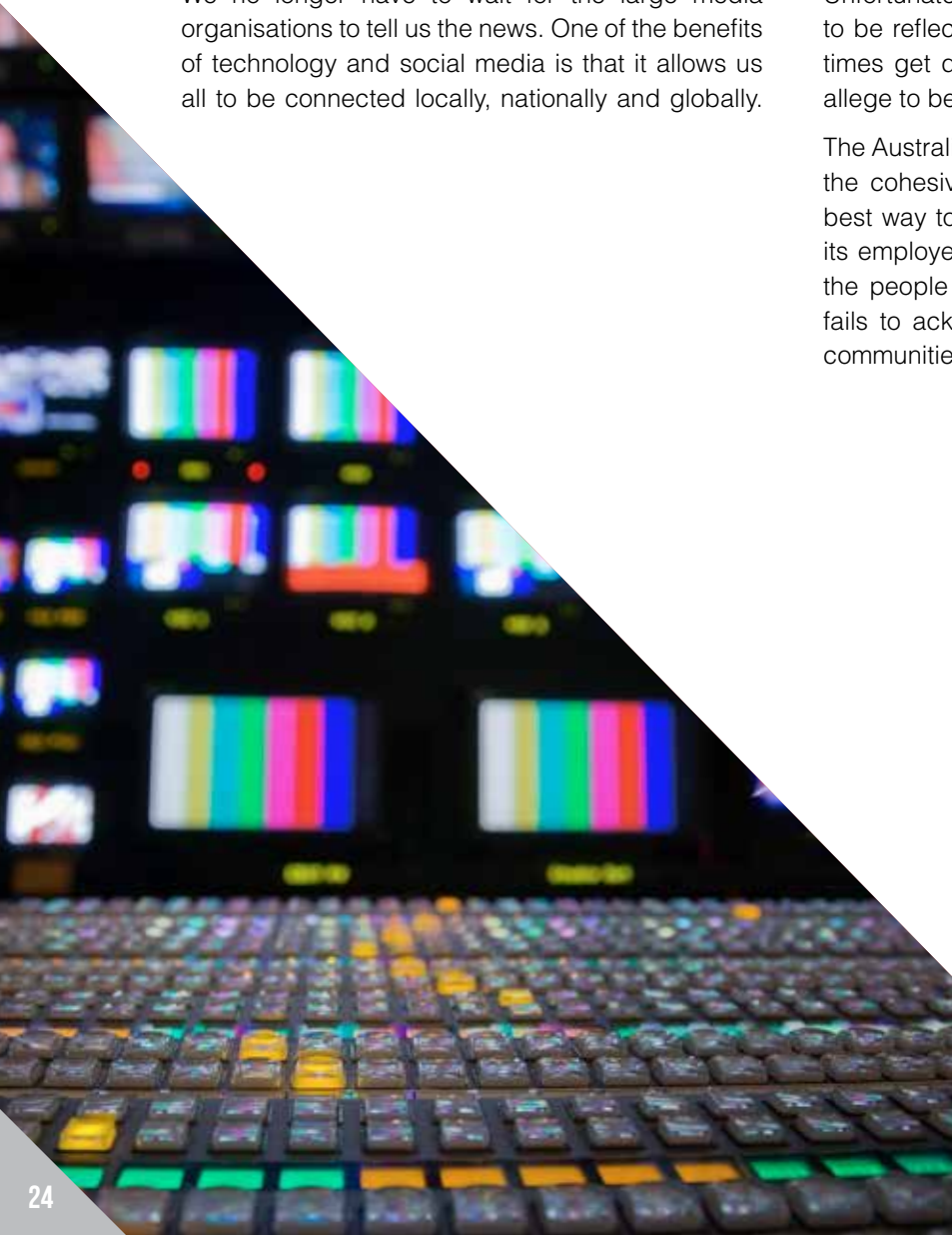
We need to call on our young Australians and emerging talent from culturally diverse backgrounds to look at how they can play a role in this sector and other mainstream institutions. I'm striving to address this through the organisation I founded, DAWN, which aims to develop culturally diverse leadership across all sectors of Australian society. Living in the culturally rich nation that we have where more than a quarter of the population has a non-Anglo background, we must encourage more culturally diverse people to be part of the mainstream conversation, such as in the media, to truly reflect and portray the society we live in.

The media today is facing lots of disruption with the rise of the internet, technology and social media. We no longer have to wait for the large media organisations to tell us the news. One of the benefits of technology and social media is that it allows us all to be connected locally, nationally and globally.

Look at the success of the #illridewithyou campaign which was reported on by many media outlets in Australia and overseas. Following the Sydney siege in 2014, huge numbers of people using social media lent their support to the Australian Muslim community in recognition that one person's wrongful act did not represent an entire group of people. Through technology, the media at times is now held to account and instructed to tell the news as it is by the public – loudly and by sheer numbers. I wish this was around at the time when the Vietnamese Australian community was being demonised.

Still, mainstream media organisations have the resources, the money and the ability to control what gets produced and marketed to the masses. Unfortunately this means that the stories that try to be reflective and fair on diverse issues, often at times get drowned out by the salacious ones that allege to be the dominant and mainstream view.

The Australian media has a responsibility in shaping the cohesiveness of our multicultural society. The best way to properly tell the story is to ensure that its employees and representatives are reflective of the people they are trying to report. The longer it fails to acknowledge this, the sooner that various communities will look for their news elsewhere.



DIVERSITY IN THE MEDIA

CHRISTIAN ASTOURIAN



Christian Astourian is manager of the Diversity and Disability program within the Migrant Resource Centre North West in St Albans. He participated at a UN Disability Conference in Rio de Janeiro in Brazil, representing the disability movement. He also ran at the Victorian State Election for the lower house to raise awareness on disability. He was President of the Cerebral Palsy Support Network, Board Member of Scope Victoria, member of the Disability Advisory Committee for the City of Melbourne, Vice Chairperson of Arts Access Victoria, member of the Disability Reference Group for the Victorian Human Rights Commission, and Chairperson of the Disability Committee for FECCA. He is currently a board member of the Victorian Government Disability Services Board and a committee member for the Office of the Public Advocate.

