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DIVERSITY REPRESENTATION: OVERCOMING STEREOTYPES

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SUMS NATIONAL AGRICULTURAL UNIVERSITY
FACULTY OF BIOLOGY AND TECHNOLOGY
DEPARTMENT OF FOREIGN LANGUAGES

Erasmus+ project Jean Monnet Module "EU strategies extrapolation for boosting students' media literacy in Ukrainian HE"

DIVERSITY REPRESENTATION: OVERCOMING STEREOTYPES

A handbook for participants of the set of trainings

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DIVERSITY REPRESENTATION: OVERCOMING STEREOTYPES.
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The handbook was developed for students and lecturers of foreign languages and is implemented within the framework of the Erasmus+ project Jean Monnet Module "EU strategies extrapolation for boosting students' media literacy in Ukrainian HE" to disseminate knowledge about the EU media space, leading practices of media literacy, support a democratic society and achieve personal success.

The purpose of implementing the trainings by means of the handbook is to enable young people's putting current images and messages into perspective by helping them understand how the media work, why stereotyping exists, how decisions are made and why it matters who is involved in making media works. Digital media literacy, especially if it explicitly addresses stereotyping and other media representation issues, can correct misperceptions of and prejudices towards other groups. For young people who see stereotyped depictions of themselves in media works, media literacy can also mitigate negative effects on their self-esteem.

INTRODUCTION

Media education is not about learning the right answers; it's about consuming media images with an active, critical mind and asking the right questions. Media and entertainment have the power to shape people's perspectives through content that shows them the lived experiences of others across races, gender identities and expressions, abilities and ages, among other identity attributes.

From childhood people find their heroes and role models in stories and cinemas, on playing fields and television screens. The media and entertainment industry shapes them throughout their lives. It shows them which stories matter and what is possible for their futures. As US activist Marian Wright Edelman said: "You can't be what you can't see." Content shows them the lived experiences of others, across races, gender identities and expressions, sexual orientation, abilities and ages, and engrains in them attitudes and ways of treating others, and influences the selfperception of those with under-represented identities.

The scale of influence is immense. Film production companies, advertising media, record labels, publishing houses, news outlets, gaming platforms and sport events command audiences in every corner of the world and every community.

Companies in the industry implicitly sign a social contract to contribute to society by informing, educating and entertaining. Many organizations are realizing that **diversity, equity and inclusion (DE&I)** are important for society and for business. Yet few industries can be as impactful in building new narratives and enabling social cohesion.

This handbook presents a cross-sector perspective of the factors that shape the stories people see and the voices they hear. A simple framework encompassing in-content, creative and corporate diversity is applied to key sectors: gaming, TV and film, news and publishing, advertising and sport and sport media. It draws upon research and insights from leading institutes and organizations that analyse and hold the industry accountable, then offers conclusions on where current efforts fall short and new focus is needed.

Five identity attributes are under review: race and ethnicity; gender; sexual orientation and identity; disability; and age. Readers observe where the industry stands and where they lack data and analysis today. They learn to use inclusive language and acknowledge that terminologies vary by region, community or individual. They investigate "historically under-represented groups" to indicate populations with a smaller represented percentage than the general population area due to past structural discrimination.

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The main tasks of the methodological trainings are to show an effective way of approaching issues like racism, providing a way of discussing difficult topics that feels safer while still challenging students' assumptions and preconceptions, help students affected by stereotyping deal with its effects. Talking about media portrayals of diversity, especially positive ones, can also be a way of affirming students' identities and encouraging them to create works that reflect those identities. Positive portrayals don't just avoid stereotyping, under-representation and the other issues identified above. They also take the extra step of authentically portraying the challenges that members of under-represented communities face, such as racism or accessibility issues; tell stories of characters' accommodations, resilience and agency in the face of those challenges; and show characters in the context of, and connected to, their communities.

After mastering the training course, trainings participants should know:
- in-content diversity and creative diversity in films and TV, gaming, news media and publishing, sport and sport media, advertising;
- representation and its impact on the way people think and view other people;
- honest presentation of real-life experience in a diverse world;
- symbolic annihilation;
- exposure of minorities and their culture to others provides them with an enhanced sense of self-worth and value;
- other cultures, as well as cross-cultural interactions and intercultural conflict styles and their management processes;
- fundamentals of effective intercultural skills and will help participants develop awareness of their own cultural identity and recognize intercultural diversity in practice;

- different learning and communication styles;
- the harmful effects of stereotypes;

In private life and professional activity, a course participant who has mastered the material of the training course and acquired the relevant competencies should be able to:

- explore the extent to which the movies and television shows they watch portray a diversity of characters;
- consider the importance of representation and visibility in movies, television etc.;
- conduct their own research study about the diversity of films and television;
- prevent bias and identity-based bullying, build empathy and understanding through books, stories, images, history and role models;
- develop a global mindset through cultural self-awareness, openness and understanding of other cultures, and the ability to integrate different values and practices in the workplace;
- develop, improve and apply intercultural communication skills in a variety of cultural contexts;
- Improve leadership skills.

Competences to be acquired / improved:

General competences: knowledge and understanding of modern trends in the development of education, critical and systemic thinking, the ability to logically justify a position, the ability to cooperate with other people.

Professional competences: information and communication proficiency; methodical, informal education and professional-personal development competences, speech, digital, emotional-ethical competence; andragogical competence – the ability to determine educational needs and requests, take into account the peculiarities of motivation, the learning process, apply the technologies of moderation, facilitation, supervision, determine the results of learning, encourage reflection; to possess the technologies of scientific methodical support of the educational process in the conditions of reforms and social transformations; the ability to assess the level of professional competence.

CONTENTS

1. Media representation issues. Under-representation. Stereotyping

What we see – and don't see – in media affects how we view reality. Media works can be imagined either as mirrors that reflect an audience's own experience, windows that give them access to experiences they otherwise wouldn't have known, or in some cases both. Many groups have historically been under-represented in media. Even today, we are less likely to encounter many forms of diversity in mass media than we are in real life – and diverse communities are typically even less well-represented behind the scenes than onscreen. Under-representation can also make other representation issues worse because less representation means fewer opportunities for authentic representations of diversity within a group. Portraying members of a particular group in just one or a small number of roles is particularly worrying when the stereotype is a negative one, but stereotyping can also do harm by only portraying a group in a narrow way. Even so-called "positive stereotypes" can have a negative effect because they limit how we see members of that group, as well as how we see ourselves. What we see – and don't see – in media affects how we view reality. Media works can be imagined either as mirrors that reflect an audience's own experience, windows that give them access to experiences they otherwise wouldn't have known, or in some cases both. Rosemary Truglio, Senior Vice President of Sesame Workshop, described the diverse cast of Sesame Street as giving children "a mirror for them to see themselves, and (…) a window for them to learn about others."

Media portrayals may provide different audiences with mirrors but not windows, or vice-versa, and a lack of either can have a negative impact. For members of historically under-represented groups, "when you have never seen yourself in books or movies or music, the first time you do is stunning." Similarly, "for children from dominant groups, window moments in stories come when the children realize they hold a powerful place in society and that there is something unjust about this." Unfortunately, fewer than half of Canadians feel that "Canadian media is a mirror in which all Canadians can see themselves."

Under-representation: Many groups have historically been under-represented in media. Even today, we are less likely to encounter many forms of diversity in mass media than we are in real life – and diverse communities are typically even less well-represented behind the scenes than onscreen. Under-representation can also make other representation issues worse because less representation means fewer opportunities for authentic representations of diversity within a group.

Besides being simply under-represented, groups may also be de-centred. That means making them or their culture a backdrop for more "mainstream" (e.g. White, abled, cisgender, etc.) protagonists. In some cases this may take the form of having a White character that excels in skills associated with a non-White culture, such as martial arts; stories where characters from under-represented groups need a White or other majority-culture character to "save" them; and cases where aspects of an under-represented culture literally act as a prop.

Stereotyping: This means portraying members of a particular group in just one or a small number of roles. This is particularly worrying when the stereotype is a negative one, but stereotyping can also do harm by only portraying a group in a narrow way. Even so-called "positive stereotypes" can have a negative effect because they limit how we see members of that group, as well as how we see ourselves. For example, if you belong to a group that is stereotyped as being good at sports, but are not particularly athletic, you may feel inadequate for being bad at something you're "supposed" to be good at.

Another form of stereotyping is exoticizing, emphasizing the ways in which a character or culture are different from the (presumed) audience's: for instance by overemphasizing aspects of a culture that mainstream audiences are most likely to find strange or disturbing, or by relying on things like accents or stereotyped characteristics for humour. Its most extreme form is othering, in which groups are shown as being fundamentally different from the audience and, in some cases, even as not being fully human.

Stereotyping can also happen when diverse identities always play the same role in the story. Author Corinne Duyvis identifies three ways that a character's identity may be part of a work: "issue" stories where the identity and the challenges

that come with it are what the story is about; "incidental" stories where a character's identity is apparent but not relevant to the story, such as the main character's sexual orientation in the Disney film Strange World, which provides a romantic subplot but is never specifically commented on; and "middle ground" stories where the identity is not the focus of the story but is recognized as always being relevant. As Duyvis puts it, "ableism, homophobia, and racism influence countless aspects of people's everyday lives." None of these is necessarily better than the other: what is most important is that audiences see all three kinds of stories, so that while marginalized communities' specific issues and challenges are reflected in media they are also allowed to simply be.

Whitewashing: While it has become rare for White actors to play Black or Asian characters, it remains common for disabled people, 2SLGBTQ+ people and other groups to be played by actors from outside those communities. Similarly, when works are adapted from one medium to another – such as when a book or comic is made into a movie or TV show – it is still fairly common for diverse characters to be changed into White ones, or for characters' sexual orientation or disabilities to be downplayed or altered.

It's important to point out that whitewashing only occurs when a character from a historically under-represented group is changed or recast so they are no longer part of that group, leading to reduced representation for that group and less diversity overall. For instance, the casting of a White actor to play an Asian character in the film Doctor Strange would count as whitewashing, while the casting of a Black actor to play a White character in the same film would not.

These three issues are related, of course. Whitewashing contributes to both under-representation and stereotyping, as there are both fewer representations of historically under-represented groups in general and, in particular, fewer authentic representations. Similarly, under-representation contributes to and increases the impact of stereotypes because having fewer characters representing a particular group means fewer opportunities to show members of that group playing different roles in stories and in society.

For more examples of how these apply to different communities, see the specific articles on how each group is represented.

Comprehension questions:
- Have any groups historically been under-represented in media? What are they?
- Can you comment on the quotation "…window moments in stories come when the children realize they hold a powerful place in society and that there is something unjust about this…"? Which groups of society did the author mean?
- What is stereotyping? You may check the glossary.

- What is the difference between "positive stereotypes" and "nagative" stereotypes?
- What is whitewhashing in terms of media presentation?
- Can you recall the whitewashing cases from the latest TV shows or films?

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2. Stereotypes and Gender Roles. Effects of Stereotypes on Personal Development

Stereotypes are characteristics that society instinctively attributes to groups of people to classify them according to age, weight, occupation, skin colour, gender, etc. Sexual stereotyping involves associating girls and boys with separate and, at times, opposing sets of characteristics.

Everybody subscribes to some stereotypes because identifying types is the method the brain uses to sort information. Stereotypes are, in fact, "short cuts" taken unconsciously to help people make decisions more easily and quickly, hence the tendency to unthinkingly accept them.

Stereotypes are preconceived ideas and simplistic images that have a negative influence on the way we see people, interact with them and treat them. In other words, stereotypes impose limitations on the people they target, assign them roles that are not necessarily suited to them and make it harder for them to be their true selves.

Children learn by observing and imitating those around them. Their immediate family, relatives, friends, games, toys and school influence their development, as do the media and society. The process by which children learn to assimilate values and norms, to live in society and to acquire knowledge is called socialization. This is decisive for them and their future since it is how they construct

their identity. The three life environments that are key to children's personal development are: the family, the daycare, the school.

For example, it is in daycare that children develop their relationship to space, their bodies and objects. Daycare is also where they create social and emotional bonds with adults and other children. Early childhood educators therefore play a central role in the social development of children, since these educators teach children life skills and knowledge in addition to establishing rules for living.

When boys and girls are educated differently, there is a good chance that they will not develop in the same way. Many parents attribute great importance to their children's gender, even before birth, and expect that their offspring will exhibit specific gender-based characteristics. This, in turn, shapes the ways in which parents interact with their young children.

Moreover, girls and boys are often encouraged to engage in different kinds of activities and games. For example, girls are channeled more toward artistic activities, like music, while boys are steered toward sports. This phenomenon is called "differential socialization." It is the tendency to behave differently depending on a person's gender. Children are categorized as "girls" or "boys" instead of being simply thought of as "children."

Where do these behaviours originate? They are the result of gender stereotypes that are deeply ingrained in our culture. In fact, stereotypical social roles continue to be passed down from generation to generation through differential socialization, especially traditional roles such as "mother and housewife" for women, and "father and provider" for men. Most of the time, adults are not even aware of these stereotypes as they educate their children. Here are some examples of stereotypes to help you become more aware of them in your day-to-day life, and to avoid them.

Comparison of stereotypes of girls and boys

Girls	Boys
Girls are more docile and want to please others.	Boys are not as good at listening to instructions and are less attentive.
Girls will sometimes sulk too long over next to nothing.	Conflicts between boys are easier to resolve and less dramatic.
Girls only like role playing, dolls and taking care of young children.	Boys are only interested in playing with cars and trucks and building things.
Girls can do crafts and play at being a teacher all day.	Boys find it very hard to stay indoors all day when it rains.
Girls are quieter and more patient.	Boys take up more room and are constantly moving.

Girls	Boys
Girls are more persistent.	Boys want to understand everything and are creative.
Girls are more manipulative. They toy with people's feelings. They are more prideful than boys.	Interactions between boys are more direct and violent.
Girls are more fragile.	Boys don't cry.
Girls are interested in fashion, the arts and boys.	Boys like video games and sports.
Girls are more perfectionist and better at housework.	Boys are more disorderly and less meticulous in doing household.
Girls are good with language.	Boys are good at math.
Girls do better in school.	School is not suited to boys.

According to a study conducted in 30 countries, certain adjectives are typically associated with women and men: women are mainly described as sentimental, submissive and superstitious, while men are said to be strong, dominant, energetic, independent and adventurous. Even though the following behaviours seem normal, they come from our brains, which unconsciously categorize people in terms of gender, under the influence of stereotypes.

Comparison of adults' behaviour with respect to girls and boys

Girls	Boys
Adults make remarks about female babies' good looks from the day they are born.	Adults comment on male babies' strength and energy from the day they are born.
Adults are gentler with girls and often greet them by commenting on their physical appearance and clothes.	Adults tend to interact more vigorously with boys and often greet them by lifting them up in the air, or in other equally active ways.
Play areas are often divided so that, on one side, girls have access to dolls and can engage in role play (e.g. cook).	Play areas are sometimes divided so that boys, on "their" side, have access to active games (e.g. playing with toy cars) and building activities.
Girls receive more toys whose appeal is based on physical appearance.	Boys tend to be given educational games that encourage active play.
Adults are more likely to question a young girl if she does not seem well.	Adults try not to embarrass young boys by asking about their feelings.
Adults more readily accept the fact that girls may engage in activities and develop skills generally considered to be masculine.	Boys are often discouraged from taking an interest in activities that are said to be for girls.
Advertising promotes depictions that emphasize looks and hyper-sexualization (Barbie image).	Advertising encourages boys to lead active lives, to seek adventure and to excel (hero image).

When a child adopts a new behaviour, those around them can either encourage them or react negatively. For example, if a boy receives positive feedback every time he kicks a ball, he will tend to repeat the behaviour. If, on the other hand, he senses that the adults he comes into contact with seem uncomfortable whenever he plays with dolls, he will probably refrain from this activity in the future.

While they are still very young, children adopt gender-based behaviours because stereotypes have been unwittingly transmitted to them by their parents, or by their human or material environment. This includes other adults, their living environment, books, toys and the media.

The media has a huge influence on how people behave, particularly with regard to physical appearance. Children and teenagers, who are busy constructing their identities, are particularly susceptible to this influence. The problem arises when advertising uses stereotypes or images that hypersexualize girls and boys to get a message across. Books and toys for girls generally suggest roles associated with family responsibilities and appearance, while those given to boys usually have to do with conquest, exploration and professional work. Simply by the toys they choose, parents unwittingly steer girls toward household tasks, tidying up and caring for others, while encouraging boys to excel and carve out a place for themselves in society.

Stereotypes are everywhere and, by virtue of this fact, affect various aspects of children's lives including: academic success, career choice, attitude toward sharing family responsibilities, emotional life and romantic relationships, body image, identity expression.

Overall, stereotypes have undesirable effects on our personality development and the types of activities we do, as well as the way we live and the careers we choose. Such inequalities persist because of stereotypes that impose different responsibilities and roles based on gender. For example, women are often expected to perform household and childcare tasks including: cooking, doing the laundry, taking children to medical appointments, shopping for clothing, helping children with homework, managing activities and the family schedule.

Many of our gender stereotypes are strong because we emphasize gender so much in culture. Gender roles refer to the role or behaviors learned by a person as appropriate to their gender and are determined by the dominant cultural norms. Cross-cultural studies reveal that children are aware of gender roles by age two or three and can label others' gender and sort objects into gender categories. At four or five, most children are firmly entrenched in culturally appropriate gender roles. When children do not conform to the appropriate gender role for their culture, they may face negative sanctions such as being criticized, bullied, marginalized or rejected by their peers. A girl who wishes to take karate class instead of dance

lessons may be called a "tomboy" and face difficulty gaining acceptance from both male and female peer groups. Boys, especially, are subject to intense ridicule for gender nonconformity.

By the time we are adults, our gender roles are a stable part of our personalities, and we usually hold many gender stereotypes. Men tend to outnumber women in professions such as law enforcement, the military, and politics. Women tend to outnumber men in care-related occupations such as child care, health care, and social work. These occupational roles are examples of typical Western male and female behavior, derived from our culture's traditions. Adherence to these occupational gender roles demonstrates fulfillment of social expectations but may not necessarily reflect personal preference.

Women and men tend to conform to cultural gender occupational roles but there are individuals who seek employment that reflects personal preference and not cultural norms.

There are two major psychological theories that partially explain how children form their own gender roles after they learn to differentiate based on gender. Gender schema theory argues that children are active learners who essentially socialize themselves and actively organize others' behavior, activities, and attributes into gender categories, which are known as schemas. These schemas then affect what children notice and remember later. People of all ages are more likely to remember schema-consistent behaviors and attributes than schema-inconsistent behaviors and attributes. So, people are more likely to remember men, and forget women, who are firefighters. They also misremember schema-inconsistent information. If research participants are shown pictures of someone standing at the stove, they are more likely to remember the person to be cooking if depicted as a woman, and the person to be repairing the stove if depicted as a man. By only remembering schema-consistent information, gender schemas strengthen more and more over time.

A second theory that attempts to explain the formation of gender roles in children is social learning theory which argues that gender roles are learned through reinforcement, punishment, and modeling. Children are rewarded and reinforced for behaving in concordance with gender roles and punished for breaking gender roles. In addition, social learning theory argues that children learn many of their gender roles by modeling the behavior of adults and older children and, in doing so, develop ideas about what behaviors are appropriate for each gender. Social learning theory has less support than gender schema theory but research shows that parents do reinforce gender-appropriate play and often reinforce cultural gender norms.

Hofstede's research revealed that on the Masculinity and Femininity dimension (MAS), cultures with high masculinity reported distinct gender roles, moralistic views of sexuality and encouraged passive roles for women. Additionally,

these cultures discourage premarital sex for women but have no such restrictions for men. The cultures with the highest masculinity scores were: Japan, Italy, Austria and Venezuela. Cultures low in masculinity (high femininity) had gender roles that were more likely to overlap and encouraged more active roles for women. Sex before marriage was seen as acceptable for both women and men in these cultures. Four countries scoring lowest in masculinity were Norway, Denmark, Netherlands and Sweden. The United States is slightly more masculine than feminine on this dimension; however, these aspects of high masculinity are balanced by a need for individuality.

Comprehension questions:
- In what way do stereotypes impose limitations on the people imposing them gender roles?
- What are the most important life environments for children to learn behavioral patterns?
- What are the most typical stereotypes about girls? Do you agree with them?
- What are the most typical stereotypes about boys? Do you agree with them?
- What age are children aware of gender roles? What gender roles can you recall? Do you agree with them?

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3. In-content diversity. Creative diversity. Categories of diversity

In an industry with many players and roles, a complex dynamic between content, creator and audience, and a complex chain of decision-making – from executive to newsreader or actor – progress can be hard to assess.

What is the current state and what does progress look like?

Where are the common challenges across sectors, and the unique challenges in specific sectors?

What is working and what is not? Only by examining these questions can we drive real progress.
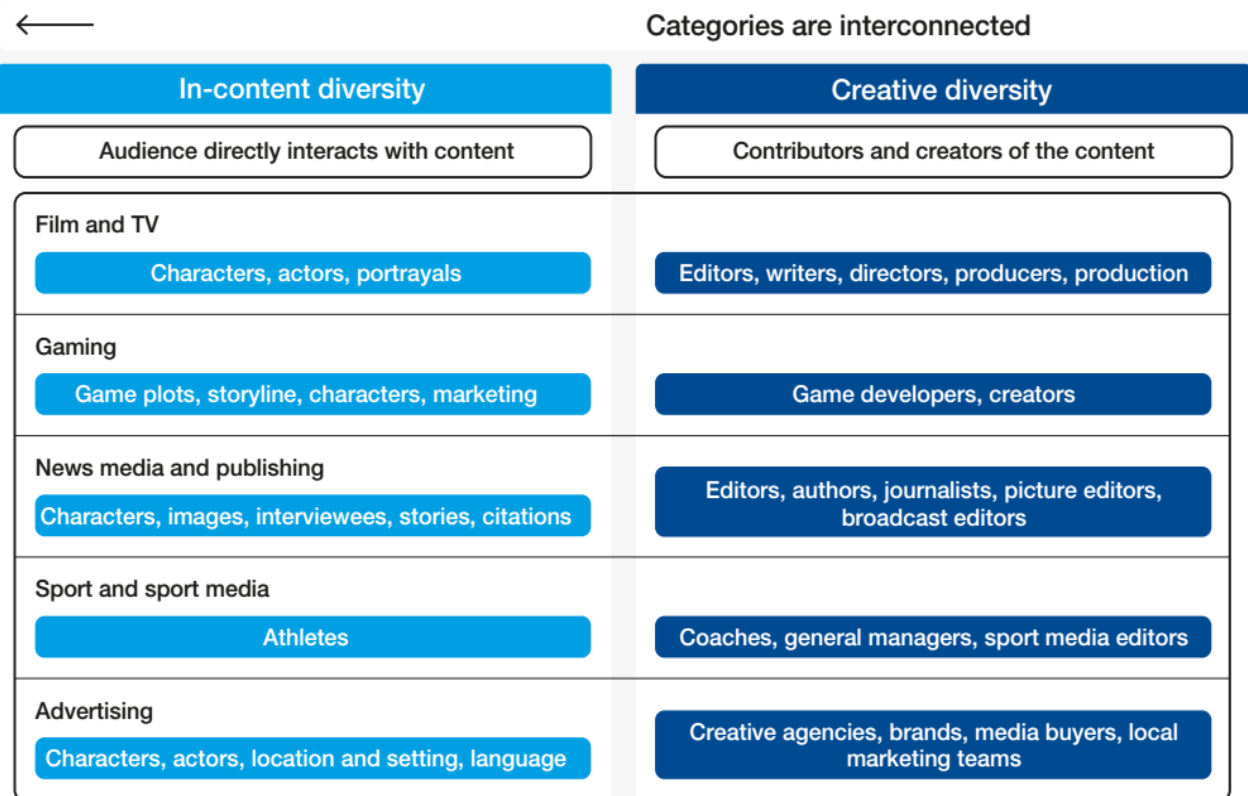
Progress starts by acknowledging that diverse societies deserve diverse and inclusive media and entertainment. But progress cannot rely on new corporate roles that "own" the DE&I (diversity, equity and inclusion) issue. It requires changes in culture and a recognition that audiences want, demand and will pay for diversity in content and creative production. In a survey commissioned by Facebook, 59% of consumers polled said they are more loyal to brands that stand for DE&I in online advertising.

New analysis by Accenture shows that more diverse movies make more money, and diverse audiences can be higher-value audiences. Across all three of the most used rating measures (IMDb, Rotten Tomatoes Critic and Rotten Tomatoes Audience), films with above-average diversity scores (as measured by Mediaversity) received higher ratings, regardless of production size.

More representative content is a product of increased in-content diversity (characters, players, actors), creative diversity (producers, developers, authors) and corporate diversity (company executives).

In-content diversity is what is directly seen, heard or experienced by the audience. Several studies measure the number of diverse characters and their time on-screen. Others importantly consider portrayal or the stereotypes that are challenged or perpetuated.

Creative diversity, in the contributors or creators "behind the screen", is vital to driving content that reflects the lived experiences of diverse audiences. Creative diversity spans decisionmakers, from the producers that hire for key roles through to casting and commissioning agents, to the investors and executives that greenlight projects.

← Categories are interconnected

In-content diversity	Creative diversity
Audience directly interacts with content	Contributors and creators of the content
Film and TV Characters, actors, portrayals	Editors, writers, directors, producers, production
Gaming Game plots, storyline, characters, marketing	Game developers, creators
News media and publishing Characters, images, interviewees, stories, citations	Editors, authors, journalists, picture editors, broadcast editors
Sport and sport media Athletes	Coaches, general managers, sport media editors
Advertising Characters, actors, location and setting, language	Creative agencies, brands, media buyers, local marketing teams

In 2020, approximately 80% of US adults watched movies and TV shows via broadcast TV and streaming services.4 Given its reach, this sector has the power to influence viewers' attitudes and behaviours for better or for worse. Behavioural science research identified that young viewers showed a change in their perceptions of elderly people after watching a film about this group. In addition, characters from historically under-represented groups often fall into prescribed struggles and clichéd narratives, perpetuating cultural stereotypes. A study from Chapman University suggests that both the quantity and quality of media representation contributes to racial attitudes. As more Black and Latinx people on TV are shown with high social and professional status, viewers tend to hold more favourable views on these groups. Some brands have noticed this trend and started to address it. P&G's Widen the Screen programme aims to diversify the portrayal of Black people in the sector. The programme produced a series of short films that depict how Black people have typically been portrayed and then subvert the audience's expectation with logical, life-affirming endings.

Lack of diversity and representation can hurt business. A UCLA study looked at the financial performance of movies based on their level of authentically inclusive representation (AIR) or the extent to which a film included and authentically portrayed diverse groups or cultures. They concluded that large-budget movies (over $159 million) that rank below average in AIR typically underperform by $32 million, or 20% of the budget, at opening box office weekend.

Creative diversity can unlock content diversity: there is a correlation between diversity in the director's role and diversity on the big screen. For example, of the 37 female-directed feature films released in cinemas between January 2017 and May 2019, 84% (31) featured a female lead or co-lead. Content diversity can unlock audience diversity: Studies suggest a correlation between a historically under-represented group's representation on-screen and that group's audience turnout, with some groups attending in numbers at more than twice the usual rate. Content can both shape what regular viewers choose to see and activate new audiences.

Over the next 25 years, the US population of people of colour will move from a minority (40% in 2020) to a majority, according to the Census Bureau. We also see that all audiences in key demographics prefer diverse content. During the 2018–2019 TV season, for all viewers aged 18–49, regardless of race and ethnicity, Facebook, Instagram and Twitter engagement peaked for shows featuring over 50% historically under-represented characters. Even among white viewers, where median ratings were highest for shows with casts that were 31–40% traditionally under-represented groups, relatively diverse shows proved popular. Preference translates into box office revenue. UCLA's Hollywood Diversity Report shows that in 2020, films with diverse casts out-earned less-diverse content. Films with less than 11% casts from historically underrepresented groups were the poorest performers.

Recently, there has been material progress in lead roles for women and people of colour. According to UCLA's Hollywood Diversity Report, women accounted for 48% of film lead actors in 2020, up from 44% in 2019 and nearly double 2011 levels.16 People of colour accounted for 40% of film lead actors in 2020, up from 28% in 2019 and nearly quadruple their 2011 share (11%).

The recent audience shift to streaming has significant implications for representation. Of the top 185 films of 2020, more than half were released solely via streaming platforms. Nielson in December 2020 reported that streaming services are relatively more inclusive platforms. While data for 2020 is not yet available, Netflix's report from 2019 shows that its content is more diverse than that of the sector as a whole. From 2018 to 2019, 52% of Netflix films and series had females in leading roles, and 36% of all Netflix leads came from under-represented groups, compared with 28% in the top 100 grossing theatrical films. Awards raise profiles and the earnings of winning actors and of the films and shows that are recognized. Oscar winners are estimated to get a 20% boost in their pay package on their next role. From 2014 to 2019, the films nominated in each category saw a boost of 247% in box office earnings. The issue of diversity and representation in awards is acute. The data shows that for every woman who has won a screenwriting award, there have been 12 male winners. In 2016, for the second year running, no actors from historically underrepresented communities were nominated in either the leading or

supporting categories, sparking the #OscarsSoWhite backlash. The Golden Globes also faced a backlash after the Los Angeles Times revealed that its group of 87 journalists who serve as the voting party had no Black members. NBC dropped its broadcast of the Golden Globes ceremony in 2022 as a result.

In recent years, attempts have been made to address structural barriers, including increasing the number of diverse voting members, developing qualification policies and implementing programmes to encourage diversity and representation in the creative pipeline. In 2020, the Academy added 819 new voting members, of which 45% are women and 35% are from historically under-represented groups.