In this article I would like to talk about the media in our society, the diversity of the media and the power that the media have in influencing our everyday lives.

First of all, it will be important to remember that the media's role is to provide news, information and communication in a fair and equitable manner, which is representative of society and population. Can we really say that mainstream media are representative of the population and fair in regards to the information and news provided? Not really.

One big issue that I have observed over the decades is how powerful the media have become, both in terms of profit maker and influencing public opinion. Effectively today's media in Australia are in the hands of mainly two big corporations. It is interesting to notice, for example, that in terms of newspaper circulation in Australian capital cities, News Corporation titles accounted for 65% of circulation in 2011. Fairfax Media, the next biggest publisher, controlled 25%. Australian newspaper circulation was the most concentrated of 26 countries surveyed, and among the most concentrated in the democratic world (<http://theconversation.com/factcheck-does-murdoch-own-70-of-newspapers-in-australia-16812>).

With power comes responsibility. A big issue that is happening way too often is that news are not provided anymore, with the idea of providing facts and letting the reader/listener make an opinion. News today are very much provided with an opinion already within the lines, with the idea of influencing thoughts and behaviours in people. Another big issue is the media not being representative of a diverse society and portraying minorities in an opportunistic way. Same issue can be said of people with a disability that are very well underrepresented in the media. In the few occasions where there are news related to people with a disability, we see a portrayal of people being considered extraordinary or people who are very vulnerable and fragile, requiring care and protection.

I am pretty sure that people with a disability, together with ethnic people and women's groups for example,

would love the media to portray them as ordinary citizens, wanting to live ordinary lives and perhaps use the media to raise awareness about the barriers that need to be overcome to achieve equality.

Media could be a wonderful education tool for society, but before we can really use it for this purpose, it needs to educate itself. Education of the media lies in the hands of all of us, ordinary citizens, who have the power to agree or disagree with the media by deciding to follow or not, their message, buying or not their newspapers, listening or not to their news.

Traditionally media provides news and information but doesn't really give the opportunity to users for much interaction and involvement. In the last 10 years we have started to see a very interesting and profound change with the introduction of social media. The biggest advantage of social media is

giving the opportunity to everyone in society to speak up, have an opinion and be a reporter of any news. Facebook, Twitter, Instagram and many other social media platforms are being used now by millions of people around the world because the opportunity to communicate, share information and ideas is very powerful. But again, everything that gives power to people should also give responsibility.

Unfortunately there are many stories of abuse and bullying happening online thanks also to the false assumption of anonymity, which gives some people the pretentious right to always say what they think. Free speech is not synonymous of a free society and every government around the world knows this very well to the point of withholding news and information to the general community when considered necessary.

Personally I think social media has a very important role to play in society, in terms of redistribution of power among people and therefore empowering everyone, including marginalised and voiceless people in our society. Social media is also becoming more linked within the traditional media, providing a plurality of voices with an opportunity to comment and provide feedback to the mainstream media. As a consequence of those comments, social media users have an opportunity to influence and educate mainstream media in terms of diversity in society and respect for all cultures.

Because we have so many voices and different interpretation of news and information today, it is important for us readers and listeners to always make our own independent judgement by reading between the lines to get the full story as much as we can.

Media are always going to play an important role for all of us and the society we live in. Media will always have the power to do great and bad by influencing people's attitude and behaviours.

My hope for the future is that media will become more responsible to continue to be used for greatness and the common goal of an equitable and fair society for all, while dismissing any divisive and unjust thought and action.



'A CRUCIAL STITCH':

ROLE OF ETHNIC AND MULTICULTURAL MEDIA IN A PLURALISTIC AUSTRALIAN SOCIETY

DR TANGIKINA (TANGI) MOIMOI STEEN

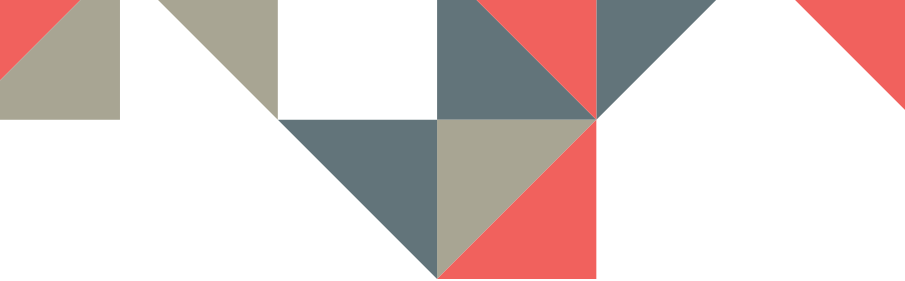


Tangi is a migrant Polynesian from Tonga. She is a Senior Lecturer in Computer Education and Aboriginal Studies, with a particular interest in the evaluation of students' perception and usage of web-based tools

in learning. Tangi is the BA Honours program director and supervisor of higher degree students at the University of South Australia's School of Communication, International Studies and Languages. Tangi is the first female President since the National Ethnic and Multicultural Broadcasters' Council (NEMBC) was established 31 years ago. She is a broadcaster and producer of the weekly Tongan program through Adelaide's only full-time ethnic radio, 5EBI 103.1FM.

The National Ethnic and Multicultural Broadcasters' Council (NEMBC) is the peak body advocating for and support of ethnic and multicultural broadcasters in Australia. Its major roles are to: maintain and help connect CALD people with their ancestry, language and culture; be a voice for multiculturalism; counter racism; and contribute to media diversity in Australia. These roles are pertinent to the understanding of the role and position of ethnic and multicultural media in a pluralistic Australian society.

The NEMBC provides a national network of support for ethnic and multicultural broadcasters to develop multilingual and multicultural community broadcasting programs and best practices in content production. The NEMBC achieves these through targeted projects and provision of appropriate services, which include co-hosting of two annual national conferences (Radioactive Youth Media and the NEMBC Conference), publication of the annual quarterly magazine, *The Ethnic Broadcaster* (EB), provision of a variety of training workshops and forums for youth and women



broadcasters and assisting new and emerging communities with the initial set-up of their own radio program. More information about NEMBC can be obtained from www.nembc.org.au. But let me just add here a short profile of the community radio and ethnic broadcasting sectors to shed light on their roles and effect in a pluralistic Australian society.

Community radio forms a large part of the Australian media landscape and industry. From the McNair's National Listener survey community radios (2015), it shows that in an average month 57% of Australians in the age group of 15+ listens to community radio. The top five reasons they tune in to community radio are: to obtain local information and news, to listen to specialist music, it features local voices and personalities, it plays Australian music thereby supporting local artists, and it gives an independent voice. In relation to the ethnic broadcasting sector, in an average week, the NEMBC estimates that over 100 different language programs are broadcast from 130 community radio stations nationally, and produces more than 2,000 hours of community language programs. The ethnic community broadcasting provides a trusted source of local information and stories that cannot be found anywhere else. Its strength is the local content, presented by ordinary local people, with lived experiences of the CALD communities and the central issues that they face.

In an article penned by the then Minister of Communication, the Hon Malcolm Turnbull, he refers to ethnic broadcasting as the 'crucial stitch in the fabric of Australia's multicultural society' (EB 2014 Spring Edition, p.2). At first impression, Turnbull's statement gives me a sense of relief that the government is genuine in acknowledging the

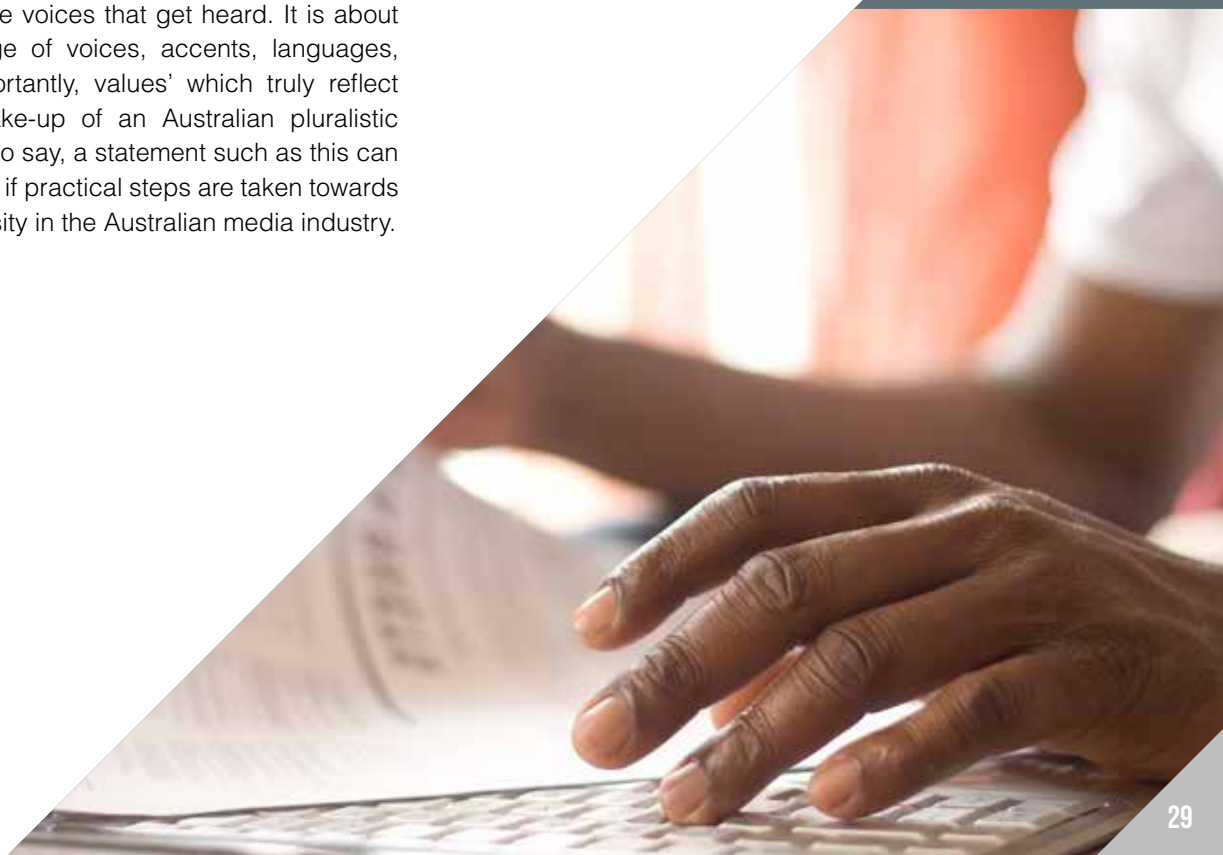
significant roles play by the ethnic broadcasting sector, especially in the development and maintenance of social cohesion in Australia. Ethnic broadcasting is known to be one of the major drivers of the maintenance and preservation of diverse cultures and languages in Australia within CALD communities at both local and national levels. However, Turnbull's phrase begs the question of how crucial the 'stitch' is in relation to the Australian mainstream media industry. If it is indeed a crucial stitch in the fabric of society, does this carry the same meaning and value in mainstream media? I am afraid not as yet! Given the dominance of a mono-cultural voice and presence in various media platforms which of course, not at all reflective of the diversity of the Australian society, the question of 'how crucial' is the 'crucial stitch' remains a rhetoric statement of no immediate consequence and effect in the Australian media industry. It implies that ethnic media remains relevant only to the ethnic audience, and therefore becomes a silent voice with little to no representation in the Australian media landscape.

Recently the government's National Broadcaster ABC reports of a distinct 'lack of diversity in Australia's media which is detrimental', emphasising that in the long run, it will hinder the future growth and development of the industry (6 June 2016). The ABC draws the attention of the public to the major findings of the annual Media and Entertainment Outlook by Price Waterhouse and Cooper (2016). One of the recommendations made in the report is that the 'media sector needs to tackle internal culture and recruitment problems to create better diversity in ethnicity, gender and age'. Further, the report highlights certain characteristics of the average profile for a media worker as the 'Bondi hipster, a young white male from Sydney's inner suburbs who doesn't necessarily reflect the real Australia'. Juxtapose this average mainstream media worker profile against that of the ethnic and multicultural broadcaster's; most of whom are volunteers, more mature, reside in both suburban and regional areas, most are bilingual and locally known to their CALD communities. It is obvious then to see the stark contrast. So, what can be done in practice to bring diversity to the Australian mainstream media industry?