While a marked improvement, it remains below the proportion of women and people of colour in society. Nevertheless, the Oscar 2021 shortlist was the most diverse ever in the top four acting awards. In addition to making progress in their nominations, the Academy pledged that, from their 2025 awards onwards, only films meeting two of four diversity standards will be considered for Best Picture. Their diversity standards require under-represented groups to be represented in on-screen or increative roles or to be provided with paid training opportunities as part of production. Following criticism after nominating all white actors in 2020, the BAFTA awards similarly made progress. Twothirds of the acting nominations in 2021 are for performers of colour. The Hollywood Foreign Press Association (HFPA), which hosts the Golden Globes, also revealed a diversity reform plan in March 2021, including the addition of at least 20 new Black members in 2021. Awards are emblematic of an industry and require ongoing scrutiny to ensure this progress persists.

Some 65% of US adults identify as gamers. Global gaming's growth (including console gaming, casual gaming and e-sports) will outpace much of the media and entertainment industry. Accenture estimates that the full value of the industry already exceeds $300 billion.

Gaming is almost unique in the industry. At its best, the gaming industry creates a shared experience, allowing people of all backgrounds and identities to participate equally, inhabiting characters they identify with. At its worst, it provides a toxic environment that bullies and belittles certain groups.

Gamers demand better. According to an Intel and Newzoo study, over half of gamers – irrespective of race, gender identity, expression or sexual orientation, or disability status – feel brands should take an active stance on societal issues. The relationship between content and creative diversity is close in gaming and felt by audiences. Some 47% of gamers don't play games they feel are not made for them in terms of character identities. Greater diversities in characters can fuel diversity in creatives. When video game developers Beenox and Raven Software added more

gender options to Call of Duty: Black Ops Cold War, Beenox reported an increase in the gender diversity of its creator applicant pool.

The community has gained more women gamers in recent years. According to the Entertainment Software Association (ESA) in 2021, women make up 45% of the 227 million US gamers in 202152 versus 38% in 2006.53 However, a gender gap persists, according to women, due to the influence of traditional gender expectations, a male-focused community, violence and aggression as focal points of video games and lower identification with male avatars.

Comprehension questions:
- What is the difference between in-content and creative diversity?
- What are the main diversity categories in mass media business?
- Does people of colour present a minority or a majority in US?
- In what way does the lack of diversity affect mass media business?
- Has the policy of diversity changed the issue of awarding recently?

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4. Impacts of media representation. Intersectionality

Seeing one's own group stereotyped can lead to stress, negative self-image and impaired academic achievement, while being exposed to stereotyped portrayals of others can contribute to implicit or explicit prejudice. Even more than changing individual attitudes, media portrayals – because they are seen as representing how others view a group – can have an impact on broader social attitudes towards different groups.

At the same time, exposure to authentic portrayals of oneself can improve self-esteem and promote a more positive view of one's identity or even improve academic performance, while seeing authentic portrayals of other groups – which do not have to be uniformly positive ones – can actually reduce prejudice.

"Works of art are the only silver bullet we have against racism and sexism and hatred […] Art engenders empathy in a way that politics doesn't, and in a way that nothing else really does.

Art creates change in people's hearts. But it happens slowly." There can be significant impacts if different groups are not represented behind the scenes, as well.

In mass media, under-representation behind the scenes generally results in under-representation on the screen, but it can also contribute to stereotyping as the portrayals are less likely to be authentic. In digital media, not having historically under-represented groups involved at the design and management levels can lead to their experiences and concerns being ignored or treated as afterthoughts.

For more examples of how these affect different communities, see the specific articles on how each group is represented.

While the other articles in this section address media portrayals of different groups separately, it's important to point out that for many people they are not experienced that way.

Many people identify with more than one historically marginalized or under-represented group, particularly when gender is added to the equation. Legal scholar Kimberlé Williams Crenshaw coined the term "intersectionality" to conceptualize "the way that different identity markers, such as race, gender, sexuality, and class, interact and affect each other."
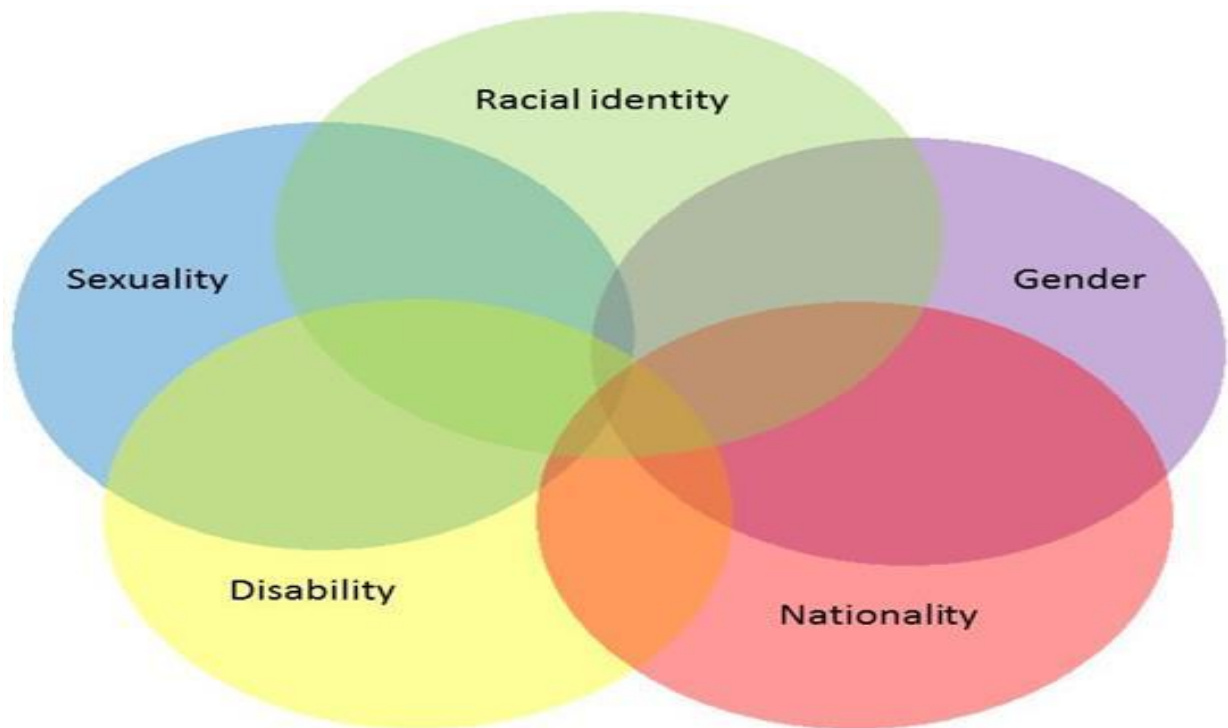
Intersectionality is a term that's caught on in the last few years, but what does it even mean and what's it got to do with women's rights? This year for 16 Days of Activism against Gender-Based Violence, Womankind Worldwide is focusing its activities on intersectionality. So before you start seeing the term all over our website and social media feeds, we're answering some keys questions you might have.

Put simply, intersectionality is the concept that all oppression is linked. More explicitly, the Oxford Dictionary defines intersectionality as "the interconnected nature of social categorisations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage". Intersectionality is the acknowledgement that everyone has their own unique experiences of discrimination and oppression and we must consider everything and anything that can marginalise people – gender, race, class, sexual orientation, physical ability, etc. First coined by Professor Kimberlé Crenshaw back in 1989, intersectionality was added to the Oxford Dictionary in 2015 with its importance increasingly being recognised in the world of women's rights.

Without an intersectional lens, our efforts to tackle inequalities and injustice towards women are likely to just end up perpetuating systems of inequalities. Feminist writer Zoe Samudzi reminds us that "intersectionality is such a vital framework for understanding systems of power, because 'woman' is not a catchall category that alone defines all our relationships to power". A black woman may experience misogyny and racism, but she will experience misogyny differently from

a white woman and racism differently from a black man. The work towards women's rights must be intersectional – any feminism that purely represents the experiences of white, middle class, able-bodied, heterosexual etc. women will fail to achieve equality for all.

To eliminate violence against all women and girls we have to address how violence differs between groups of women, because the violence women and girls experience isn't just based on their gender. 44% of lesbian women experience intimate partner violence, compared to 35% of heterosexual women. Women and girls with disabilities are 2 to 4 times more likely to experience domestic violence than women without disabilities. For more information on women with disabilities' experiences of violence in Nepal, check out 'Invisible Realities', a report from Womankind partner Nepal Disabled Women Association.

We know that it's the voices of the most marginalised that are often silenced. We purposefully ensure diversity in our own leadership and in our team while working in solidarity with Women's Rights Organisations who focus on marginalised women and girls in their communities. For example, in Zimbabwe we partner with Pakasipiti who aim to increase the visibility and improve the lives of lesbian, bisexual and transgender persons. In Nepal we partner with Feminist Dalit Organization (FEDO) who promote the rights of Dalit women. Intersectionality is also one of the movement strengthening pillars of our Theory of Change. This means each of our projects and initiatives considers issues of intersectionality, and a range of diverse women and their particular needs and priorities inform our work. We strive for an inclusive, feminist movement and we know that means listening to and involving all women, in all their diversities.

No matter how you're involved in women's rights, you can always work to be a more intersectional ally. Here are just a few ideas:

➢ Check your privilege: And look beyond just skin colour. Middle class? University level education? Able-bodied? Cis-gender? All your social identities play into your 'privilege', even if you didn't ask for it. Reflect on these and consider how this impacts the discriminations you do and don't experience.

➢ Listen and learn: At its very core, intersectionality is about learning and understanding views from other women. Listen to, include and meaningfully collaborate with diverse groups of women. Hear and honour their words. But remember it's not the responsibility of marginalised groups to do all the work in educating people on their experiences. This often takes up lots of emotional labour and should never be taken for granted so be prepared to help undertake some of the labour by doing your own research.

➢ Make space: Ask yourself if you're the right person to take up space or speak on certain issues. Centre stories and actions on those with the lived experiences. Don't speak for them, don't speak over them.

➢ Watch your language: So many of the words we use every day are ableist, exclusionary and downright offensive to marginalised communities. When was the last time you said "ah, that's so lame!" when you were annoyed about something? Consider how someone with a physical impairment might hear this. Recognise and correct your use of such terms. Accept criticism and call others out. As we become more intersectional and better at understanding differences, our language evolves to simply reflecting experiences from people of a singular identity.

Intersectionality does not mean that the impacts of different identities (including stereotyping) simply add on to one another, but that they transform and sometimes conflict with one another. East Asian women are frequently hypersexualized in media, for example, while for East Asian men the stereotype is often the reverse. However, audiences tend to consider just one aspect of intersectional identities. When the stereotypes associated with two identities conflict with one another, people who identify with both may face confusion or even hostility from others.

It's important to consider intersectionality both when making media and when critiquing it. For media makers, "shows and movies that attempt to lift up marginalized communities without thinking about intersectionality are only perpetuating different systems of prejudice and oppression." As well, some intersections may be an easier "sell" than others, both to audiences and the media industry. While the title character of House M.D. (2004-2012) both had a physical disability and was an outspoken atheist, he was also White; conversely, the showrunner of the currently running (2022) series Abbott Elementary said of one character's canonical but unseen agnosticism "I honestly don't know if we would be able to present that on ABC. It may not seem a big deal, but for a Black girl in Philadelphia — there are very few agnostic people."

When critiquing media, we should consider not just whether individual characters are stereotyped but whether a broad range of diversity, including intersecting identities, is represented. As well, we should make a point of recognizing authentic portrayals of intersectionality in media, such as Reservation Dogs and Hawkeye. Finally, taking an intersectional approach to media education means considering other digital media issues – from cyberbullying to advertising to digital access and privacy – through an intersectional lens: not assuming, for example, that only White youth suffer from body image issues, and giving all young people a chance to confront the distinct ways that those issues affect them.

Comprehension questions:

- What is the positive affect of media presentation? How can you explain the saying "Works of art are the only silver bullet we have against racism and sexism and hatred"?
- What identity markers can influence people' marginalization?
- What is intersectionality? When was this term introduced?
- What are the commonest strategies of intersectional behavior?
- Can you recall authentic portrayals of intersectionality in media?

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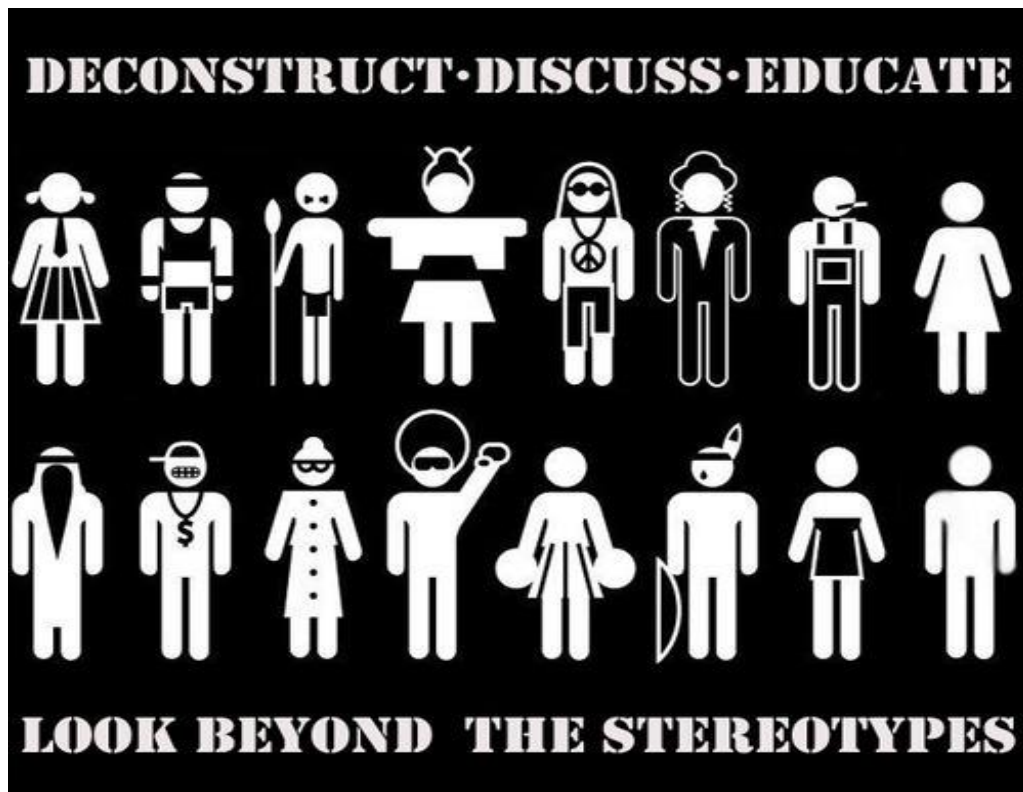
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5. The importance of media education.
Types of questions that could lead to a better understanding of how different groups are represented depicted in media

Media education can help young people put current images and messages into perspective by helping them understand how the media work, why stereotyping exists, how decisions are made and why it matters who is involved in making media works. Digital media literacy, especially if it explicitly addresses stereotyping and other media representation issues, can correct misperceptions of and prejudices towards other groups. For young people who see stereotyped depictions of themselves in media works, media literacy can also mitigate negative effects on their self-esteem. The first principle in media education is that nothing is objective—each and every media production is created with a viewpoint and for a purpose. The "reality" depicted in film or television productions is the result of many choices and each of these choices is based on the experience, knowledge and bias of the producers involved. More important than any conscious choices are the questions media makers don't ask – the things they believe they already know.