Recently as of last May, the NEMBC together with the African Media Australia (AMA) hosted the Inaugural National Migration Media and Integration/ Social Cohesion Conference in Melbourne. It drew together politicians and leading decision makers, thinkers and multicultural specialists to discuss and debate key issues relating to (mis) representations of migrant (ethnic) communities in the Australian mainstream media. It is important to note here that most of the media stories depicting misrepresentations of migrants and migrant communities were and continue to be told by the average Australian media worker, as profiled above. Further, there was a notable absence of mainstream media at the conference, which strongly suggests that issues of significance for the ethnic media such as migration, integration and social cohesion perhaps do not rate as 'newsworthy' enough for the mainstream media and their audience. One of the outcomes of the successful conference was getting a collective agreement on what the term 'diversity in media' means in order to appropriately reflect and represent the CALD voice in the Australian media industry. The statement proposed was that 'Diversity in the Australian media is more than just about representation on the screen and in newspapers. It is about the stories that get told, the issues that get covered, and the voices that get heard. It is about creating a range of voices, accents, languages, and, most importantly, values' which truly reflect the cultural make-up of an Australian pluralistic society. Suffice to say, a statement such as this can only be effected if practical steps are taken towards achieving diversity in the Australian media industry.

Developing a culturally-safe and meaningful relationship between mainstream and ethnic media is an important step towards proper representation of authentic voices and stories of CALD people and communities in the Australian media. It is a challenging job, it requires re-thinking of current cultural practices and standards of varying media sectors, a feat that can be done with a change of mindset, followed by appropriate actions and practical solutions. It is in the re-imagining of our professional practices and standards to be more inclusive and more participatory. It is only then that we begin to see diversity in action in the Australian media industry. It is only then that we could begin to trust the integrity of media reporting which closely reflect the pluralistic nature of the Australian society. Making that 'crucial stitch' in the fabric of the Australian society matters, and remains relevant, significant and maintained in both media sectors is important and central to bringing diversity into the Australian media industry.



YOUNG WOMEN: SEEN BUT NOT HEARD

SIENNA AGUILAR



Sienna Aguilar is a NSW member of the Young Women's Advisory Group of the Equality Rights Alliance. Based in Sydney, she works for White Ribbon Australia supporting Principals and school leaders to embed cultural change

around gender equality, prevention of men's violence against women, and respectful relationships. Previously she worked at a local feminist women's organisation in Canberra supporting programs in social impact measurement. Sienna has a Master of Applied Social Research, having researched community sector professionals in sexuality and relationships education. Sienna is passionate about promoting social justice, gender equality, and sexual and reproductive health rights. Follow Sienna on Twitter @Shenna_Aguilar.

It seems we tend to hear a lot about girls and young women in our media, but how often do we actually hear from girls and young women?


This is particularly the case in light of recent news regarding a website where teenage boys and young men upload and share indecent images of school-aged girls and young women.

While we're seeing a very welcome shift in the language used in reporting which attributes responsibility to those who are uploading the images,¹ we still have some way to go in reporting and responding to violence against girls and women issues that is transformative. Predictably, much of the response has focussed on the behaviours and actions of young women, some of which is detailed by Alex McKinnon.² This response has also been summarised and critiqued by Mary Barry, CEO of Our Watch:

"Yes, telling our daughters to cover up, or to be careful about who they send photos to will certainly prevent some nude snaps from being taken or circulated, but ultimately this isn't the answer. At best, these measures are a Band-Aid for what is a much wider and deeper social issue. At worst, they're a form of victim blaming."³

A consistent theme in the mainstream conversations we have about young women, is that their voices and views are either to the side or completely absent. The end-result is a conversation fixated on the behaviours and actions of young women, with very little input and perspective from young women.

Faith Sobotker smashed through this pattern with the video of her response to girls at her school being told to wear longer skirts. Encouraged by her classmates, she called out the everyday sexism she and her peers experience, and articulated a vision for the kind of Australia she wants to live in. "I do not want these girls to be growing up in a society



where they need to believe that their body and they [sic] have to be a certain way. Because they can be however they want to be. They can be however makes them comfortable and confident.”

When reported by a mainstream paper, the video added a depth and breadth to the coverage that had not been captured. Young women have plenty to say and can enhance public debates that shape society, it's just a matter of whether we're willing to listen.

It is this need to create platforms for girls' and young women's voices which drives ERA's Young Women's Advisory Group (YWAG). YWAG is a group of ten young women under the age of 30, working to amplify the voices of young women in national policy.

YWAG spent much of 2015 canvassing the views of young women (aged 16-21) on their experiences and views of their sex education. Over 1000 young women around Australia and from a diversity of backgrounds and identities took part in surveys and focus groups. This clearly demonstrates that when given an opportunity, young women want to talk about this issue and have many ideas to strengthen sex education so that it meets their needs.

YWAG released survey findings in February 2016 from the *Let's Talk: Young Women's Views of Sex Education* report. In September 2016, the results of three focus groups were released in the *A Whole Generation Out of Date: Young People's Stories of Sex Ed* website. 76% of survey respondents reported that their sex education classes had not prepared them for sex and respectful relationships. Almost two thirds (63%) of young women and girls were not taught about consent in their sex education at school. Over 90% of young women reported that their formal sex education did not discuss LGBTIQ⁴ identities and relationships or homophobia.

Further, young people, particularly young LGBTIQ people reflected on their sex ed experiences in the focus groups with the following:

“[For me it was] a whole generation out of date.”

“[It was] terrifying – I felt like I couldn't be myself because of the risk of bullying.”

“[You need to hear] it's your choice!”

“[Sex education should teach] ...that it is safe to express different aspects of a gender.”

This work gives us a vision of what young women want from their sex education and fundamentally centres the voices of young people, in particular young women, in the sex education conversation.