Young people's attitudes towards media representation changes over time. Children under nine don't generally question whether what they see in media reflects their reality unless they are prompted to by parents or teachers. Tween and teens typically begin to become aware of media representation issues, especially if they

are members of under-represented or stereotyped groups. By their later teens many actively seek out works with better representation.

Media education can help young people put current images and messages into perspective by helping them understand how the media work, why stereotyping exists, how decisions are made and why it matters who is involved in making media works. Digital media literacy, especially if it explicitly addresses stereotyping and other media representation issues, can correct misperceptions of and prejudices towards other groups. For young people who see stereotyped depictions of themselves in media works, media literacy can also mitigate negative effects on their self-esteem.

Media education has also been shown to be an effective way of approaching issues like racism, providing a way of discussing difficult topics that feels safer while still challenging students' assumptions and preconceptions and can also help students affected by stereotyping deal with its effects. Talking about media portrayals of diversity, especially positive ones, can also be a way of affirming students' identities and encouraging them to create works that reflect those identities.

Positive portrayals don't just avoid stereotyping, under-representation and the other issues identified above. They also:

take the extra step of authentically portraying the challenges that members of under-represented communities face, such as racism or accessibility issues;

tell stories of characters' accommodations, resilience and agency in the face of those challenges; and

show characters in the context of, and connected to, their communities.

Media education is not about learning the right answers; it's about consuming media images with an active, critical mind and asking the right questions.

Here are a few examples of the types of questions that could lead to a better understanding of how different groups are represented depicted in media:

Who selected or created these images and stories? Why does it matter who made these selections?

The first principle in media education is that nothing is objective—each and every media production is created with a viewpoint and for a purpose. The "reality" depicted in film or television productions is the result of many choices and each of these choices is based on the experience, knowledge and bias of the producers involved. More important than any conscious choices are the questions media makers don't ask – the things they believe they already know. When members of historically marginalized groups are not involved in making shows, movies, news coverage or other media featuring them, it shows.

It's also important to understand that media can have very different meanings depending on who made them, and that marginalized groups may "reclaim" stereotyped portrayals for their own purposes.

Whose voices are being heard? Whose voices are absent? Why?

Who is interviewed on a current affairs program? Which "experts" are chosen for sound bites on an issue? Whose perspectives are ignored completely?

The question of whose voices are heard isn't just important in mass media. While digital technology has made it easier than ever for people to make and share their own media, the online platforms where they share their work – whose ownership and workforce remain overwhelmingly White – do not provide sufficient moderation and tools to push back against hate speech, they may fall silent in the face of online harassment.

Comprehension questions:
- What are the main principles of media education?
- What are the functions of positive portrayals?
- What is the purpose of digital media literacy?
- What are the questions that could lead to a better understanding of how different groups are represented depicted in media?
- If characters or cultures representing a historically marginalized group are represented in a media text, have the creators of that text made significant efforts to consult with those communities, as Disney did when making Frozen II and Moana?
- Can you recall cases of representing historically marginalized groups in the recent TV shows, films or games?

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6. Why are certain stories selected or privileged and others not? Are characters representing diverse communities shown as real human beings in media, or are they defined exclusively by their identity?

Why are certain stories selected or privileged and others not? Are some groups only represented in a small number of frames or contexts? Are characters representing diverse communities shown as real human beings in media, or are they defined exclusively by their identity? Do depictions respect differences and diversity within these communities?

Media producers, especially those in Hollywood, have used members of historically marginalized groups to tell mainstream cultures' stories for generations. Rarely are diverse characters given complex personalities or autonomous roles. Rarely do they rely on their own values and judgements, or act upon their own motivations. Although efforts have been made to undo this tradition, old stereotypes die hard. This question highlights why it's important not to look just as specific media works, but at the bigger picture. Each individual game, movie, or TV show with a White, non-disabled, cisgender, heterosexual, non-denominational Christian protagonist does not necessarily matter by itself, but when all of these are seen as the default identity for a main character it sends a powerful message about who can be the "main character" and who cannot.

Even when media works try to confront racism, homophobia and other issues, there may be fundamental features of certain media, like the episodic nature of news and the focus in fictional media on individual characters, that lead them to portray

these primarily as something perpetrated by individuals and downplay their systemic qualities.

Unlike traditional media, there are no one-way connections in digital media. You can share content with other people as easily as a producer or distributor shares it with you. As a result, the barriers to participation are much lower than in traditional media and anyone can publish content and find an audience. But while power in networks is not hierarchical, neither is it evenly distributed: it rests in the nodes with the most links. This means that those who had gatekeeping power in the old media environment have had their influence reduced, but not eliminated.

For instance, while online publishing has made it possible for historically under-represented groups to "restory themselves" by making versions of popular culture works that include and even centre their own experiences, online platforms also have tremendous power to either promote or suppress the same voices through the algorithms that determine what is shown or recommended to users. As the historian of science Melvin Kranzberg put it, different technologies are neither inherently good nor inherently bad, but neither are they neutral: like mass media, they reflect the beliefs, unconscious biases and unquestioned assumptions of their creators.

As a result, the impacts that networked technology have had on historically under-represented groups are complex. Online spaces can provide diverse communities, especially those that are geographically far-flung, with an 'ecosystem' that would not be possible with traditional media; at the same time, content moderation systems can apply censorship that is more absolute than was ever found in film and television, limiting the ability of marginalized youth to access relevant health information, to monetize content that reflects their community and even to speak the name of their identity.

Technical tools have an impact on how we use them not just through their affordances (what can be done with them) but also their defaults (what we are expected to do with them). For example, one study of video games found that while 23 percent had affordances that allowed players to choose their character's race, 60 percent of those defaulted to a White character unless the player actively changed it. Whether or not members of diverse communities were involved in the design of those affordances and defaults may determine whether they work successfully when used in or by those communities: a review of facial algorithms found that they were at least ten times as likely to mis-identify a Black or East Asian face as a White one, for example, and many digital assistants such as Siri and Alexa routinely misunderstand Black users.

As with the other search terms mentioned above, Google has taken some positive steps in this regard as a result of consumer pressure. This demonstrates why

a key part of media education is empowering young people to make their voices heard through making and publishing their own media, as well as to push back against stereotypes and other misrepresentations in media and to use digital tools to make a difference in their online and offline communities.

MediaSmarts lessons that teach students to make their voices heard through media making include Representing Ourselves Online, Avatars and Body Image, Bias in News Sources, First Person and Art Exchange. MediaSmarts' guide Talk Back! How to Take Action on Media Issues explains the rules and codes that apply to different media industries on issues such as stereotyping and representation and includes some advice on how to use social networks to speak out on a media issue.

Speak Up! Your Guide to Changing the World, Online and Off explains how to use digital tools like social networks to share your views and organize others in making change.

How can educators limit resistance and backlash when addressing diversity in media? Two of the most common risks of addressing diversity representation in media are resistance – in which students challenge the validity of media education as practice, such as by dismissing the work under study as "just an ad" or suggesting that the teacher is reading meaning into a work that isn't there – and backlash, in which students feel the teacher is pushing their own views or interpretations, rather than encouraging students to articulate and argue their own.

One way of minimizing these is having young people explore questions, such as the ones listed above, rather than leading them towards a pre-ordained conclusion. While it is important to make them aware of the facts of representation in media, conclusions about the implications of those facts – and appropriate responses – should emerge from critical thinking and discussion.

Another important approach is to help students understand the key concept that all media have social and political implications – and that when they appear not to, it's because they reinforce how you already see the world. Similarly, while we may be tempted to dismiss the importance of entertainment media relative to things like news, we are actually more likely to be persuaded by works that "transport" us and bypass our critical minds.

As well, highlight to students that it is possible for a media work to be problematic in some aspects of its portrayal of diversity but successful in others. The 2016 film Doctor Strange, for instance, had many problematic elements in its portrayal of cultural diversity but also a fairly nuanced representation of the main character's disability and his efforts to accommodate it.

Perhaps most importantly, it's important to teach students from early on that critiquing a part of something doesn't mean you don't like it, nor does critiquing a work mean that you're criticizing anyone who likes it. Criticizing our children's

media choices can easily make them feel we're criticizing them. There is a difference between a media work that was motivated by racism or sexism and one where it's the result of the media-maker not questioning their assumptions or the "conventional wisdom" of their industry. Most of the time, the messages in the things they make aren't on purpose but because of things they assumed or questions they didn't think to ask. (It's important to understand that the people who make media aren't necessarily media literate in the critical sense.)

As Turner Classic Movies host Jacqueline Stewart points out, this is a distinction that people in historically under-represented groups often learn early. Describing a childhood viewing of Gone With the Wind, Stewart notes that "Black audiences have always juggled the pleasures and problems of mainstream media. I was learning that you can enjoy a film even as you are critiquing it." Of course, we also have to make a habit of studying accurate representations as well as critiquing negative ones – and recognize that a work may be positive in some aspects but problematic in others.

There may also be backlash from students relating specifically to the topic of diversity representation. This can be a result of a belief in the value of colour-blindness; though generally well-meaning, this attitude has been shown to contribute to prejudice, rather than reducing it, because it denies the identities and experiences of historically under-represented groups and prevents us from addressing the challenges and injustices they face. Instead, stereotypes need to be acknowledged and faced head-on. As Jeffrey Adam Smith, author of Are We Born Racist?, puts it, "When we encounter a 'slant-eyed, Oriental mastermind' (to quote one old comic of mine), I stop, close the book, and tell [my son] that image is a product of prejudice, and that I think prejudice is wrong. I try to answer any questions he has. Then I re-open the book… and keep reading."

Comprehension questions:
- How are the members of historically marginalized groups traditionally depicted in Hollywood shows?
- What are the impacts that networked technology have had on historically under-represented groups?
- What do MediaSmarts lessons teach students?
- How can educators limit resistance and backlash when addressing diversity in media?
- What is a key concept that all media have social and political implications?

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7. How do commercial considerations, including the "conventional wisdom" in the industry, lead to issues around stereotyping and representation?

Commercial considerations are often given as a reason for excluding members of historically under-represented communities, whether explicitly (such as the assumption that White audiences won't see movies with non-White leads) or implicitly (by saying, for instance, that a movie needs a "big-name" lead to be successful – without saying out loud that most of those big names are White, non-disabled, heterosexual and cisgender). While this industry conventional wisdom has been proven to be false, it's still widely held.

Characteristics of different media industries, in different countries, can also have an impact on whether diversity is represented. The Canadian television industry is often described as highly risk-averse, with licensing American shows seen as a safer bet than developing Canadian ones. As a result, when diversity does appear on private Canadian channels such as Global and CTV, it more often reflects the population of the United States than Canada's. When private broadcasters do make original programming, they tend to play it safe – which usually means making shows aimed at White audiences. As the report Deciding on Diversity puts it, "Risk narratives about equity-seeking stories and storytellers persist to preserve the status quo." Nathalie Younglai, founder of BIPOC TV and Film, paraphrases TV executives' attitudes more bluntly: "How is this Canadian? How does someone in Saskatchewan relate to this?"

Similarly, digital technology companies claim to be motivated by market pressures in deciding things like which languages digital assistants should be able to speak; this, too, often fails to hold true in the light of accurate data – Apple's Siri, for instance, is offered in Finnish (which has about five million native speakers) but not Swahili (which has nearly a hundred million).

How can different audiences "read against" or negotiate the meaning of a work with representation issues?

Some audiences, especially those from groups that have traditionally been marginalized in media industries, may engage in "resistant reading," interpreting works in ways that are directly contrary to the generally received meaning. Nevertheless, it is true that, as bell hooks put it, "While audiences are clearly not passive and are able to pick and choose, it is simultaneously true that there are certain 'received' messages that are rarely mediated by the will of the audience."

In other words, while we don't automatically accept the surface meaning of media works, most of us will take away a meaning that is fairly close to it. Only a small number of people, mostly those whose identity or experience lead them to a

resistant reading, will have a significantly different interpretation. ⌷Until members of these groups have more meaningful participation in the media industries, however, neither the portrayals nor the mainstream audience's interpretation of them are likely to change.

Resistant reading is also easier in some media than others: in most video games, for instance, 'resistant play' – choosing actions other than the ones the designers assume you will take – will prevent you from progressing very far in the game.

Both different media (such as TV, film or video games) and different genres (science fiction, advertising, animation, et cetera) have their own codes and conventions that may lead media makers to fall into stereotyping or under-representation, often unconsciously. For example, both advertising and news (especially headlines) have to grab the audience's attention right away and communicate information in a small amount of time. As a result they often use stereotypes as a kind of "shorthand" that allows the audience to fill in what they already know (or think they know). Similarly, animation and comics – and works in other media that are based on comic or cartoon characters – often have characters whose racist origins are still apparent, or for whom traits like facial scarring, prosthetic limbs or stereotypically Jewish features serve as visual markers of villainy.

Manipulation and mystification of information in professional contexts are a well-known phenomenon, of which some of the prime examples are courtroom examination, insurance policy disclaimers, corporate disclosure documents, advertisements and advertorials, public policy documents, small print in credit card policies, and even media reports, to some extent. News media often manipulate unverified claims, hearsay, or unconfirmed half-truths to influence public opinion in an attempt to sensationalize media representations, often circumventing ethical and sometimes even legal constraints. This kind of manipulation of information is

particularly seen operating in the contexts of what is popularly known as investigative journalism.

Manipulation, as Cialdini points out is "the ability to produce a distinct kind of automatic, mindless compliance from people, that is, a willingness to say yes without thinking first". Discursive manipulation in mass media is generally seen as a function of editorial bias, which makes use of a number of different strategies for different effects. The most prominent of these is sensationalism, primarily seen in tabloids, but often selectively used in broadsheets as well, depending upon the nature, timing, and newsworthiness of the news item. Closely related to this kind of editorial bias is market-driven yellow journalism, which rarely presents well-researched evidence-based news reports, and often goes for entertaining and seducing a wider readership, thus discursively constructing a hybrid genre which mixes the information-giving function with the entertainment function. Such hybridity in news and entertainment reporting has been established over the years as 'infotainment', which has its own distinct style and use of strategies such as exaggeration and speculation. In sensationalism, every-day happenings reported in the news are exaggerated to present a biased impression, and can be seen as manipulation of the truth of the story in focus. The main motivation for sensationalizing news reports is to increase readership in order to collect higher revenues in advertising, which sometimes leads to less objective reporting.

In more recent times, traditional news reporting, in particular, the print newspapers, have come up against severe competition from advertising in new media, necessitating a more aggressive editorial approach in the pursuit of advertising dollars, possible only with increased readership. Till recently, this hybridity was exclusively seen in tabloids; today, however, this aspect of manipulation is widely viewed in some of the most respected broadsheets and national dailies globally. Some of the most glaring examples are provided by political and film celebrity scandals, especially as regards their personal misdemeanours. The private lives of famous individuals are increasingly being brought into focus in the public space, thus creating interesting opportunities for genre-mixing and embedding.