YWAG is committed to maintaining and expanding space for the voices and experiences of young women in their diversity. Ideally, such platforms should be the go-to hub offering journalists and reporters a body of qualitative and quantitative evidence about what young women are saying on issues pertaining to sex ed.

Listening to young women's voices dismantles narratives that blame young women, enriches our understanding of solutions to this violence and creates a culture where young women are better understood as leaders of change. A shift from viewing young women as objects of shame and surveillance to celebrating young women as leaders puts us on a path to safer world for young women.

¹ For example: “The online chat forum, easily found via Google search, features thousands of nude photos of underage and non-consenting school students shared by boys and men who appear to know them.” In R. Olding, B Carmody and C Booker, ‘Lilydale girls? Will Swap: police investigate pornographic website targeting Victorian schoolgirls.’ *The Age*, 17 August 2016 <http://www.theage.com.au/victoria/lilydale-girls-will-swap-police-investigate-pornographic-website-targeting-victorian-schoolgirls-20160817-gquu2a.html>

² For example: A. McKinnon, ‘Don't take nude selfies’ and other ways men treat women with contempt,’ *ABC News*, 27 August 2016 <http://www.abc.net.au/news/2016-08-27/nude-selfies-and-why-men-treat-women-with-contempt/7790720>

³ M. Barry, ‘We need to teach our young men to respect women as equals,’ *Rendezview, The Daily Telegraph*, 19 August 2016 <http://www.dailytelegraph.com.au/rendezview/we-need-to-teach-our-young-men-to-respect-women-as-equals/news-story/e8547f097a96f3d46695fa3fded452cd>

⁴ Lesbian, Gay Bisexual, Trans, Intersex and Queer

DIVERSITY DRIVES INNOVATION ON AUSTRALIAN SCREENS

LISA FRENCH



Lisa French is Deputy Dean (Media) in the School of Media and Communication at RMIT University. A film and television scholar, she is the co-chair of the UNESCO-UN 'Media, Gender and ICTs University Network', an

initiative that aims to promote gender equality in and through media on a global scale through research, education and participation. In 2016 she was Chair of the Screen Futures Summit held in Melbourne, where she moderated the panel 'Screen Culture, Identity and Diversity on Screen'. This article takes its inspiration from that panel.

At the 2016 Logies, Miranda Tapsell accepted her award for 'Most Popular New Talent' with the words: "*Put more beautiful people of colour on TV and connect viewers in ways that transcend race and unite us*". Her call for images on screen of the experience of Aboriginal and Torres Strait Islanders, like the women in *Love Child* (including Martha, the character she played), roused the audience to a standing ovation. Most well known for her leading roles in the feature film *The Sapphires* and for fronting a float at the Sydney Mardi Gras, Tapsell has done her bit to put diversity on the agenda. Media stars are important advocates for social change, and events such as this create weighty platforms to highlight what is needed to create a more cohesive Australia.

Tapsell's speech has been just one sign amongst many that the zeitgeist has changed and diversity is getting some serious attention. Screen Australia has funded a \$5 million 'Gender Matters' initiative to counter serious inequities in the participation of women in film and television industries where women are still the minority in almost all roles in audiovisual production and their participation has

only slightly increased over the past twenty years. The agency is also undertaking a research project into the representation of cultural diversity, disability and LGBTQI in Australian television.

On our screens there is strong evidence that diverse stories are drawing solid audiences: SBS series *The Family Law* went viral with a 90% Asian-Australian cast and channel Nine has just started recording season two of *Here Come the Habibs*. Indigenous star Jessica Mauboy is soon to be on our screens in Seven's new drama *The Secret Daughter*. Online, the web series is offering new ways to reach audiences, for example, the award winning lesbian drama *Starting from Now*, which is now in its fifth season with 25 million viewing globally. These are all examples that there is an innovation argument for diversity in audiovisual industries – it is good business.

While all this sounds positive, the reality is that our screens are not as diverse as they could be, particularly mainstream television. While the successes speak for themselves, our screen industries are generally quite risk averse and are not broadly engaging with a diversity agenda, despite the strong signs that audiences want content that does – there is a lag in catching up with those trends (even though the bottom line for industry demonstrates there is an audience). Change has been slow and there are still barriers to break down.

Rebecca Mostyn, Manager of Research at Screen Australia said at the 2016 Screen Futures conference that the agency's research had identified that television drama was a notable area where diversity on screen is lacking in Australia, particularly in relation to people with disabilities and female LGBTQI representation. They have started a

major research project, which is important because research often provides the evidence basis for action. According to Mostyn, the broadcasters say it is because the stories are not coming through, and those writers with the stories claim that they are meeting resistance, so the reasons are complex and not yet totally clear (until the project is finished at least). On the same Screen Futures panel (Screen Culture, Identity and Diversity on Screen) producer Julie Kalceff, whose series *Starting From Now* was so successful it moved off the web and to SBS, said she wanted to make a series starring lesbian women that did not focus on their sexuality, but just featured the human relationships – breaking down the most common approach to queer characters that cannot see past that sexuality. She also raised the issue that such programming is sorely needed across all broadcast times and not relegated to niche times (e.g. to be put on during the Mardi Gras).

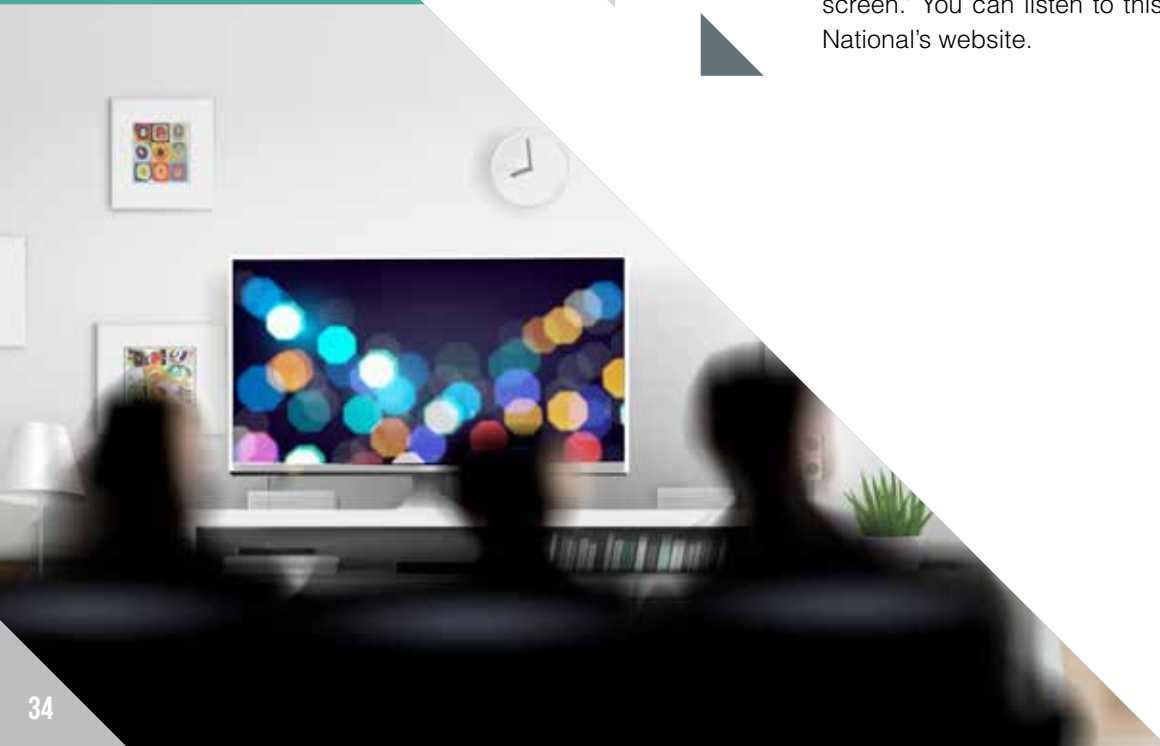


Arguably it is a question of leadership. If those in charge create equity targets, diversify their commissioning editors and production teams, work on inclusive cultures, challenge stereotypical thinking (and casting) and pay greater attention to the disparate audiences they are making content for, then there would be change. Leaders need to hold all their teams accountable for ensuring diversity and monitoring progress – including looking around their own workplaces and doing a diversity check. UNESCO have a concept called gender mainstreaming, the idea is that when any panel, or action takes place, the question is asked, are there any women in the mix? Such an action might be also useful to provide momentum for a broader diversity agenda. It makes sense that we need diversity behind the screens in order to get it onto the screens. So this is a call for content creators to step up and become leaders – to put in place measures to ensure there is sustained and lasting change, and for audiences to make it clear they want this content by supporting it.

One of the most vibrant sites of contemporary Australian film and television has been generated by Indigenous Australians. Films like *The Sapphires* (Wayne Blair, 2012) and *Samson and Delilah* (Warwick Thornton, 2009), television such as Rachel Perkin's *Redfern Now* (2012-13) and *First Australians* (2008). These productions came out of funding and equity programs by Australian screen agencies. They are particularly important from an innovation perspective because they use storytelling, aesthetic approaches and histories that can only come from Australia. Equally, there are diasporic communities here that are just as unique and have the potential to energize the output of Australia's audiovisual industries (all that is needed is the will to give this diversity a chance). From this perspective there are not just ethical, social and cultural reasons to increase on-screen diversity, but also commercial ones, and it is this that is slowly driving change as the industry becomes aware that diversity is good business sense.

It is a significant issue that Australian screen producers are not capitalizing on the full range of stories and talent; failing to embrace diversity is a failure to make the most of our full (and available) potential.

The 2016 Screen Futures Summit at RMIT this year put together a vibrant panel of experts to discuss 'screen culture, identity and diversity on screen.' You can listen to this panel at ABC Radio National's website.



CULTURAL DIVERSITY AND THE MEDIA

HELEN VATSIKOPOULOS



Helen Vatsikopoulos is a Walkley Award winning journalist with three decades experience at the Australian Broadcasting Corporation, the Special Broadcasting Service and the Australia Network. She has worked on flagship programs like ABC News, 7.30, Lateline, Dateline and Asia Pacific Focus and has produced three documentaries for SBS, ABC and the BBC. Helen is currently lecturing in Journalism at the University of Technology Sydney specialising in digital reporting and video and documentary supervisions. She is also working on a Doctorate in Creative Arts.

One of my earliest memories as a child migrant in late 60s Australia was doing the weekly food shopping with my then father, Petros. It was the highlight of his week, not just because he was providing for his family but because he would reward himself with a Greek newspaper. The traditional Australian media outlets did not cater for him, no-one on television looked like him, the stories did not reflect his reality – unless they were “ethnic” stories about workers’ compensation fraud or imported ethnic issues. Even later the cops on Homicide and Matlock Police were never Greek or Italian – though the Americans managed to create Kojak. And so he would buy the Greek newspaper and we would board the bus home from the Port Adelaide shopping precinct and he would disappear into another world. He became so absorbed in international news from overseas, from Greece, the soccer results, and more importantly in the politics and developments of this new country that we would often miss our stop and end up in unknown suburbs having to then find our way home. My uncle Demostheni had a car so he would drive excitedly to the shop to get his Greek newspaper and then walk all the way home reading it oblivious to the car he left behind. When the brothers finished with their respective newspapers they would swap: the Hellenic Herald for Neos Kosmos. Then came Greek radio, with local announcers arguing about the Whitlam versus Fraser, full volume and blaring from the back porch.

The local ethnic media, home grown with an Australian perspective and window to the outside world was important in fostering a Greek-Australian identity – a sense of belonging to this new multicultural land.

Sadly, my father no longer buys the Greek newspaper, he watches the Greek News on SBS and still listens to SBS radio – with his new headphones.

The ethnic media played an important role in helping settle new migrants and instilling in them an understanding of how to be a citizen in this new environment.

But the media disruption; the advent of the internet, satellite television, internet tv and transnational media has changed all that. I often wonder how different things would have been had we migrated to Australia in this new media age and what would have been the consequences.