The media representations of the Bill Clinton and Monica Lewinsky in the US, and also globally, are a case in point. In 34 Vijay K. Bhatia / Aditi Bhatia more recent times, the divorce of Brad Pitt and Angelina Jolie, a purely private matter, became the object of intense media attention.

Comprehension questions:
- What commercial considerations are often given as a reason for excluding members of historically under-represented communities?

- What are the characteristics of different media industries that can impact diversity representation?
- How may the codes and conventions of the medium and genre perpetuate stereotyping and representation issues?
- Can manipulation and mystification of information in professional contexts be found in media? Do you know any examples?
- What is sensationalism? Can you present any examples of it?

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8. How may the codes and conventions of the medium and genre perpetuate stereotyping and representation issues?
Symbolic Annihilation

Both different media (such as TV, film or video games) and different genres (science fiction, advertising, animation, et cetera) have their own codes and conventions that may lead media makers to fall into stereotyping or under-representation, often unconsciously. For example, both advertising and news (especially headlines) have to grab the audience's attention right away and communicate information in a small amount of time. As a result, they often use stereotypes as a kind of "shorthand" that allows the audience to fill in what they already know (or think they know). Similarly, animation and comics – and works in other media that are based on comic or cartoon characters – often have characters whose racist origins are still apparent, or for whom traits like facial scarring, prosthetic limbs or stereotypically Jewish features serve as visual markers of villainy. As The Annenberg Foundation established, many people of color will not see themselves in the majority of the popular films; this can lead to symbolic annihilation. The term "symbolic annihilation" refers to the erasure of people—specifically categories of people like women, people of color, people with disabilities, and members of the LGBTQ+ community—from popular media. The representation of people belonging to minority groups, or the lack thereof, is not only a narrative issue. It is an issue that is social, political, and psychological. Simply put, symbolic annihilation occurs when a lack of representation of a specific group begins to affect their experiences in real life.

The world is extremely diverse which is why representation is so important. There are people of different colors, different cultures, and different backgrounds everywhere. Yet when we take a look at some of the highest-grossing movies of the last decade, or the most popular television series on streaming services such as Netflix, we can not always find this diversity translated back on the screen. This lack of representation has consequences on our society and the people that can not find themselves back on the screen. In an interview with PBS, a high school junior said, "I do think it's powerful for people of a minority race to be represented in pop culture to really show a message that everybody has a place in this world". This essay aims to analyze the representation of minority groups in popular media and the effects this has on our multicultural society.

The Annenberg Foundation, a philanthropic foundation dedicated to funding charities and building communities, released a study examining the portrayal of, among other things, race and ethnicities in over a thousand films released between the years 2007 and 2017 (see Figure 1). They found that in the top 1100 most popular films, only 30% of the speaking characters are non-white actors. Of those 1100 films, 20 did not have any Black or African American speaking characters, 37 films had no Asian speaking characters, and 43 films had no Latino speaking characters. These statistics include both men and women.

HOLLYWOOD IS STILL SO WHITE

WHITE 70.7%

BLACK 12.1%

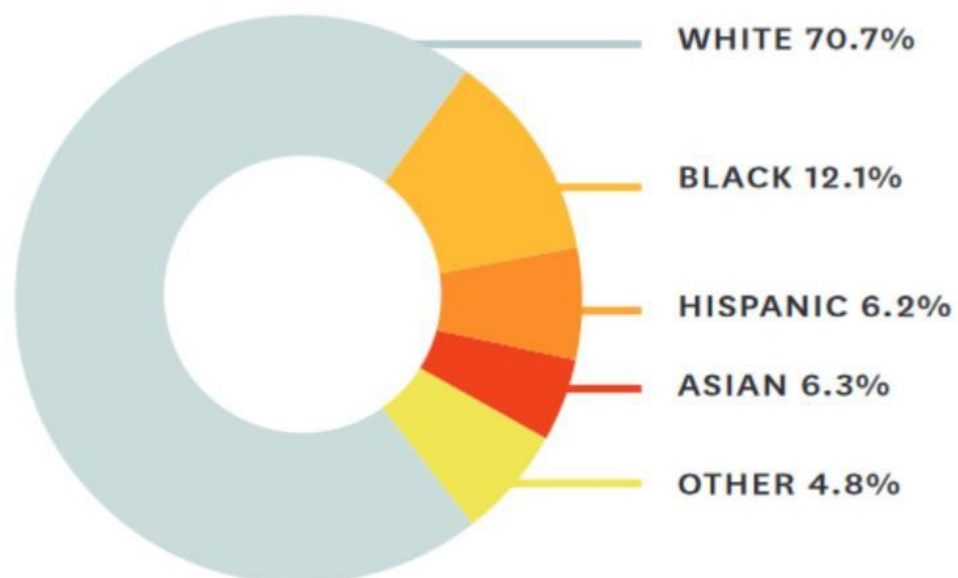HISPANIC 6.2%

ASIAN 6.3%

OTHER 4.8%

Figure 1.

Taking a look at the numbers for women of color in the most popular movies produces even more staggering results. In the top 100 films of 2017, 42% did not

include any black women. Asian or Latina women appeared even less, with respectively 65% and 64% of the films showing no women of that background. The Annenberg Foundation study also compared these numbers to the percentage of the Latino population in the United States. Whereas Latino speaking characters only reach 6% of all speaking characters in the top 1100 movies, they make up almost a fifth of the American population.

We live in diverse societies, yet Hollywood does not represent our reality accurately. Not only is this unfair, but as Sara Boboltz and Kimberly Yam state in an article for HuffPost, "It's unfair that just over a quarter of speaking roles went to people of color in 2015's top movies — that Asians and Latino nabbed tiny slivers. It's unfair that women made up less than one-third of protagonists in top movies in 2016. It's unfair that black, Asian, and Latinx actors were completely left out of acting categories in the Academy Awards last year, and the year before that.". It is also a vital issue to address in terms of consequences. The media people consume, the movies they watch, and the television series they follow, are not just entertainment, it also has an impact on the way people think and view other people. Television and movies have the ability to normalize events and phenomena that they show on the screen, and this can both have negative and positive results.

Representation has an impact on the way people think and view other people:

Darnell Hunt, the director of the Ralph J. Bunche Center for African American Studies at UCLA, said, "We're pretty confident that, the more TV you watch, the more media you consume, the more likely it is that media — almost like radiation — builds up. And the accumulated effect is to make you feel that what you're seeing is somewhat normal." This notion is supported by Ana-Christina Ramón, the assistant director of the Bunche Center, "What you see often becomes a part of your memory, and thus a part of your life experience." This means that films and television can influence the views of the watcher on certain people or different cultures. In addition to this, people of color or characters with different backgrounds can also shape how underrepresented people view themselves.

As The Annenberg Foundation established, many people of color will not see themselves in the majority of the popular films; this can lead to symbolic annihilation. As Cole Bowman explains, "the term "symbolic annihilation" refers to the erasure of people—specifically categories of people like women, people of color, people with disabilities, and members of the LGBTQ+ community—from popular media". The representation of people belonging to minority groups, or the lack thereof, is not only a narrative issue. It is an issue that is social, political, and psychological. As Coleman and Yochim explain in their article on the subject, "symbolic annihilation points to the ways in which poor media treatment can contribute to social disempowerment and in which symbolic absence in the media

can erase groups and individuals from public consciousness". Simply put, symbolic annihilation occurs when a lack of representation of a specific group begins to affect their experiences in real life. The term symbolic annihilation was first coined by George Gerbner in 1976 to describe the absence of representation of certain groups in the media. He states, "Representation in the fictional world signifies social existence; absence means symbolic annihilation".

Multiple studies are showing the psychological effects of poor or non-existent representation. For example, a study by The Opportunity Agenda concludes that the way black boys and men are represented often adds to negative stereotypes such as aggression. Furthermore, the study argues that these stereotypes, the negative ways in which Black males are perceived, are especially harmful when the black males are dependent on others' perception of them, for example, a judge in the court of law. Research shows that this can lead to "less attention from doctors, harsher sentencing by judges, lower likelihood of being hired or admitted to school, lower odds of getting loans, and a higher likelihood of being shot by police".

In 2019, Vice Media interviewed eight black women on how they are portrayed in popular culture. With black women being underrepresented, and considering the black women we do see in movies and on television are often shown in a negative light, Essence, a magazine and lifestyle organization conducted a study on the representation of black women, finding that the majority of images encountered regularly on television, social media, music videos, etc. are overwhelmingly negative. They will often fall into stereotypical categories such as gold diggers, baby mamas, or angry black women. To the question, "What is still problematic about the way Black women are represented and/or portrayed in pop culture," visual artist Armina Mussa responded, "Where white women are said to be standing up for themselves, Black women are seen as wanting a fight. We are still unseen, and society has successfully exploited the cultural psyche of Black women. I hate how much pain everyone feels we are still capable of enduring. We are a glimmer of light, spirited and gentle, too." Mussa's response notes the social and psychological impacts on-screen representations have.

Comprehension questions:
- In what way do advertising and news agaencies use stereotyping for their headlines?
- What is symbolic annihilation?
- How do you understand the saying "I do think it's powerful for people of a minority race to be represented in pop culture to really show a message that everybody has a place in this world"? Do you agree with it?

- What are psychological effects of poor or non-existent representation of people in media?
- Find an example of symbolic annihilation in recent TV shows. What cultural effects does it have?
-

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9. Emily in Paris: a case study

      Emily in Paris is an American comedy-drama series created by Darren Star. The series follows Emily, an American woman from Chicago, who moves to Paris for a job opportunity and who experiences culture clash problems because she fails to understand that American culture differs from French culture. "The first half of the season is an exorcism of every French cliché the writers could think of," wrote Rebecca Nicholson in an article for the Guardian.

      "Moulin Rouge, rich women in fancy dresses who let their tiny dogs poop outside, steaks with blood, constant smoking, wine for breakfast, men in expensive suits who talk freely about sex, good pastries and contempt for the American of culture," she added in her review.

      "The show romanticises Paris a lot," Bethany Evie told Radio 1 Newsbeat. "It's beautiful and there are some accurate things in the show, but it's still not like real life." Bethany, 24, is from Birmingham. She has been in Paris for only a few months, working as a nanny.

      The girl says she likes the show, but it doesn't show the dark side of the city. "There's a lot of racism, attacks on religious grounds ... there have been a few attacks on Muslims." Tensions are high in France right now over the government's response to the fight against Islamic terrorism. Some Muslims living in the country believe that they are treated with prejudice.

      "Also, a lot of people are suffering from poverty. There are homeless people everywhere," says Bethany. "I noticed that Emily made friends very quickly in France ... But it's not that easy." She says there is little difference between international students like her and other French students.

She spoke to the French, who dislike the series because of its many stereotypes. "People in Paris are not as rude as Emily thinks ... I've talked to Parisians who don't like the series - they show that they come to work late and drink a lot of alcohol – it's not true!"

A very recent occurrence of harmful representations having a direct real-life impact is the second season of the Netflix series Emily in Paris. The series follows the titular Emily as she moves from the United States to Paris, France, for a job at an elite fashion magazine. The series focuses, among other things, on the cultural clashes Emily experiences in the European country. Soon after the first season of Emily in Paris, a controversy followed. The video essayist known as Friendly Space Ninja on YouTube analyses the issues in the series, specifically the casual racism, xenophobia, and offensive representation that appears in the video "Emily in Paris: Romanticizing Ignorance."

In December 2021, Friendly Space Ninja made a follow-up on the Emily in Paris video, discussing the controversy surrounding the second season of the series. He argues that the xenophobia that was rampant in the first season, is still a big issue in the second season. In the second season, Emily begins to take French lessons, where she meets and befriends a Ukrainian woman named Petra. Petra's character is highly one-dimensional; the audience only learns her name, that she is from Ukraine, and, most importantly, that she shoplifts. After the episode where Petra tricks Emily into shoplifting, she is never seen again.

This harmful stereotype of Eastern European women as criminals caused a significant backlash. Many Ukrainian celebrities have taken to social media to speak

out against this negative portrayal of Ukrainian women. Ukrainian influencer Eugenia Havrylko wrote an open letter on Instagram to express her disappointment in the series. She says, "@emilyinparis I'm speaking here on behalf of all the Ukrainian women around the world. And I feel like this cannot be ignored. Being the most successful @netflix show in 2021, knowing your influence on millions of minds and hearts all over the world, there is still a place for such ignorance and intolerance? The way you treated the image of Ukrainians in your second season, 4th episode is such a low cost trick, absolute scandal and a shame. And I cannot believe this is still happening in 2021. Time, where we show respect to all the nations and genders. Time, when we fight all the stereotypes that are ruining peace and cross-cultural relationship. Time, when nobody is laughing at such miserable things. Despite of that, you expose Ukrainian woman as a person without any feeling of taste and dignity. Stupid, ignorant thief. Come on. are you even serious? Such a shame for such a scale and this is happening when there are so many talented Ukrainians, who are influencing worldwide market of technology, fashion, art, sustainability, science, sport, etc.? In case, you didn't know. Just some of thousands absolutely cosmic Ukrainian women. Just in art and fashion as an example." Havrylko's caption perfectly encapsulates the issue people, especially Ukrainian women, have with the series, how this negative portrayal of someone like them in a remarkably popular series can be harmful and insulting.

The public backlash did not end with a handful of Instagram posts. Instead, it became a conversation amongst large press institutions as well. The Ukrainian branch of Cosmopolitan and Vogue spoke out against this offensive representation. Even the Ukrainian Minister of Culture and Information, Oleksandr Tkachenko, condemned the show's portrayal of Ukrainian women. He said, "We have a caricature image of a Ukrainian woman that is unacceptable. It is also insulting. Is that how Ukrainians are seen abroad?".

Creator Darren Star is also responsible for Sex and the City (one of the rare campy-funny lines could have come straight from the mouth of Samantha Jones: "Oh my God, I'm petit-mortified," says Emily, about a loud, broadcast-to-the-building orgasm). Star also made Younger, which touches on a similar corporate world, but with more wit and bite. I think that is because Younger satirises the age-obsessed world of a certain corner of the creative industries, publishing, and does so with teeth. Emily in Paris is relentlessly soft-focus, and seems too in awe of its setting to take the potshots that it needs to.

Inexplicably – although, really, this show is far better if you stop looking for rhyme or reason and just look at the scenery – Emily moves from marketing pharmaceuticals to being the beating heart of luxury fashion and beauty (and also champagne because that's French, right?), at one of the most established firms in

Paris. Her social media knowhow woos a whole army of businessmen who look like David Gandy, and her Instagram account of an American girl nibbling on croissants turns her into a bona fide influencer.

Without the social media angle, this might have been a frothy excuse to simply let the pretty frivolity glide by, but by the end I was ready to throw my phone in the bin and revert to cups on string. Emily is forced to say things such as: "To build a brand you must create meaningful social-media engagement", and to receive compliments such as: "You're quite the brand ambassador", but it turns a world that could be viciously, vicariously fun into one long business meeting. Her supporting cast are all thin to the point of translucent; even Sylvie, the Devil Wears Prada-styled boss, clearly knows that she is better than this.

If there is one thing to say in the show's favour, it is that it looks great; perhaps because Paris is currently a distant dream. Emily is entirely impractically dressed in every situation, and occasionally there is a line so absurd that I couldn't help but laugh, even if I wasn't sure if I was supposed to ("I am a basic bitch with a bag charm"). But Emily in Paris takes a long time to find its acidic streak, and even then, there isn't nearly enough of it to cut through.

Comprehension questions:
- What is a TV show Emily in Paris about? What is its main message? Have you seen it? What is your impression?
- Who is the main character of the show? What is its main plot line?
- What public scandal was associated with the second season of the Netflix series Emily in Paris? Did it harm to the image of Ukrainians worldwide?
- What is public backlash? Can you recall any examples?
- What other stereotypes were presented in the show? Did they also provoke blacklash worldwide?

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10. How can digital tools and platforms give voice to historically marginalized communities?

Unlike traditional media, there are no one-way connections in digital media. You can share content with other people as easily as a producer or distributor shares it with you. As a result, the barriers to participation are much lower than in traditional media and anyone can publish content and find an audience. But while power in networks is not hierarchical, neither is it evenly distributed: it rests in the nodes with the most links. This means that those who had gatekeeping power in the old media environment have had their influence reduced, but not eliminated. For instance, while online publishing has made it possible for historically under-represented groups to "restory themselves" by making versions of popular culture works that include and even centre their own experiences, online platforms also have tremendous power to either promote or suppress the same voices through the algorithms that determine what is shown or recommended to users. As the historian of science Melvin Kranzberg put it, different technologies are neither inherently good nor inherently bad, but neither are they neutral: like mass media, they reflect the beliefs, unconscious biases and unquestioned assumptions of their creators.

New digital technologies provide socially marginalized people—that is, individuals who are excluded from economic, social, and political life —around the world a means through which they can make their voices heard. Even though traditional media (e.g., television media) have the societal function to represent the interests of all members in society, they often downplay marginalized people's grievances and needs and instead focus on content for dominant or popular groups. Power elites have received criticism for co-opting traditional media to perpetuate

their interests and ignoring or misrepresenting perspectives that challenge their interests. In addition to underrepresentation in traditional media outlets, marginalized groups frequently face exclusion from decision-making bodies. In deliberating societal issues, members from the dominant culture tend to initiate communication, and their ideas have more influence. However, in recent years, the proliferation of digital technologies has created unprecedented opportunities for expression and interaction among activists and marginalized groups. These people have found digital technologies "to be inexpensive, powerful tools" for circumventing the limitations of traditional media. Digital technologies provide a platform for surfacing points of view that would otherwise "be invisible, silenced, or squelched in general debate". Digital technologies such as the Internet have made many social movements possible and, thus, given previously excluded people an opportunity to express their voice and coordinate their campaigns to spur change. The realization that digital technologies offer potential benefits to improve the livelihood of the lessprivileged is not new or recent. However, it remains unclear how marginalized people use digital technologies to raise their voices and promote their causes. Unfortunately, hate groups, terrorists, and other fringe groups have appropriated these same technologies to spread their messages. Hate groups also use the ICT-enabled protest tactics that empower marginalized groups to oppress others.

Recent indigenous social movements have focused on restoring cultural identity and preserving natural resources; for many groups, cultural and environmental issues are interwoven. This project intends to focus on how localized indigenous movements become transnational, collaborative movements via using the Internet, social media, and other digital technologies. Increasingly, indigenous peoples around the world no longer work in isolation: they collaborate across social media and attract international attention.

A recent example includes the "Idle No More" campaign, which originated in Canada as a local movement to protect indigenous environment and culture. Idle No More spread to other countries where indigenous communities adopted the #idlenomore concept to address their cultural and environmental issues. As Caven (2013) states: "What began as a resistance against an impending bill in Saskatchewan spilled across the border to the United States, ultimately spreading as far as Ukraine and New Zealand as a movement empowering Indigenous communities to stand up for their lands, rights, cultures, and sovereignty".

Like many online collaboration communities, individuals often use Wikipedia as a forum for digital activism. Unlike rich media, which enable a variety of protest frames and tactics, digital activism on Wikipedia is subtle. Nevertheless, digital activists' subtle influence on Wikipedia can make a genuine impact. One of the most visited sites on the Internet, Wikipedia has recruited thousands of volunteers into

collaborative authorship to develop millions of articles. One can attribute Wikipedia's success partly to strong community governance. Community norms include "guiding principles and dispute resolution policies to overcome conflicts among editors". Wikipedia serves as an encyclopedic repository that contains transnational information about indigenous peoples. Salient to digital activism, Wikipedia facilitates self-organized project groups called WikiProjects that help people pursue shared knowledge goals. According to the WikiProject directory page, Wikipedia hosts four active projects related to indigenous peoples in the Americas and Australia with 13,179 articles and 345 active contributors. Additionally, Wikipedia has established article categories for indexing groups of indigenous peoples and notable individuals that identify as members of an indigenous culture. As an open collaboration community, Wikipedia has minimal participation costs, and authors from diverse backgrounds can access it. Indigenous groups rarely own traditional media platforms such as radio or television stations. Digital media such as Wikipedia give voice to indigenous groups that the concentrated hegemony of traditional media ownership has historically silenced.

Compared with traditional activism, digital activism makes activism more accessible and location independent and, thereby, increases not only the radius of participation but also the potential for directing the activism at individuals, organizations, or issues far away from the activist. Social activism has the potential to create desirable change, to increase the transparency of governments and organizations, to fight for the rights of the disadvantaged, and to facilitate response to crises among other desirable ends. At its best, digital activism can enable community-driven grassroots environmental sustainability movements in exploited regions. At its worst, digital activism may harbor groups that support malevolent acts, such as violence against women, as a mass attack by an incel member in 2018 recently demonstrated.

Traditionally, activism refers to organized action directed at a collective entity—an organization or a government, for example. However, a new form of activism that I refer to as micro-activism has begun to emerge. In such activism, an individual activist uses a social movement as justification to humiliate an individual whose beliefs or behaviors the individual activist believes to run contrary to the beliefs and behaviors that the social movement espouses.

Comprehension questions:
- What new opportunities do digital technologies provide socially marginalized people with?
- How do digital media differ from traditional media?
- What risks do digital media groups possibly contain?

- What does "Idle No More" campaign promote?
- What is the role of Wikipedia as an online collaboration community?
- What are peculiarities of digital activism?

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11. Diversifying decision-making. Driving measurement, transparency and accountability. Enabling discourse and learning

Diverse leaders and decision-makers are essential for telling diverse stories. However, existing studies point to a lack of diverse creative leadership in the industry. There is a pyramid problem; diversity in hiring falters at more senior levels. Hearst's 2020 diversity report shows that, while 36% of new hires were people of colour, only around 20% are in management and leadership positions. Initiatives need to address systemic challenges in terms of retention and skilling, lack of diverse networks and mentors, and leadership opportunities. Demands for greater transparency have led to the creation of new initiatives, tools and metrics. Existing data largely skews towards visible forms of diversity and visual media (e.g. gender and race/ethnicity; film and TV; corporate diversity solutions) and less towards industry-wide commitments, metrics or initiatives.

Notwithstanding the need to address leadership diversity, some progress is being made in hiring the next generation of diverse creators and executives.	
NETFLIX	**Netflix** partnered with academic institutions to host technical boot camps to upskill 130-plus students from under-represented populations[152]
verizon✓	**Verizon** launched Ad Fellows, a fellowship programme at a variety of advertising agencies to help encourage DE&I in advertising. Ad Fellows has a 94% post-programme job placement rate[153]
(MLB logo)	**Major League Baseball** created the Diversity Fellowship Program to create positions for people of colour and women in front office positions[154]
UBISOFT	**Ubisoft** launched a Women Develop initiative to provide women candidates in programming and game design with mentorship and apprenticeships.[155] It also doubled its investment in the Ubisoft Graduate Program for recent graduates from under-represented backgrounds seeking careers in the gaming industry[156]
Enlight	**Enlight** partners with companies such as Riot Games, Twitch and Twitter to educate historically under-represented groups on career paths in e-sports[157]

The media and entertainment industry has often been reactive to social issues and has rarely pooled common resources and capabilities. But the reach and influence of the industry creates a unique opportunity to educate audiences, create content that challenges the status quo and bring social issues to the forefront of public consciousness.

Real progress requires initiatives and policies that remove structural barriers by focusing on measurement, accountability, community and collaboration. Thanks

to the global reach of their platforms, the organizations in the media ecosystem are uniquely positioned to drive inclusive change through more intentional investments in their content and creative production.

While the context and challenges faced by each media sector may differ, there are opportunities to adopt leading practices and design creative solutions to advance voices of under-represented groups and help break down systemic barriers, including:

– Quotas: Examples such as the Rooney Rule can be adapted to require a minimum number of candidates be considered for important leadership and board positions – Industry-wide reporting: Sector reports such as those from the Institute for Diversity and Ethics in Sports (TIDES) can be expanded across the industry. Given the sensitivity of the topic, the reporting organizations should seek to build a safe avenue for companies to voluntarily disclose their diversity data and explore improvement opportunities;

– Voluntary organization-wide reporting: Companies should commit to publish incontent and creative diversity data directly or through existing reports. The companies that voluntarily report their diversity data can gain the trust and favour of consumers and investors;

– Embed DE&I as eligibility criteria: Industry organizations and companies can create policies to enforce DE&I. For example, BAFTA established DE&I as eligibility criteria for industry awards and funding opportunities, and Bloomberg requires its employees to join only panels and events with diverse line-ups of speakers Safe avenues for transparency are required for organizations to disclose their representation statistics, compare leading practices and collectively report at an aggregate level to truly measure progress.

Industry institutions and award organizations are promoting structural changes by setting industry-wide targets and taking the lead in conducting internal audits on the make-up of their workforce and supply chain.	
UK MUSIC	**UK Music** outlined industry-wide diversity targets, requesting its members to increase diversity on their executive bodies and boards – 30% diverse (race) and 50% (gender). Since then, under-represented leadership increased by 10%, reducing the representation gap by 50%[161]
RECORDING ACADEMY	**Recording Academy** commissioned a task force that recommended a set of 18 actions to promote diversity, including governance and operational reforms that resulted in it signing 200 new under-represented artists[162]
BBC	The **BBC** started the 50-50 Project to push for gender equality among on-air guests on all of its programmes[163]

The World Economic Forum's Power of Media Taskforce on Diversity, Equity and Inclusion is bringing together leaders from across the industry, including creative leadership roles, independent non-profits focused on DE&I, corporate executives, creators and DE&I professionals, to answer this call and drive change as a community. The following initiatives will be the first in a journey to support change:

– Cross-sector industry report: this report, as the first of a planned annual series, aims to understand the baseline and enable the adoption of best practices;

– Industry-wide commitment: the task force intends to define a set of high-level principles and commitments from organizations to work together on change, based on shared experience and effort;

– Metrics and industry index: coordinated efforts across this industry will align on a common set of metrics and goals to measure progress and hold all players accountable.

The Power of Media Taskforce supports media companies and platforms to drive social good and achieve tangible results in improving health, equity and cohesion in society. As Rachel Lowenstein, Director of Inclusive Innovation at Mindshare, said, "It is time to view diversity as a valued currency of creativity as opposed to a checkbox." The task force will start by shining a light on progress through the voice of the audience and will be driven by the adoption of leading practices and new cross-industry initiatives for content and creative production. Real progress requires initiatives and policies that remove structural barriers by focusing on measurement, accountability, community and collaboration.

Comprehension questions:
- Who are responsible for diversity in media?
- What media companies have the leading positions in diversity representation media issues?
- What are opportunities to adopt leading practices and design creative solutions to advance voices of under-represented groups?
- What are principal DE&I initiatives in media?
- What is the purpose of The Power of Media Taskforce project?

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12. Media, cultural Diversity and Globalization: Challenges and Opportunities

Exploring the role media play in safeguarding cultural diversity, promoting cultural dialogue, facilitating the exercise of cultural rights, fostering cultural understanding and cultivating interconnected leverage points: media content, practices, processes, ownership, education, structures and policies. It argues that fostering cultural diversity in and through the media can go a long way toward bringing a civic discourse which favors tolerance and facilitates co-existence. It can contribute to the breaking down of cultural barriers, the initiation of cultural dialogues, the eppowerment of marginalizied groups, and the practice of good governance. At the same time, the celebration of difference does not preclude the valuation of a common cultural core or a common humanity which brings people together in spite of their differences.

The free flow of information in our contemporary societies has greatly enhanced connectivity and facilitated globalization, but it has also brought with it the threat of cultural standardization. The advent of new information and communication technologies has empowered previously disenfranchised individuals, marginalized groups and peripheral communities, but it has also added to the existing anxiety vis-à-vis hegemonic inclinations which seek to instill conformity, perpetuate sameness and efface difference.

In an age marked by the imposition of the culture of media industries which breed homogeneity, the threat of cultural uniformity is more real than ever before.

Focusing on key leverage points which shape the media environment today, it explores the ways in which media can facilitate "the exercise of cultural rights" (UNESCO, 2001) and promote cultural diversity. Fostering cultural diversity in and through the media can go a long way toward bringing a civic discourse which promotes tolerance, facilitates coexistence and enriches the human existence. It can contribute to the breaking down of cultural barriers, the initiation of cultural dialogue, the promotion of global reconciliation, the empowerment of marginalized groups, the strengthening of social cohesion, and the practice of good governance.

The attention to cultural pluralism and the recognition of cultural difference have a historical specificity which can be loosely associated with modern colonialism. In the post World War II era, the affirmation of cultural rights has been firmly yoked with the movements for independence and the calls for decolonization. For the newly independent states, the affirmation of cultural identity was a form of resistance against foreign dominance. With the waning of empires and the consolidation of nation states during late modernity, multiculturalism has appeared as a policy model for attempting to align the subordination of former indigenous populations and the normalization of incoming populations.

Although largely developed and fully pronounced in colonial contexts, the suppression of difference became the hallmark for the treatment of various postcolonial subjects (and of different minorities) within European nations. Disenchantment with the perceived management of difference from "a controlling position of whiteness" in more recent years has made diversity a subject of renewed interest. Gradually, old practices whereby a dominant group uses the state to privilege its identity, language, history or culture were challenged by demands for more attention to ethno-cultural diversity and emphasis on multiculturalism. The old model of a homogenous nationstate based on the dominance of a privileged national group has come under criticism by individuals, groups and communities threatened by the possibility of exclusion or the specter of assimilation. Yet, while noting the important role media can play in promoting cultural diversity, one has also to emphasize that the issue at hand is not a communication issue strictu sensu. It has social, economic, political and organizational extenuations which cannot be overlooked. In examining the role of media in establishing a global discourse which facilitates—or hinders—cultural diversity and understanding, there are several interconnected leverage points which warrant a close exploration: media content, practices, processes, ownership, education, structures, instrumentalization, and policies.