The first thing we would have done was to get a satellite dish and completely bypass local Australian media, after all it still does not reflect our stories as Australian stories but as stereotyped ethnic yarns. It doesn't reflect our reality. We would have subscribed

to Antenna, A Greek commercial satellite station and this would have been our window to the world and our comfort zone reality. So we could wake up to Good Morning Greece, know that the papers were saying, be abreast of all the comings and goings in the Greek Parliament, we would watch the midday soapies, the occasional movie, the news bulletins would keep us up to date on accidents and crimes in Athens and cultural stories from around the country and in the evening we would settle down to watch Greek MasterChef, Greek Dancing with the Stars and even Greek Survivor and there would be no reason to engage with our new homeland because all our information and cultural needs were met.

This is no doubt the reality for new Australian migrants and the repercussions for integration and a sense of belonging are dire.

Sure there are new hybrid internet-TV stations emerging for Chinese and Indian and Middle Eastern migrants and these sometimes have a local window but the power rests with the owners overseas. And at a time of fear mongering and rising xenophobia in Australia, it's always comforting to return to the safe bosom of the old motherland and the dubious and dangerous new sites that say "I told you so, they will never accept you- but we will."

So what are the two public broadcasters doing? The SBS charter instructs it to "meet the communications needs of Australia's multicultural society." And while it does this well in radio – in television it does not "inform educate and entertain Australians in their preferred languages," with locally made content. The ABC charter requires it to "contribute to a



sense of national identity” and to “reflect the cultural diversity of the Australian community” and to “take into account the multicultural character.” The ABC’s own figures on cultural diversity show that it has gone backwards. In 2015 only 7.4% of its content makers – the journalists, the producers, the writers, the storytellers, and the program makers – were from non-English speaking backgrounds, down from 8.2% the previous year.

So how well does the media mirror reflect the realities of Australia? Sometimes it’s hard to tell and we need to be reminded by those who have consumed our exported culture – our Soft Power to the world. One of my recent international Journalism Masters graduates, Nigerian-born Catherine Bassey was brought up on soapies like Home and Away and therefore imagined Australia as a white nation where she would stand out. To her surprise the media mirror was totally wrong, from the moment she arrived at the airport, to the taxi driver, to professionals she encountered, the doctors, to every aspect of her student life in Australia – it was nothing like Home and Away. It was Catherine who reminded me that reality television was a much truer reflection of the real Australia.

Reality television, whether you like it or not, is a meritocracy, an even playing field where you can win if you just have the skill or talent required. It is the ultimate “blind casting” and “normalisation” of our society where you are not just your colour or your ethnic background. Advertising is the next industry to catch on.

Storytelling is a powerful tool. It has the ability to create empathy, to allow media consumers to understand the complexities of our world and by doing so to demolish ignorance and with understanding to change perceptions, opinions and sometimes to change the world for the better. The storytellers need to come from diverse backgrounds bringing with them new insights, new perspectives and narratives that are not about “the Other” not about exotic, stereotypes but about a normalisation of characters and their stories as true Australian stories.



DIVERSITY IN AUSTRALIAN MEDIA: PRODUCTION, CONTENT & REPRESENTATION

DAINA ANDERSON, GRACE HARDY, ROSE NG AND FABIANA WEINER

This article was written by four RMIT students in their final year of the Bachelor of Communication (Media).



Daina Anderson has experience as a runner/production assistant on big budget advertisements and music videos who aims to produce high quality music videos and other creative media.



Grace Hardy recently produced a short documentary about the feminist punk scene in Melbourne and aims to work in documentary.



Rose Ng is a freelance art director and photographer whose work has featured in magazines published internationally. She aims to develop a career in film.



Fabiana Weiner has produced and acted in media ranging from music videos to web series. Her objective is to produce media that enriches and enhances the lives of others.

INTRODUCTION

Conversations around the issues of cultural and gendered diversity in Australian media ebb and flow in intensity with regular monotony. Currently it is back on the agenda and on the tips of our tongues, specifically regarding gender equality in the media industries. This conversation is not a new one, so why has it recently been brought back into the spotlight and why does it *really* matter?

According to The Australian Human Rights Commission, “one in four of Australia’s 22 million people were born overseas; 46 per cent have at least one parent who was born overseas” (The Australian Human Rights Commission, 2014). So why, aren’t they being represented accurately or fairly in our mainstream media? Why are the majority of people perpetuating these representations still white, Caucasian, middle class, Australian men?

As female media students in 2016, it our contention that this lack of diversity in all areas is not only bad for business, it also makes for incredibly dull viewing! Inclusivity, variety and unpredictability makes for great entertainment plus most importantly alters perceptions. Diversity on our screens is also good for the economy. Libby Lyons, Director of the Workplace Gender Equality Agency says, “research has shown that diversity improves innovation and performance”, yet despite whether or not it’s good for business, we as students, want to live in a country whose media accurately represents the people and acknowledges the realities of diversity and difference (Workplace Gender Equality Agency, 2016).

Diversity, in the context of this article, refers to issues of cultural, gendered and sexuality related diversity within the Australian media-industry landscape; specifically film, television, (but not excluding) advertising and radio. Queer representation, of those whose sexual preferences and identities exist outside the mainstream labeling of 'straight' or even 'gay' or 'lesbian', is still virtually non-existent in mainstream broadcast entertainment media and a section of this report is dedicated to the recent developments of Queer media representation in the broader arena.

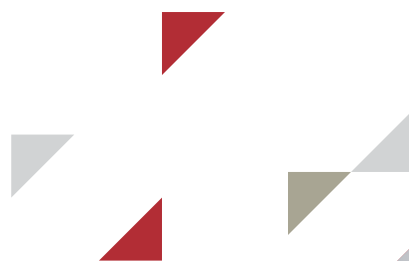
The lack of diversity within each media sector includes two main components. Firstly, there are not enough people from diverse backgrounds and cultures working in key creative roles, producing and creating widely distributed content. Secondly, the people represented in Australian media (television and advertising predominantly), is not an accurate reflection of our current Australian landscape thus ignoring how multicultural and diverse it actually is.

WHY DIVERSITY MATTERS

The effects of the media on an individual are significant in developing our perceptions of ourselves and the world around us. We form ideas and act based on the information we ingest through media every day. Researchers have shown that from a young age, children are spending up to seven hours a day in front of various media devices (Rideout et al, 2010), and an American study of race and gender revealed that being able to view positive or consistent representations of themselves is important to the development of the self-esteem of young people (Harrison and Martin, 2011).

Harrison and Martin's 2011 longitudinal study found that television exposure had a negative impact on the self-esteem of specific groups of people like African American children and white female children. However, it had a positive impact on the self-esteem of white male children. The representation of white males as strong, powerful and (mostly) rational is a positive reinforcement of the male as coping figure in society. The white female characters were represented as frail, sensitive and submissive while the African American characters are portrayed as disobedient and disorderly, a kind of class that must be disciplined and managed according to the rules of white societal values. This has an effect on how each group perceives themselves and their place in the world and can have a profound effect on an individual's self-worth (Harrison & Martin, 2011).

Imagine not being represented in your country's media (except in a negative way), unable to find yourself or comprehend your place in the world. This was, and still is the case for many people as a result of mainstream entertainment media especially those with diverse sexual preferences and identities. Combined with the effects of the media in shaping our perceptions of others, this lack of diversity in our mainstream media is a critical social issue (Jakubowicz, 2010).




While cultural representation is a major issue, so too is the lack of people from diverse backgrounds working behind the scenes in key creative roles. Women in particular are still struggling to find a consistent and steady place in the media industries let alone have the opportunity to consciously inject their content with an agenda to challenge restrictive and stereotyped representations of people from diverse cultural and gendered backgrounds. Sexism in the Australian media industry is an everyday issue for women working in media sectors. The lack of women working in media fields, has little to do with the number of them actually graduating from top radio, film and television schools as they are much more likely than their male counterparts, to obtain a bachelor or master's degree in media related courses (Davidson, 2016).

RISE AND FALL OF EFFECTIVE INCENTIVES

It is an issue that without affirmative and consistent action and specific government initiatives is swept under the rug and remains as an untreated (and mostly unconscious) biased attitude against women and people from non-Anglo backgrounds in general. The industry sectors of journalism, film, television and radio remain dominated by white males. A recent survey from the Media Entertainment and Arts Alliance (MEAA) advocacy group, Women in Media, showed that "Australian media [has] a blokey culture that rewards mates over merit, tolerates sexual harassment, pays lip service to work-family balance, and perpetuates the gender pay gap" (Women In Media, 2016).

We discovered in our research on this issue that change does not occur unless direct policy is put in place. Diversity becomes visible when there is pressure on TV stations to regulate their content to include people from mixed backgrounds (Jakubowicz, 2010), for example: when employers are required to submit "an annual gender equality report" forcing them to account for their unequal (gender determinate) salary policies (WGGEA, 2016), or when government regulations and incentives are put in place to encourage women and Indigenous media practitioners for example, into key creative and production roles (Screen Australia, 2015). These actions have to be implemented, then remain long term in order to maintain pressure on a society where unconscious racism, sexism and "bias is a key issue across the board" (Baker, 2016).





Incentives to address these issues are nothing new. There have been many strategies put in place but then revoked since the late 60's, but they get called back into public discussion when there is a noticeable lack, stagnancy or struggle regarding diversity in the industry. The promising fact is that historical initiatives show that when in place, the incentives do work. There is a direct correlation to government initiatives for gender equality in the workplace, and women working in the (broader) media industry, film and television in particular.

The argument has also been made that the establishment of anti-discrimination laws in 1982, correlates to an increase in production of Australian queer films (Foster, 2012). These films were significant because they brought issues affecting the queer community into the public space. As these issues became known to mainstream media there was a rise in demand for queer stories to be told on screen (Foster, 2012). Film festival culture has been extremely important to the promotion of queer oriented content. Queer orientated film festivals are important because not only do they give queer voices a space to express themselves, they also provide them an opportunity to for the general public to engage with queer stories, encouraging public awareness and understanding around the queer community.

FUTURE OF DIVERSITY: CONCLUSION

To improve the current state of the industry, a consistent conversation needs to be generated about why diversity is important and how it is affecting us as a society. To encourage the representation of diversity on Australian screens we propose the implementation of diversity ratings on all film and television products, diversity statements attached to all grant applications and unconscious bias examinations of all those involved in the distribution of grants and funding. To combat diversity in the production sectors, we propose more funding for grassroots programs, the introduction of independent boards to deal with issues and complaints and compulsory education and reeducation on the importance of diversity. All

Film, Television and Media related University or TAFE courses should be required to offer a compulsory unit on the importance of diversity and the impact of discrimination. This education needs to transfer to mandatory yearly sessions for those working in the industry. These sessions will provide updated statistics, current quotas and clear depictions of the state of diversity within the industry and what initiatives are currently in place. Combined with regular education we need strong support networks for those working in the industry to discuss any issues of diversity. A report done by Women in Media in 2016 found that of the women surveyed, 37 per cent worked for companies with no diversity policies at all, and of those that did only 27 per cent said that policies were effective. (Women in Media, 2016).

We are extremely fortunate to be young female students living in Melbourne, one of the greatest and safest cities in the world offering immense opportunities for education and growth in our professional and personal lives. However, we are also becoming increasingly aware of the issues we face as we enter and work within the entertainment/media industry. Our research has helped to educate us on the current state of the industry, and empower us with tools to navigate through the potential problems that may arise moving forward in graduate media jobs.

For a full list of references, please contact: rachel.wilson@rmit.edu.au or lisa.french@rmit.edu.au.



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FECCA is the national peak body representing Australians from culturally and linguistically diverse (CALD) backgrounds. We provide advocacy, develop policy and promote issues on behalf of our constituency to government and the broader community. FECCA supports multiculturalism, community harmony, social justice and the rejection of all forms of discrimination and racism.

FECCA's membership comprises state, territory and regional multicultural and ethnic councils. FECCA has an elected executive committee and a professional national secretariat implementing policies and work programs on behalf of its membership and stakeholders.

For more information and to read more about FECCA's policies and program, please visit our website: www.fecca.org.au. Alternatively, please contact the FECCA office on (02) 6282 5755, or email: admin@fecca.org.au.

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