The former pertains to the receiver of images and messages and is concerned with the way media are used and consumed; the latter relates to the emitter, sender and producer of images and messages. A number of queries come to mind here:

What are the dominant professional media practices? To what extent do such considerations as editorial policy, personal beliefs of staff, and journalistic values affect media and diversity?

How is diversity reported? No less important than media content and practices is media processes—an inclusive category which defines the parameters of representafion and its consumption. A media processes inquiry entails the exploration of an interconnected set of questions: To what extent do media create a "cultural center" and a "cultural periphery"? Do media represent a potential cultural threat, insulating cultures from others while helping some cultures exercise their domination over others? How do media represent cultures, and whether they contribute to prejudice and stereotyping? Such influence bears on a number of important considerations which include the way knowledge gets constructed and reconstructed; the extent to whicri personal experiences, beliefs and feelings shape the depiction of individuals and groups in and by the media; and the marmer in which narratives are construed and to what end.

In depicting reality, media also shape the representation of individuals and groups. Media play a crucial role in the construction of the image of "the other" and can hinder or facilitate awareness and understanding of difference. One of the ways in which perceptions become petrified in rigid categories is the "us" versus "them" paradigm which thrives on inaccurate depictions and negative images to characterize and categorize people.

By offering a limited range of representations of the other—whether defined in terms of ethnicity, race, gender or religion—media tend to foster and ingrain certain stereotypes which come to shape the imaginary. Media can inculcate a negative construction of otherness that is insensitive to diversity or can embrace a rich, positive depiction of people and groups. Although stereotyping is a historical, political and social construct linked to collective frames of reference, it can be prolonged through certain discourses which are enhanced by the pervasiveness of media and the saturation of images.

Dealing with these issues requires sound media policies which can encourage cultural diversity, facilitate cultural understanding, foster favorable conditions for a culturally diverse media environment, promote the proliferation of pluralistic media, and safeguard diverse contents both in the media and in global information networks.

In its "Declaration on Cultural Diversity," the UNESCO (2001) emphasized the importance ot the freedom of expression and the freedom of information as a sine qua non for the development of cultural diversity. In today's global environment, fostering these conditions requires a sound and comprehensive policy framework. Globalization may have facilitated the movement of people and the exchange of cultures, but globalization in and of itself does not foster cultural

citizenship. If anything, "the technological changes and globalization are likely to increase—rather than diminish—the need for policies and, where necessary, regulations which promote cultural diversity and pluralism at the local, regional, national and global levels" (Cultural Diversity & Media Pluralism).

Comprehension questions:
- What is the concept and functions of cultural dialogue?
- What is cultural homogeneity?
- What do the concepts of "cultural center" and a "cultural periphery" mean? Who creates them?
- What does "Declaration on Cultural Diversity" the UNESCO (2001) emphasize?
- What is culturally diverse media environment? What does it depend on?

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13. Critical Media Effects Framework: Bridging Critical Cultural Communication and Media Effects through Power, Intersectionality, Context, and Agency

Trends in Cognitive Sciences
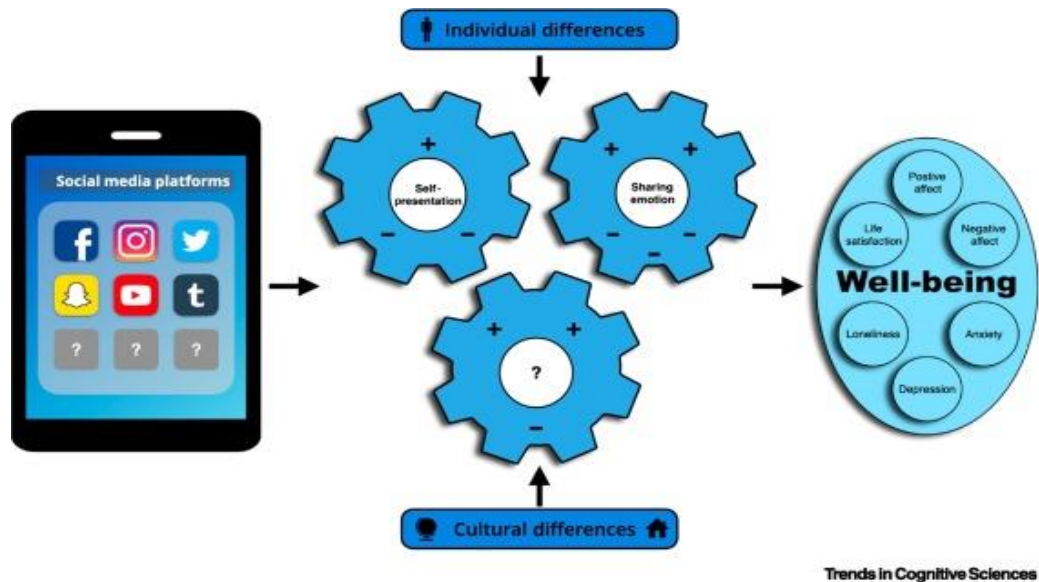
Critical Media Effects (CME) framework as a way of bridging two major subfields of communication that seldom speak to one another: media effects scholarship and critical cultural communication. Critical Media Effects is situated within the dominant mode of social scientific theorizing within media effects scholarship and draws on four key interrelated concepts from critical cultural communication: power, intersectionality, context, and agency. Critical Media Effects advocates for greater reflexivity, rigor, and nuance in theorizing about media effects to better respond to the complexity and dynamicity of emerging global sociopolitical mediated contexts. Recommendations, salient examples, and future directions for co-creating a shared research roadmap for CME are discussed. Through this work of bridging, we hope to promote more collaborative partnerships, productive engagement, and mutual solidarity across these two important subfields to address the most pressing social issues and challenges of the world today.

For about 50 years, tensions between critical cultural and social psychological approaches to studying the relationship between media and audiences has persisted, and in some cases has fueled volatile debates between scholars of these two different paradigms. As critical social scientists who are trained in the media effects tradition and who study identity-related questions, we have found ourselves often caught up in methodological polarization and theoretical divides about ontological and epistemological differences that do not completely speak to our lived experiences. The multi-device, multi-platform, multiple-media environment that many media

users inhabit today as digital natives means that basic conceptual definitions such as media, audience, and effects are in flux. Within the context of the evolving COVID-19 pandemic, social inequalities, rising populist fascist rhetoric, climate change emergency, rampant misinformation, and vitriolic online environments, it is important to interrogate how communication scholarship continues to stay relevant.

Critical cultural communication and media effects scholarship are not necessarily opposing concepts and frameworks; each approach just answers different questions. Critical cultural approaches to media interrogate questions related to systemic power in media ownership, representations, and audience reception. Media effects scholarship typically uses quantitative methods to investigate the nature of media content and its impact on individual attitudes and behaviors as well as intergroup relationships. While media effects scholarship emphasizes issues such as objectivity, categorization, and generalizability, critical cultural communication focuses more on issues of power, positionality, and systemic inequalities.

The word "critical" means: (a) consisting of criticism, (b) exercising or involving careful judgment or judicious evaluation of, (c) relating to, or being a turning point or especially important juncture, (d) indispensable, vital, and (e) of sufficient size to sustain a chain reaction. In this essay, we use "critical" to imply all these meanings in advocating for a CME perspective: as a critique of existing literature, to bring attention to an urgent imperative for a critical turn in media effects research, and with the hope of starting a ripple effect.

Although working class women of color possibly form the majority of the world's population, much of communication scholarship has been conducted within Western, Educated, Industrialized, Rich, and Democratic (WEIRD) nations. The popular theories, canonical texts, and mainstream journal publications within media effects scholarship have historically been developed and framed within white U.S.-centric ableist heteronormative male contexts without interrogating how these choices might limit theorizing. What is considered normal within media effects scholarship could be a skewed version of reality based on limited samples and the researchers' own worldviews. By excluding non-Western or non-white perspectives, media effects scholars assume Eurocentric views as universal (which violates a significant tenet of theory building), dismiss the culturally distinctive experience of other audience members, and inadvertently participate in a form of symbolic annihilation. Even when there are attempts to go beyond the United States, media imperialism and Eurocentrism are often reinforced by centering scholarship from dominant groups in Western European nations with long histories of colonization in the Global South and discriminatory policies against minoritized groups.

Research on media effects scholarship is often examined at the individual level. In fact, media effects scholarship is often equated with media psychology

today, which leads to an emphasis on the individual psyche while largely neglecting social, cultural, political, economic and other macro factors that shape media effects. Although the notion that media can have uniform, direct, and powerful effects on all viewers has largely been rejected, research on conditional media effects have focused on individual-level differences based on biological, psychological, and personality factors such as sensation-seeking, arousal, need for cognition, perspective taking, authoritarianism, and moral dispositions. Although there is certainly merit to individual differences, media effects scholarship ought to contend with systemic, structural, and institutional inequalities, which play a role in shaping media outcomes. We propose the CME framework to address some of the shortcomings outlined thus far and to facilitate a more nuanced approach to theorizing within media effects scholarship. This framework provides concrete analytical and conceptual tools on how to systematically and intentionally incorporate critical theory into media effects scholarship. It considers the most pressing socially-relevant problems of our times, how to better amplify the voices of those at the margins of society, and how media can serve as a tool for undoing systemic inequalities. It examines, validates, and affirms marginalized perspectives, including non-white, queer, feminist, postcolonial, poor, indigenous, and other minoritized ones.

Intersectionality is not merely asking demographic questions, just like feminist social sciences are much more than simply measuring gender or examining gender differences. Rather, intersectionality and critical approaches address various dimensions of experiences such as discrimination, stress, media access, media representation, etc that are informed by multiple identities and power hierarchies. These factors are considered simultaneously, with the emphasis on the "and" and not the "or," in order to account for a more comprehensive understanding of complex systems of multiple oppressions and privileges (Bowleg, 2008; Remedios & Snyder, 2018). What this means is that for intersectional analyses, beyond the observed data, the media effects scholar also considers the broader structural inequalities and socio-historic context within which the data emerge.

Much of the traditional media effects scholarship on context relates to examining the effects of specific media genres such as sports, news, humor, or horror. There is a need to go beyond these narrow definitions of context to consider how factors such as social, cultural, political, and technological contexts shape media effects. Medium theorists have argued for a level of analysis that emphasizes the characteristics of a specific medium, suggesting that just as the characteristics of a landscape shape the culture and develop human behavior associated with that region, the features of a particular medium draw a particular audience with specific needs or interests (Meyrowitz, 2008). Morah and Omojola's (2018), for example,

examine how technological affordances of social media cultivate entrepreneurial audiences in Nigeria.

Comprehension questions:
- What is peculiar about Critical Media Effects?
- What does the word "critical" mean?
- What does WEIRD mean? What are they?
- Can you explain the meaning of such media features as sensation-seeking, arousal, need for cognition, perspective taking, authoritarianism, and moral dispositions?
- What are the effects of such specific media genres as sports, news, humor, or horror?

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14. Disney does Diversity: a case study
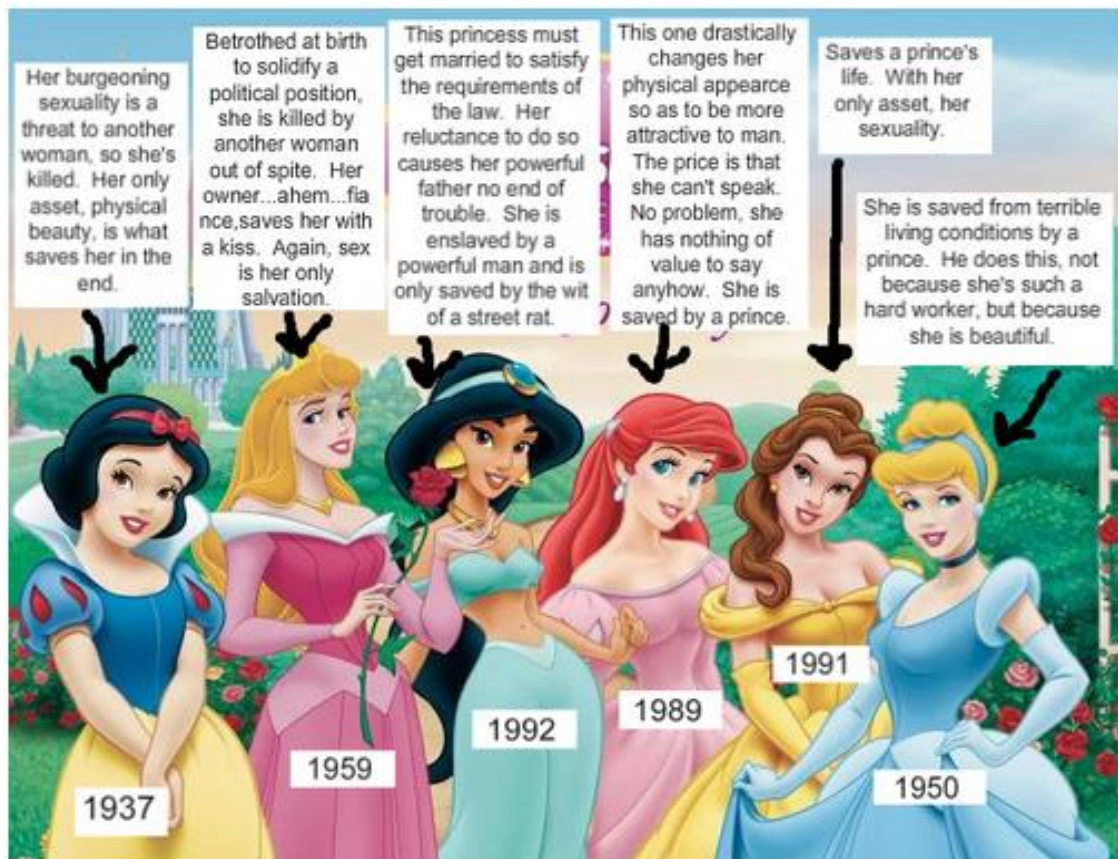
The lack of minority representation and the usage of racial stereotypes in Disney movies negatively affects children of color. Looking at the vast vault of Disney films and Disney princesses, it is easy to notice that characters of color are painfully absent. Even when Disney incorporates characters from a variety of racial and cultural backgrounds, stereotypes of race and ethnicity persist. It is critical to look at the implications of these racist depictions on the generations of individuals who watch these films. Disney, as one of the largest producers of children's films in the United States, according to statistica.com, has the responsibility to accurately and authentically portray diversity in its films.

Disney's The Princess and the Frog showcases racial caricatures that reinforce negative stereotypes. Courtesy of disneyfandom.com

Disney has a long history of using racial caricatures in its films that reinforce negative stereotypes. In The Princess and the Frog, Princess Tiana, the only Black Disney princess, is not fully represented. For three-quarters of the film, Tiana is a frog, symbolizing Disney's reluctance to depict a Black princess. In fact, the only main African-American character in the movie who remains human is the villain.

Tiana is also the only Disney princess whose storyline revolves around her financial struggles. While Sleeping Beauty, Cinderella, Snow White, and Ariel all

come from wealthy families and live in castles, Tiana works two jobs and her mother cleans houses. It is Tiana's dream to own a restaurant, however, she does not achieve this dream until the end of the movie when she marries a man and he assists her in purchasing a restaurant. This demonstrates the franchise's belief that a woman cannot achieve her dreams without the assistance of a man, as well as Disney's belief that Tiana must struggle with financial difficulties as a result of her race. When compared to other Disney princesses, Tiana is clearly characterized as the "Black servant," presenting Tiana and her mother within the same narrow scope of historical representations of Black womanhood.

Seven out of the 11 Disney princesses are white, according to mediamilwaukee.com. These ethnic princesses do not display the same feminine and beautiful attributes as white princesses. Snow White, Sleeping Beauty, and Belle all wear gowns, gloves, and have neatly-done hair. Disney also depicts these white princesses as well mannered and feminine. Princesses of color, however, do not share these elegant characteristics. Mulan, an Asian princess, is a warrior, Pocahontas is depicted as "savage like," Moana is known for her rebellion, and Jasmine wears pants. This exemplifies Disney's depiction of white as beautiful and civilized and people of color as other. The hyenas from Disney's film, the Lion King, symbolize racist stereotypes of gang groups and depict anti-Hispanic undertones.

In Disney films, there is undeniable evidence of white privilege and binary color symbolism that associates white with goodness and black with evil. Snow White and the Seven Dwarfs features a wicked queen dressed in black, who lives in a black castle, has black rats, and there is a dangerous black forest containing black bats and black owls. On the contrary, Snow White is surrounded by white birds, the Prince rides a white horse, Snow White is laid to rest on white flowers, and after the Prince rescues her they ride off together towards a white castle.

Snow White's complexion in the film is lighter than that of the Wicked Stepmother, demonstrating the ideology that whiteness is more than just a color, but a representation of goodness. Ever since its first film, Disney has exaggerated the whiteness of the main characters, subtly promoting an ideology of white supremacy.

Disney's target audience is young and impressionable. Disney currently produces one-third of the market for children's films according to cnbc.com. The majority of children turn to Disney for entertainment, and even adults enjoy Disney films on occasion. Studies have shown that it is important for children to see characters who not only look like them and their families but also sound like them. Children look up to Disney characters as inspirational figures, however, due to a lack of diversity, they are not getting the full picture, because only one prominent skin tone is represented. When a young child watches a favorite movie or television show, seeing characters who look like them has a significant impact. A study on the

impact of TV exposure on elementary-aged children showed that, for young Black girls, Black boys, and white girls, watching television led to lower self-esteem. Conversely, for young white boys, watching television led to higher self-esteem.

White men predominantly run Disney according to thewrap.com. This could be why the company struggles with a lack of diversity. There are very few minority representatives on boards and in executive offices at the company.

It is imperative that Disney Studios and its executive producers recognize and acknowledge these serious problems and vow to make changes in order to ensure the mental health of children of all backgrounds across the globe. Disney is socially responsible for establishing standards for how diverse characters are portrayed in films, and they must do their part to challenge past and present stereotypes. Walt Disney Studios' story of diversity is a tale as old as time, and audiences today hope to see a happily ever after soon. In November 2021, the Disney movie Encanto was released. It was an instant hit with audiences. The movie follows a multi-generational Colombian family with magical powers. Soon after, a mother, Kaheisha Brand, posted a picture of her son standing in front of the TV playing Encanto. Her son, who bears a striking resemblance to the animated character of Bruno, stands proudly next to Bruno. Brand tagged the post with #RepresentationMatters. With the addition of a repost on Twitter, the photo received over one million likes and more than eight thousand retweets. The virality of this picture proves how important people find it to be able to see themselves in the media they consume and how touching it is to see a young boy experience that. In an interview, Brand said, "The image of him sitting and staring was actually the first picture I took. He seemed to be in awe. He would stare at the screen and turn around smiling. [...] I think there is empowerment in positive representation. It is important that he see images that reflect him. I'm grateful for the creativity behind this movie and the diversity amongst the Black and brown characters."

Michael Morgan, former professor emeritus at the University of Massachusetts, said, "Stories matter, stories affect how we live our lives, how we see other people, how we think about ourselves." Diversity in popular movies and television series matters because an accurate portrayal of society affects both the over-and under-represented groups of society. Whereas an inaccurate, often offensive portrayal is harmful to both entire communities and also individual people. Representation matters. Representation impacts people. Everyone deserves to have their story told. Disney, with its vast resources and power, is uniquely situated to reflect the diversity of its voracious audience. Five of the top 10 highest-grossing films of the year thus far are Disney films, while Rogue One is poised both to end the year with a bang and shepherd in a strong 2017 box office. And inclusive filmmaking from a powerful studio is just what the industry needs right now. Study

after study has shown that white men get the lion's share of opportunity in Hollywood, both in front of and behind the camera, as well as in the studio C-suites—even though films with more inclusive casts make more money at the box office, according to a study conducted by U.C.L.A.'s Bunche Center for African-American Studies. "The conventional wisdom has been, you can't have a film with a minority lead because it's not going to travel well overseas—and films make most of their money overseas," Bunche center director Darrell Hunt says. "What our study is suggesting is that that logic is false." Disney, which cast John Boyega and Oscar Isaac to lead the $2 billion-grossing Star Wars: The Force Awakens, understands this as well as anyone. The international box office has grown by 21 percent, and forthcoming films will need to find ways to reel in new viewers. "Diversity is not only important; it is a core strategy for the company," Bob Iger, chairman and CEO of the Walt Disney Company, has previously said. Past and present Hollywood behavior has taught us that if something like Queen of Katwe doesn't do well at the box office, similar films—directed by women, starring black actors—just won't get made.

Comprehension questions:
- What do you know the Walt Disney Company? What films of this company have you seen? What is your favourite one?
- Does Disney have a long history of using racial caricatures in its films that reinforce negative stereotypes? What examples can you recall?
- Has the situation changed nowadays?
- What symbals are used in Disney films?
- Can you comment on the saying "Stories matter, stories affect how we live our lives, how we see other people, how we think about ourselves."?
- In what way are the ideas being chosen for shooting a film?

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14. Challenges and Strategies for Intercultural Communication: Dialoque of Cultures - Culture of Dialogue: from Conflicting to Understanding

Our cultural environment is changing quickly and becoming more and more diversified. Cultural diversity is an essential condition of human society, brought about by cross-border migration, the claim of national and other minorities to a distinct cultural identity, the cultural effects of globalization, the growing interdependence between all world regions and the advances of information and communication media. More and more individuals are living in a "multicultural" normality and have to manage their own multiple cultural affiliations. Cultural diversity is also an economic, social and political plus, which needs to be developed and adequately managed. On the other hand, increasing cultural diversity brings about new social and political challenges. Cultural diversity often triggers fear and rejection. Stereotyping, racism, xenophobia, intolerance, discrimination and violence can threaten peace and the very essence of local and national communities. Dialogue between cultures, the oldest and most fundamental mode of democratic conversation, is an antidote to rejection and violence. Its objective is to enable us to live together peacefully and constructively in a multicultural world and to develop a sense of community and belonging.

World globalization processes and increasing immigration flows reinforce the importance of intercultural communication. Different types of cultures coexist in modern space: traditional and innovative (postmodern), being different from each other in their picture of the world and level of civilizational development and, nevertheless, forced to look for points of intersection for interaction in various spheres (economy, politics, trade, cultural exchange etc.).

Existing cultural diversity implies recognition of another like other and cultural dialogue with him. But traditional stereotypes of national cultures that support their uniqueness are necessarily reproduced from generation to generation, conflicting with the changing social cultural realities of post-industrial world.

Ideally, globalization processes are aimed at creating a single cultural space based on the principles of peaceful coexistence and interaction of local cultures. However, differences in the ideological rationale of the surrounding world among nations make such cooperation very difficult, leading to diverse perception and assessment of the same event by representatives of different cultures. Not every ethnic group is willing to live in a "cultural whirlpool" and see "dissolution" of its traditional culture in a mass flow, since it is "its own" culture on the scale of values that serves as a criterion of the development level compared to "others". Therefore, to create the society integrity, not only economic factors become important, but cultural and psychological, namely the level of national identity. A society cannot be stable without developing a sense of civic identity among its citizens.

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In political parlance, the term "intercultural dialogue" is still only loosely defined. In a general sense, the objective of intercultural dialogue is to learn to live together peacefully and constructively in a multicultural world and to develop a sense of community and belonging. Intercultural dialogue can also be a tool for the prevention and resolution of conflicts by enhancing the respect for human rights, democracy and the rule of law.

More specifically, the following goals have been outlined:

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To share visions of the world, to understand and learn from those that do not see the world with the same perspective we do;

To identify similarities and differences between different cultural traditions and perceptions;

To achieve a consensus that disputes should not be resolved by violence;

To help manage cultural diversity in a democratic manner, by making the necessary adjustments to all types of existing social and political arrangements;

To bridge the divide between those who perceive diversity as a threat and those who view it as an enrichment;

To share best practices particularly in the areas of intercultural dialogue, the democratic management of social diversity and the promotion of social cohesion;

To develop jointly new projects.

Easier than a definition is a description of the conditions, the "enabling factors" that characterize a true, meaningful intercultural dialogue. Based on existing experience, one can propose at least six crucial conditions that must be fulfilled from the very outset, or achieved during the process:

Equal dignity of all participants;

Voluntary engagement in dialogue;

A mindset (on both sides) characterised by openness, curiosity and commitment, and the absence of a desire to "win" the dialogue;

A readiness to look at both cultural similarities and differences;

A minimum degree of knowledge about the distinguishing features of one's own and the "other" culture;

The ability to find a common language for understanding and respecting cultural differences.

In the past, the Council of Europe has rarely offered suggestions for a definition of intercultural dialogue (the most notable exception is the "Opatija Declaration" of 2003).

For the purposes of the consultation process for the "White Paper on Intercultural Dialogue", the following preliminary formulation may serve as a reference: "Intercultural dialogue is an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other's global perception."

In this definition, "open and respectful" means "based on the equal value of the partners"; "exchange of views" stands for every type of interaction that reveals cultural characteristics; "groups" stands for every type of collective that can act through its representatives (family, community, associations, peoples); "culture" includes everything relating to ways of life, customs, beliefs and other things that

have been passed on to us for generations, as well as the various forms of artistic creation; "world perception" stands for values and ways of thinking.

Comprehension questions:
- What is cultural environment?
- What can potentially threaten peace and the very essence of local and national communities?
- Can you comment on a saying: "Not every ethnic group is willing to live in a "cultural whirlpool" and see "dissolution" of its traditional culture in a mass flow"?
- What are the main goals of the dialoque of cultures?
- What is intercultural dialoque?

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GLOSSARY

Activism – (or advocacy) consists of efforts to promote, impede, direct or intervene in social, political, economic or environmental reform with the desire to make changes in society toward a perceived greater good.

Advertising – the activity of making products or services known about and persuading people to buy them.

Behaviour – the way in which someone conducts oneself or behaves; the manner of conducting; the way in which something functions or operates.

Conventional wisdom – the generally accepted belief, opinion, judgment, or prediction about a particular matter; the body of ideas or explanations generally accepted by the public and/or by experts in a field.

Critical thinking – the process of thinking carefully about a subject or idea, without allowing feelings or opinions to affect you.

Culture – the way of life, especially the general customs and beliefs, of a particular group of people at a particular time; it is an umbrella term which encompasses the social behavior, institutions, and norms found in human societies.

Diversity – the fact of many different types of things or people being included in something; the condition of having or being composed of differing elements.

Identity – the fact of being who or what a person or thing is.

Intercultural communication – the sharing of information on different levels of awareness between people with different cultural backgrounds.

Intersectionality – the complex, cumulative way in which the effects of multiple forms of discrimination (such as racism, sexism, and classism) combine, overlap, or intersect especially in the experiences of marginalized individuals or groups.

Gender – the male sex or the female sex, especially when considered with reference to social and cultural differences rather than biological ones, or one of a range of other identities that do not correspond to established ideas of male and female.

Manipulation – the action of manipulating something in a skilful manner; the action of manipulating someone in a clever or unscrupulous way.

Media literacy – an expanded conceptualization of literacy that includes the ability to access and analyze media messages as well as create, reflect and take action, using the power of information and communication to make a difference in the world.

Media representation is how media texts deal with and present gender, age, ethnicity, national and regional identity, social issues and events to an audience.

Minority group – an ethnic, religious or linguistic minority is any group of persons which constitutes less than half of the population in the entire territory of a State whose members share common characteristics of culture, religion or language, or a combination of any of these.

Quota – a fixed share of something that a person or group is entitled to receive or is bound to contribute.

Racism – prejudice, discrimination, or antagonism by an individual, community, or institution against a person or people on the basis of their membership of a particular racial or ethnic group, typically one that is a minority or marginalized.

Stereotyping – a widely held but fixed and oversimplified image or idea of a particular type of person or thing.

Under-representation – is a type of person or thing is underrepresented in a group or organization, there are not enough of them in it

Xenophobia - dislike of or prejudice against people from other countries.

DIVERSITY REPRESENTATION QUIZ

1. What is diversity?
a) people getting along   b) people agreeing   c) differences in people
d) similarity in people

2. How do you show diversity?
a) exclusion   b) judging others   c) talking only to the people like you   d) inclusion

3. Equality means...
a) everyone has equal opportunities and chances   b) people all get the same pay
c) every one has the right to party   d) disabled people' rights

4. Which of the following is NOT a benefit of diversity?
a) different clothing   b) different animals   c) different music   d) different foods

5. Select all the different ways people can serve their community, state and nation.
a) voting   b) entering a competition   c) being a volunteer
d) joining the military   e) serving as a government official

6. Why is it important that we pass laws based on equality?
a) so that all people are treated fairly   b) so that certain people have more advantages than others   c) for people to make money   d) to make people feel good

7. What is a representative democracy?
a) a government that controls the people   b) a government where one person makes the laws for everyone   c) a government that allows multiple people to hold the same office
d) a government in which the people vote for a smaller group of citizens to make the rules of law for everyone

8. What is a tradition?
a) a group of people who share a common race, religion, language or other characteristic
b) a custom or belief that happens over a long period of time   c) people who come from other countries to live in European Union countries   d) a representative democracy

9. What is an immigrant?
a) a representative democracy   b) a term where all people are treated fairly people who come from other countries to live in European Union countries   c) a custom or belief that happens over a long period of time

10. What is media diversity?
a) the differences people bring to media messages on the basis of gender, age, race, ethnicity or professional background   b) promoting someone based on their beliefs   c) giving some people more chance to express themselves over others

Bilotserkovets Marina

Erasmus+ project Jean Monnet Module "EU strategies extrapolation for boosting students' media literacy in Ukrainian HE"

DIVERSITY REPRESENTATION: OVERCOMING STEREOTYPES

A handbook for participants of the set of trainings